Transformation of decision-making processes in educational site

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Table of contents

Chapter 1: Introduction

In 2022, I participated in a Video Subtitles Translation Course (VSTC), in which students learn translation of English videos to insert Japanese subtitles. My interest in this course stemmed from a fascination with video subtitle translation. I always enjoyed contemplating the backgrounds of films and became curious about the process of creating subtitles. This curiosity led me to register for the course. As I progressed through the subtitle-creation process, I noticed that translating was not merely a technical task but rather an intricate decision-making process involving multiple layers of interpretation and negotiation. This realization led me to further explore the dynamics of decision-making within group translation projects. Consequently, I re-enrolled in the VSTC in 2024 to systematically collect qualitative data for the present study.

This research is guided by the question, "How do decision-making processes transform during a project?" The study is set within the context of the VSTC 2024, a course offered to International Studies students at Meisei University and aims to investigate how decision-making evolves throughout collaborative subtitle translation projects. By examining how students navigate complex choices for the subtitles, and adjust their strategies, this study seeks to elucidate the underlying mechanisms that shape decision-making processes in team educational settings.

As a student enrolled in the Department of International Studies at Meisei University, Meisei University has been provided me with numerous opportunities to engage in fieldwork activities, which are hands-on workshop style courses directly connecting to the society. Among these opportunities,

VSTC provides a chance for practical application of linguistic and cultural skills.

VSTC operates within a collaborative framework, typically consisting of six teams with four to five students in each group. Throughout the course, students are guided through a structured curriculum designed to enhance their translation skills. Through the collaborative process of creating subtitles in teams, students learn to engage with diverse perspectives. This experience fosters the development of comprehension of global issues, cooperative, proactive, and responsible behaviors, as they navigate and integrate differing opinions. During the course, students are assigned specific sections of subtitles based on pre-distributed subtitle sheets, which outline the division of tasks among teams. These sheets serve as a foundational reference for individual homework assignments, ensuring that students come prepared to actively participate in in-class discussions. Additionally, the course's emphasis on Japanese language-specific adaptation ensures that students consider how to create subtitles that are not merely direct translations but are easily comprehensible for Japanese viewers.

VSTC is consisted of three semesters, the initial semester, the summer intensive course, the last semester. In the initial semester, emphasis is placed on learning various translation techniques and methodologies. Practical exercises, such as the translation of short films, provide students with hands-on experience. Furthermore, while the summer intensive course, VSTC includes a component where students tackle films addressing global issues. This aspect of the course not only challenges students to navigate complex themes and language nuances but also underscores the importance of cultural sensitivity and contextual understanding in translation work. The culmination of VSTC occurs in the

final semester, where students engage in promotional activities for the translated films. This involves projecting the film at Meisei University events and participating out of the university opportunities such as the United Nations High Commissioner for Refugees' (UNHCR) "Refugees Film Festival". These events not only showcase students' translation abilities but also contribute to broader discussions on global issues and cultural exchange.

Decision-making, as defined within the scope of this study, encompasses the capacity to engage in translation activities and the subsequent outcomes thereof. This research was conducted within the context of VSTC, where students acted as the participants of observation. The data collection methods involved observation of students as they translated short films, supplemented by voice-recordings to gather comprehensive data.

The overarching goal of this research endeavor is to contribute to the understanding of decision-making within society. By exploring the decision-making processes in translation activities, particularly within a multicultural educational setting, this study aims to shed light on how grades and genders, show different process of decision-makings in a team which involve society relationships.

Chapter 2: Conceptual Framework

In order to analyze my research question, "How do decision-making processes transform during a project?", I employed Bounded Rationality (Simon, 1957), and Dynamic Decision-Making (DDM) (Harrison, 1999) as my conceptual frameworks. In this study, I observed the decision-making

processes within teams in VSTC 2024. Decision-making is an iterative and complex process, thus, I focused on how these processes transform over time, utilizing Bounded Rationality, and the DDM approach.

2-1 Bounded Rationality

Bounded Rationality (Simon, 1957) refers to the concept that while individuals aim to make rational decisions, their ability to make decision is constrained by cognitive limitations, incomplete information, and time pressures. As a result, individuals may not achieve the optimal decision but instead make an adequate or satisfactory choice that meets acceptable criteria given the constraints they face. There are four factors that leads to “good enough” decision. In the present study, I observed students’ decision-making in creating a translation sentence for a movie that deals with Romeo vs Juliet. Throughout the subtitle creation process, multiple constraints emerged within the dynamics of team discussions. Character limitations, the subtitles of characters are imposed on the subtitles based on their display duration. Consequently, subtitles that are either excessively lengthy or too brief, regardless of their quality, cannot be employed. Vocabulary constraints: Students are limited to all information of Romeo vs Juliet, neither capable of making alternatives of subtitles nor considering all of alternatives of subtitles. Time constraints: Students need to complete subtitles within limited time frames. Satisficing: Students settle for a satisfactory subtitle rather than the optimal subtitles.

2-2 Dynamic Decision-Making (DDM)

Dynamic Decision-Making (DDM) refers to a process that is not static but involves continuous adjustment and adaptation to changing conditions (Harrison, 1999). Decisions are made not in isolation but as part of a series of interconnected steps, where each decision can trigger further decisions, creating a dynamic chain of actions and reactions. Applying DDM to the project could be as follows. In the context of the project, students initially devote substantial time to creating subtitles, constrained by vocabulary constraints. During the middle phase, having invested considerable effort in the initial decisions, students can more easily revise and adapt subtitles as needed. In the final phase, all of the students—a senior, a junior, and sophomores—collaboratively make the final decisions, effecting team dynamics to refine and finalize the subtitles.

2-3 Theoretical Frameworks for Understanding Decision-Making Processes

This chapter establishes an analytical approach by integrating the frameworks of DDM and Bounded Rationality to provide a comprehensive analysis of the decision-making complexities within VSTC 2024. These frameworks serve as the theoretical foundation for examining how decisions are made in this context. Specifically, DDM facilitates an exploration of the transformation of decision-making processes over time, while Bounded Rationality allows for an in-depth analysis of decisions made within specific constraints. To analyze data recorded on Fridays between June 21 and July 12—excluding June 28 due to equipment failure—this study employs both Dynamic Decision Making and Bounded Rationality as frameworks for the analysis.

Chapter 3: Methodology

In order to analyze decisions made in a team which made up of sophomores, a junior and a senior, I collected data in VSTC 2024. There was one teams that I analyzed, the team included at least one student who has experience of completing the course previously and, thereby, the team members consisted of novice students. Analyzing data, I employed Genre Analysis. Genre Analysis can find out the specific speech act genre patterns in the communicative contexts (Holmes, 1997). By using this framework, I aimed to identify which types of verbal interactions contribute to decision-making and to track how these interactions evolve over time. Conducting Genre Analysis, I collected voice recording which provided me three perspectives, discovering who and what kind of patterns of statements in decision- making, observing decision-making in the early, middle, and late stages, clearing process of decision making.

3-1 Data Collection Method

I used voice recording as a data collection method, capturing the discussions of the team to analyze the decision-making processes and their outcomes.

3-2 Data Collection Site

In order to observe decision-making situation, I chose VSTC 2024 for data collection. The

participants were from two of sophomores, a junior and a senior. During the second half of the first semester, students translated short film “Romeo Vs. Juliet (2009)". These lessons were preparatory steps for the film translations conducted during the summer intensive course. After Sakakibara and Ikezaki who supervises VSTC assigned subtitles of a certain part of the movie to each team, students translated English subtitles into Japanese subtitles. To decide how to translate each subtitle, students examined the backgrounds of the short film, delved deeply into the character descriptions. Upon completing translations, the two supervisors provided feedback aimed at enhancing the subtitles and students' translation skills.

3-3 Participants

In the Movie Translation course, there were six teams of four to five students. From the teams, I chose two teams. The table below is the participants information.

Figure 1, Team 1

Name	Grade	Gender	Experience
Aya	Senior	Female	○
Faye	Junior	Male	×
Nozomu	Sophomore	Female	×
Sakura	Sophomore	Female	×

3-4 Research Ethics

I obtained the research consents from the participants in order to protect participants' privacy. Moreover, I changed the name of participants to tentative names so that nobody could specify them. After my research, I deleted the voice recorded data. Moreover, I ensured my research ethics by using the self-check sheet of Meisei research ethics committee.

Chapter 4: Data Analysis

This chapter provides an analysis of the decision-making processes observed at three stages—early, middle, and late—during VSTC 2024. The data for this analysis were drawn from voice recordings collected throughout the project. The findings indicate that the nature of decision-making transformed across these phases. Each phase corresponds to a specific stage of the subtitling process, with the early phase encompassing decisions made on the first day of recording, the middle phase covering decisions during the second week, and the late phase focusing on decisions from the final week.

Although not all of the three main phases of decision-making—identification, development, and selection—were fully evident in the data, both the identification and development phases were clearly present. This progression illustrates how decision-making processes transformed over time, aligning with the conceptual framework of DDM.

In the early phase, decision-making was primarily guided by senior students, particularly in

the initial stages of subtitle creation. By the middle phase, students faced increasing constraints, such as limitations on vocabulary and feedback from the teacher, which shaped their decision-making process. In the late phase, time pressures became a dominant factor, and the teacher's suggestions began to exert a more direct influence on the team's decisions. This analysis underscores the evolving nature of decision-making throughout the project's timeline, reflecting shifts in authority, collaboration, and the constraints that shaped the process.

4-1 Decision without constraints in the early phase

Constraints are an inherent aspect of the decision-making process. While students aimed to create optimal subtitles, the presence of constraints led them to produce subtitles that were ultimately acceptable within the given limitations. In the early phase of the project, Aya, the fourth-grade student, played a significant role in the decision-making process. Aya delegated the authority to make decisions on subtitles to the other students, enabling them to take greater ownership of the translation tasks. The students then proceeded to translate the assigned English subtitles into Japanese, working from pre-distributed subtitle sheets allocated to each team. This facilitated the creation of the subtitles. It is important to note that three distinct decision-making approaches emerged during this phase: decision by commonality and decision by proposal. Notably, in this early phase, the students operated under minimal time constraints, allowing for a more flexible and reflective decision-making environment.

4-1-1 Decision by commonality

Decision by commonality emerged as a key pattern of decision-making during the first day of voice recordings. This process occurs when team members independently produce similar subtitle translations. In such cases, the final decision on the subtitles is made based on the commonality of these similar translations across the team. The analysis reveals that subtitles were often finalized by recognizing and adopting shared contexts among the team members' proposed translations.

Excerpt 1;

13. Aya: Koko wa? (What are the subtitles here?)
14. Nozomu: Koko wa souusune, *Doo omou?* (Here it is, *What do you think?*)
15. Aya: Tanpaku dane (That's light)
16. Sakura: E demo, watashi mo *Doo omou?* ni shimashita yo. Nannka yosomi shiterujyanaidesuka. (But I also put *What do you think?* as a subtitle. He's kind of looking away, isn't he?)
17. Aya: Kaite. (Put it.)
18. Nozomu: *Doo omou?* (*What do you think?*)
19. Aya: Ma ikka. (Well, fine.)

Excerpt 2;

31. Aya: *I love you, too.*
32. Sakura: *Boku mo dayo.* (*So do I.*)

33. Faye: *Boku mo dayo.* (*So do I.*)
34. Nozomu: *Boku mo dayo.* (*So do I.*)
35. Aya: *Boku mo dayo.* (*So do I.*)
36. Nozomu: Iissune. (Nice.)
37. Aya: Mann jou ittchi. (Unanimous accord.)

Data from the excerpts 1 and 2 suggest that the decision-making processes involved the use of commonalities among alternative terms, with the subtitles in question reflecting brief contexts. According to the statement number 14 and 16, Nozomu, the second-grade student, and Sakura, the second-grade student, stated the same subtitle for the English subtitle, "*Well then, what dost thou think?"*. Through this process, the subtitle was decided to be *Doo onmou?* was decided upon. As the process emerged in the excerpt 1, statement number 32, 33, 34 and 35 describe the same process. The statement number 32, 33, 34 and 35 explain the subtitle of the same word, so that the subtitle was decided to be *Boku mo dayo* for the English subtitle, *"I love you, too"*. Moreover, data from the excerpts 1 and 2, there were no alternative subtitle for the English subtitle, thus it appears that shorter subtitles were perceived as more manageable to produce, which may have contributed to the notion that alternative subtitle options were unnecessary.

4-1-2 Decision by proposal

Decision by proposal emerged as a pattern of decision-making during the first day of voice

recordings. This process refers to the practice of determining subtitles based on individual team members' proposed alternatives. The act of proposing various subtitle options played a crucial role in shaping the decision-making dynamics within the translation teams, allowing for discussion and evaluation of different possibilities before reaching a final decision.

Excerpt 3;

22. Aya: Nagase yo. *Donnna doresu demo niauyo* ttekoto dayo. (Steam it. I mean, *Any dress would be great*.)
23. Nozomu：*Dono doresu demo saikou dayo*. (*You'll look great in any dress*.)
24. Aya：Aa, maa iinjyanai? Tyotto ano, tekitou ni ashiratteru kanjide. (Oh, well, that's okay. It's a little bit like, you know, just fumbling around.)

Excerpt 4;

38. Aya：Kore kimi ga suki na yatsu jan. (Isn't this the one you like?)
39. Nozomu：Toire, *Otearai ni itte kuru wa*. E demo *I'll be back* haitte nai desu mon ne. (The bathroom, *I'll go to the restroom.* But *I'll be back* isn't included, right?)
40. Sakura：Mojisu seigen ga saa. (There's a character limit.)
41. Aya：Kaette kuru tokoro ga eizou de nagarenai kara iin janai? (Since the scene where they come back isn't shown in the video, isn't it fine?)
42. Nozomu：*Chotto seki hazusu ne,* gurai su ka? Iya chotto, toire, toire de tsukurou to shita n desu kedo, mojisu. Zettai iwanai su yo ne. (Something like *I'll step away for a bit*? No, I tried to make it about the bathroom, but… character limit. They would never actually say that, right?)
43. Aya：Toka wazawaza *private* tte kakarete iru kara, otearai. (Also, since it specifically says

private, it's the restroom.)

44. Nozomu：Ii desu ka? (Is that okay?)
45. Aya：Douzo. (Go ahead.)

Based on excerpts 3 and 4, the subtitles produced through proposals offer the potential for revision, which is closely linked to the overall decision-making process. Following statement number 23, Nozomu proposed the subtitle as *Dono doresu demo saikou dayo* for the English subtitle, *In either dress, thou willst look ravishing, my dear*. According to the statement number 24, Aya accepted the alternative subtitle. Along with the statement number 39, Nozomu mentioned *Otearai ni itte kuru wa* for the English subtitle, *I need to the privy and I'll be back*. Aya agreed the proposed subtitle in the statement number 41 and 43. Furthermore, the data reveals a strong connection between Aya and Nozomu. In particular, from statement number 22, 23, 38, and 39, Nozomu proposed a subtitle immediately following Aya's statement. Moreover, from statement number 24 and 41, Aya expressed agreement with Nozomu's suggested subtitles before the conversation moved forward. These findings indicate that the Decision by Proposal process plays a significant role in shaping a various grade relationship and leads to the decision-making outcomes.

4-2 Bounded rationality in the middle phase

In the middle phase, students generated alternative subtitles in response to the feedback provided by the teacher. During this stage of the project, two key constraints emerged, the vocabulary constraint and the feedback constraint. It is important to note that the teacher, Sakakibara, offered

feedback on the subtitles created up to that point. The table below presents Sakakibara's feedback.

Figure 2

subtitle number	English subtitles	Japanese subtitles	word-count limitation	word-count	feedback from teacher
22	JULIET Or maybe I should just try a new look that' s more exciting?	Atarashii doresu ni tyousenn subeki?	16	13	that's more exciting no nyuannsu ha dashitai tokoro desu
23	Well then, what dost thou think?	Doo omou?	5	5	
24	ROMEO In either dress, thou willst look ravishing, my dear.	Donna doresu demo niauyo	12	10	
25	JULIET I do love thee dear so much.	Hontoo ni aishiteruwa	8	8	Sityue-ahonnteki ni "Hontoo ni" ga sukoshi toototsuna innshou desu
26	ROMEO I love you too...	Bokumo dayo	4	4	
27	JULIET I need to the privy and I' ll be back.	Otearai ittekuruwa	10	8	
7	ESCALUS PRINCE Counselor	"Kaunnsera-"	8	5	Moji ni taisuru soushoku ga husoku shiteimasu
28	ESCALUS PRINCE Please...go on.	Douzo tsuzukete	7	6	
29	ROMEO Well,	Deha	2	2	Gennbunn no nyuannsu toha sukoshi tigatte shimatteimasu
30	once I prized every minutia in my Juliet,	Mae ha tsuma no subete wo aishiteita ga--	16	12	Waruku naidesu ga, "Jizura"(Moji no narabi ya innshou) teki ni sukoshi yomizurasa ga arimasu
31	but in their place I find now faults instead,	Warui toko wo mite shimau	12	9	Mae no bunn tono tsunagari ga imaiti desu. 「toko」 mo karusugiru innshou
32	so many I never saw.	Soremo takusann no	7	6	「Takusann」 ha jimaku deha hiragana de hyouki shimasu. Tada sousuruto mojisuu ga huesugite shimau node, jimakujitai wo kanngaenaoshite mimashou
33	Is true love gone or am I mad?	Ai toha nannda?	8	7	Gennbunn kara sukoshi hanaresugite imasu

The table was prepared by the teacher following the students' creation of subtitles numbered 22 to 33 in the previous course. Students crafted the Japanese subtitles based on the corresponding English versions, ensuring that the word count met specific constraints to avoid excessive or insufficient wording. The word-count line indicates the current word count of each Japanese subtitle.

4-2-1 The feedback constraints

Feedback constraints refer to how the teacher's feedback constrained the decision-making process, often leading to the deferral of decisions. While students explored alternative subtitles, the influence of feedback was substantial, frequently resulting in decisions being postponed rather than

made immediately.

Excerpt 5;

206. Nozomu: *Hontou ni* ga tototsu sugiru. (*Hontou ni* is a little abrupt.)
207. Aya: Kaiwa ni dete konai kara janai? *Hontou ni*. (Isn't it because *Hontou ni* doesn't come up in the conversation?)
208. Nozomu: *Donna doresu ni mo niaou* tte iu tsugi no are desu yo ne. (It's after the line "It suits any dress," right?)
209. Aya: Sou. (Yes.)
210. Nozomu: Sonna tototsu ppo katta desu ka? (Did it seem that abrupt?)
211. Aya: E are da yo ne, hoka no ko mitete itta tte koto da yo ne, a? Sou da kke. (Oh, that's right, it was said while looking at another girl, wasn't it? Or… was it?)
212. Sakura: E kore tte, nanka fuan ni omotte ai wo tsutaeta kanji nan desu ka ne? (Is this meant to show a feeling of expressing love out of anxiety?)
213. Nozomu: Nozomu: Shichueeshon-teki ni aratamette itteru kanji ni toraerareru tte koto desu mon ne. (It could be interpreted as a more formal expression, given the situation.)
214. Aya: Sou da ne. (That's right.)
215. Nozomu: Ittan horyuu de. (Let's put it on hold for now.)

Excerpt 6;

153. Sakakibara: Sakakibara: Mae no hon'yaku wo kami shitsu, sono nagare de *Boku ga okashii no ka?* da to dou iu nyuansu de *okashii* tte aru to omou? (Considering the previous translation, in this flow, what nuance do you think *strange* or *weird* has in *Is it me who's strange?*)
154. Sakura: Ima wa ketten bakka micchau no ga okashii. (It's weird that I'm only seeing flaws

right now.)

155. Sakakibara: *Okashii* tte no wa sono? (This *weird*, what is it exactly?)
156. Sakurra: Waruku micchau no ga. (That I'm seeing things negatively.)
157. Sakakibara: Tsumari sono *okashii* tte no wa, *mad* no okashii to chotto chigau yo ne tabun. Atama kurucchatta no *okashii* ja nakute, chotto jibun ga zureten no ka na tte iu sou iu nyuansu demo uketoreru jan. Demo koko de iitai no wa kou iu koto dakara, sakki mo itta you ni shichousha ga betsu no nyuansu de totchau kamoshirenai, kanousei ga aru. Betsu no nyuansu de toretchau no ga mondai ka na. Genbun no *true love* na no ka *mad* ni natta no ka, te iu no wa chanto tsutawaru, zenbu ja nai n desu kedo, sou iu nyuansu kara wakaru kotoba ni shitai ka na. (So, this *weird* is probably different from the *mad* kind of *weird*. It's not the *crazy in the head* kind of *weird* but more of a sense of *Am I a bit out of sync?* That's the nuance it can convey. But what I want to express here is this—like I mentioned before, there's a possibility the audience might interpret it differently. The problem is if they take it with a different nuance. Whether it's about the original *true love* or *madness*, I want to express it in a way where it can convey that nuance, even if it's not fully.)

Excerpt 7;

251. Sakura: *Ai ga*… (*Love*…)
252. Aya: Shinjitsu no ai ga nakunatta ka jibun ga kurutta ka. (Has true love disappeared, or have I gone crazy?)
253. Nozomu: Genbun kara sukoshi hanare sugite iru. (It's straying a bit too far from the original text.)

254. Sakura: E demo docchi ka tte itte mashita yo ne. (But you were saying it was one or the other, right?)
255. Aya: E sou, mae wo dase yo tte itteta ki ga suru. (Yeah, I feel like you were saying to put it forward.)
256. Sakura: Nanka *Boku ga okashii no ka* mitaina yattara, mae tte. (If it's something like *Am I crazy?*, then before that…)
257. Nozomu/Aya: Sousou sousou sousou. (Yeah, yeah, yeah, yeah.)
258. Aya: Ai ga doko icchatta no? tte koto desho kore wa? (Where has love gone? Is that what this is about?)
259. Nozomu: Sousu ne, shinjitsu no ai wa doko ni tte hanashi desu yo ne. E nanka sore yannakatta su ka sore. (Yeah, it's about where true love is. Didn't you do something about that?)
260. Sakura: E nanka yatta ki ga suru. Shinjitsu no ai wa doko e mitaina. (I feel like I did something. Like, where has true love gone?)
261. Nozomu: Yatta kedo dame datta mitai na. (I did it, but it seems it didn't work.)
262. Aya: E nanka zenbu dame datta. (Uh, everything seemed to fail.)

Based on the data from excerpts 5 and 7, the teacher's feedback is closely tied to the decision-making process, specifically in the context of deferring decisions on subtitles. Regarding subtitle 25, as shown in figure 2, the teacher noted that the expression *"Honto ni"* in subtitle 25 felt abrupt. However, statement number 206 and 210 suggest that Nozomu did not share the teacher's perception of abruptness. Consequently, in statement number 215, Nozomu chose to postpone the decision-making process.

It appears that Nozomu took the feedback on subtitle 33, as shown in Figure 2, into

consideration, as indicated in statement number 253. Statement number 254 and 255 suggest that Sakura and Aya also responded to feedback provided in statement number 157, which referenced advice from Sakakibara in a previous course. Excerpt 6 reflects a discussion from the previous session of that course. According to statement number 157, Sakakibara advised students on the importance of using language nuanced enough to distinguish between “true love” and “madness”, as conveyed in the English subtitles. Consequently, statement number 261 and 262 imply that the feedback functioned as a constraint, narrowing the students’ thinking on the subtitle and limiting their ability to generate alternative translations.

4-2-2 The vocabulary constraints

Vocabulary constraints refer to the limitations of creating subtitles that, due to limited vocabulary, are not optimal, however, represent the best possible subtitles. Faced with the constraints, students revisited subtitles in a previous course, seeking feedback from the teacher. Rather than creating a fully refined subtitle, students produced a provisional subtitle to address immediate needs.

Excerpt 8;

222. Aya: Koko ga chigau tte. (This part is wrong.)
223. Nozomu: Yappa *Aa* toka ssu ka? (Is it like *Ah*?)
224. Aya: Ne, sou da yo ne. (Yeah, right?)
225. Nozomu: E demo *well* tte sou tsukaimasu yo ne. (But we use *well* like that, right?)

226. Aya: Aa, *Aa* toka desho? (Ah, like *Ah*?)
227. Nozomu: Nayanderu toki ni. (When you're thinking.)
228. Aya: E demo *Aa* de nanka iware nakatta kke? (But didn't they say something about *Ah*?)
229. Nozomu: A, iware mashita. (Oh, yeah, they did.)
230. Aya: Iwareta yo ne, nan da kke. (They did, right? What was it?)
231. Nozomu: Ya, tabun hen da tte koto desu yo ne. (Yeah, I think it was that it's strange.)
232. Aya: Sou nanka chigau tte. *Hai*, *Hai* jan. (Yeah, like it's wrong. It's *Yes*, isn't it?)
233. Nozomu: Futsuu ni genki. (Just normal and cheerful.)
234. Aya：Iya iya iya, *Hai* kana to omotte. Sore igai ni ireru kotoba naku nai? *Hai* janai daro. E demo *Aa* janai? Yappari. (No, no, no, I thought it might be *Yes*. Isn't there anything else to put there? It's not *Yes*. But isn't it *Ah* after all?)
235. Nozomu: E demo *Aa* dame datta su yo. (But *Ah* wasn't allowed.)
236. Aya: Ikkai ne. (Just once.)
237. Sakura: Ikkai sore de ikeru ka. (Try it with that once.)
238. Aya: Charenji shite miru, charenji. (Let's try it, let's give it a try.)

Excerpt 9;

263. Aya: *Zanshin* toka janai? (Isn't it something like *novel*?)
264. Sakura: *Zanshin* mo souzou. (*Novel* also implies imagination.)
265. Nozomu: Miru hito ni yoru ssu yo ne. (It depends on who's watching, right?)
266. Aya: *Zanshin* de iin janai? *Zanshin* tte iu? Shabetete, *Zanshin* nante deta koto nai yo, tomodachi to shabetete. (Isn't *novel* good? Do you say *novel*? I've never used it in conversation with friends.)
267. Nozomu: *Igai*. (*Unexpected*.)
268. Aya: *Igai nano ni chousen subek*i toka? Ii jan. (Something like, *Shoud I try an unexpected dress?* Sounds good.)
269. Nozomu: *Igai* tte nani tte koto desu yo ne. (What does *unexpected* even mean, though?)
270. Sakura: E demo nanka jibun ni au no wa kore kore tte itte te, dakara. (But it's like, they're

saying this, and this suits me, so…)

271. Nozomu: A demo *Igai* de ii kamo. (Oh, but *unexpected* might be good.)
272. Aya: *Igai na doresu*, igai nano ni chousen subeki. (*An unexpected dress*, you should try something unexpected.)
273. Nozomu: Iya demo *doresu* ga wakaranai tte iwareru n ssu mon ne. (But they're saying *dress* isn't understood, right?)
274. Aya: *Igai na doresu* tte nan da? (What is an *unexpected dress*?)
275. Nozomu: Toriaezu *exciting* no hou wo dashitai n ssu mon ne. (But we want to get across the idea of *exciting,* right?)
276. Aya: Sou. (Yeah.)
277. Sakura: Sakura: Yappa *shigekiteki*, mou ikkai *shigekiteki* de itte mite. (How about *stimulating*? Let's try *stimulating* again.)
278. Aya: Sai charenji. (Let's try again.)
279. Nozomu: Bakuchi sugiru. (Too much of a gamble.)
280. Aya: *Panchi no kaita*, *gatsun to kuru*, *kyouretsu na, shokkingu*, *torihada ga tatsu*, *me wo ubau* toka. (*Punchy*, *packs a punch*, *intense*, *shocking*, *gives chills*, *eye-catching*, maybe?)
281. Sakura: *Wakuwaku suru* doresu. (A dress that's t*hrilling*.)
282. Nozomu: *Omoshiroi doresu* wa dame ssu mon ne. (*An interesting dress* isn't good, right?)
283. Aya: *Kebai*. (*Flashy*.)
284. Nozomu: *Omoshiroi*, *shigekiteki* gurai shika nai ssu yo ne. (We only have *interesting* or *stimulating*, don't we?)
285. Aya: Sou da yo ne. (Yeah, exactly.)
286. Nozomu: *Suriru ga aru* wa yabai ssu yo ne. (*Thrilling* would be weird, right?)
287. Aya: Sore koso biribiri daro. (That'd totally be sexy, wouldn't it?)
288. Nozomu: Mou naku nai ssu ka. (Don't we have nothing left?)
289. Aya: Nai yo. (Yeah, we're out.)
290. Nozomu: Ikkai bakuchi ikimasu? (Shall we take a gamble once?)
291. Aya: Ma ikkai naoshite mi yo, a demo *Igai na doresu* ni chousen subeki? (Well, let's try adjusting it once more—oh, but maybe try *an unexpected dress*?)
292. Sakura: Kore de itte mimasu? Ikkai hayaku yobitaku nai desu ka? (Shall we go with this?

Don’t you want to call a teacher over quickly?)

293. Aya: Aya: Ikkai itte mi yo. (Let’s try it once.)

Data from Excerpts 8 and 9 demonstrate that vocabulary constraints influenced decision-making, leading to the selection of the best possible subtitles rather than optimal subtitles. Excerpt 8 demonstrates that students retained the subtitle created in the previous course for subtitle 29 due to vocabulary constraints, despite attempting to explore alternatives. Statement 234 indicates the emergence of these vocabulary limitations, Aya proposed the alternative *Hai* for subtitle 29, but ultimately reverted to the original *Aa* as the preferred subtitle. This statement suggests that Aya viewed *Hai* or *Aa* as the only viable options for subtitle 29. In statement 235, Nozomu noted that the teacher had previously recommended a different subtitle to replace *Aa*. Nevertheless, in statement 236, Aya decided to retain *Aa* over *Hai*, and Sakura subsequently adjusted to Aya’s decision.

According to data from Excerpt 9, due to vocabulary constraints, students created a provisional subtitle for subtitle number 22, though it did not fully satisfy their expectations. In statement 267, Nozomu proposed the alternative *igai na* as part of subtitle number 22. Aya expressed support for Nozomu's suggestion, yet Nozomu himself conveyed reservations about the suitability of this choice in statement 269. In statement 282, Nozomu informed similar concerns about the subtitle *omoshiroi doresu*, which he had created. In statement 284, Nozomu indicated that *omoshiroi* or *shigekiteki* were the only feasible options for the English term *exciting*. Subsequently, in statement 288, Nozomu asserted that there was no precise Japanese equivalent for *exciting*. Aya agreed with this

sentiment but later revisited the use of *igai na*, initially proposed by Nozomu in statement 267, as a viable option. Sakura sought further feedback from Sakakibara, eventually agreed with Aya's suggestion.

4-3 Bounded rationality in the late phase

In the late phase, students finalized the completed version of the subtitles. This stage represents the final day of the subtitle creation process, inherently operating under the precondition of time constraints. Within this phase, power constraints emerged a factor, influencing the decision-making dynamics. The table below is the final subtitles produced by the students.

Figure 3

subtitle number	English subtites	Japanese subtitles	word-count limitation	word-count
22	JULIET Or maybe I should just try a new look that' s more exciting?	Sore tomo motto hanayaka na no ga ii?	16	13
23	Well then, what dost thou think?	Dou omou?	5	5
24	ROMEO In either dress, thou willst look ravishing, my dear.	Donna doresu demo niauu yo	12	10
25	JULIET I do love thee dear so much.	Kokoro kara aishiteru wa	8	8
26	ROMEO I love you too...	Boku mo da yo	4	4
27	JULIET I need to the privy and I' ll be back.	Otearai itte kuru wa	10	8
7	ESCALUS PRINCE Counselor	*"Kaunsera-"*	8	5
28	ESCALUS PRINCE Please...go on.	Douzo tsudzukete	7	6
29	ROMEO Well,	Hai	2	2
30	once I prized every minutia in my Juliet,	Mae wa tsuma no subete wo aishite ita ga—	16	12
31	but in their place I find now faults instead,	Ima wa warui men bakari me ni tsuku.	12	9
32	so many I never saw.	Sore mo tairyou ni ne	7	6
33	Is true love gone or am I mad?	Ai ga nai no kamo?	8	7

4-3-1 The power constraints

Power constraints arise when an overwhelming authority significantly influences group dynamics, thereby shaping the team's decision-making processes. In this context, Ikezaki, one of the course teachers, emerged as the power constraints. The teacher's active involvement in the group discussions established her as the dominant authority, which unconsciously limited the students' capacity to explore alternative subtitle options. The teacher's presence acted as a constraining force, effectively framing the correct subtitle as the one aligned with their suggestions. Consequently, this dynamic restricted the students' ability to independently generate and propose alternative ideas.

Excerpt 10;

347. Ikezaki: Kojinteki na konomi to shite *warui men* yori *ketten* no hou ga ii ki ga suru. (As a personal preference, I feel like *defects* sounds better than *bad aspects*.)
348. Aya & Sakura: Saisho *ketten* ni shite chuui sarete. (At first, we used *defects* and got corrected.)
349. Nozomu: Sou dattakke? (Did we?)
350. Sakura: Ichiban saisho *ketten* ni shita ki ga suru, demo *ketten* wa… (I think we initially went with *defects*, but *defects* is...)
351. Ikezaki: Kekkan toka, maa ii ka, *warui men* de. *Ima wa warui men bakari ki ni natte shimau* toka, *bakari me ni tsuku*. Chotto kangaemasu. (Maybe something like *flaws* or, well, *bad aspect*s work. Like *Now, I'm only bothered by the bad aspects* or *only the bad aspects catch my eye*. I'll think about it a bit.)

Excerpt 11;

358. Ikezaki: *Shinjitsu no ai* ni shite dame tte iwareta nn da yo ne, *shin no ai* toka *shinjitsu no ai* toka. (You were told *true love* wouldn't work, right? Like *true love* or *genuine love*.)
359. Nozomu: *Shinjitsu no ai wa doko e* toka yarimashita yo ne. (We tried something like, *Where has the true love gone?*)
360. Ikezaki: Jaa *Ai wa kieta no ka* toka. (Then maybe, *Has the love vanished?*)
361. Aya: *Ai ga kieta no kana* desu ka? (You mean, *Has the love disappeared?*)
362. Ikezaki: *Ai ga kieta no kamo* da to hen da yo na. *Ai wa nai no kana* toka demo. (Saying *Maybe the love is gone* sounds off. Maybe *Is there no love?*)
363. Aya: *Ai wa* desu ka? (You mean *Is there*...?)
364. “Checking the subtitle with the video”

365. Ikezaki: *Ai ga nai no kamo*. Shoujiki watashi wa, motomoto irete kurete ta no ga yokatta to omou n desu ga... Ittan nanka kore de. (So, *Maybe there's no love?* Honestly, I think what we had originally was good... but for now, let's go with this.)

The presence of power constraints limited students' ability to propose alternative subtitles. This phenomenon appears to have been influenced subconsciously by both the students and the teacher, as the teacher frequently provided alternative suggestions. In the discussion captured in Excerpt 10, students initially attempted to generate alternatives for subtitle number 31. However, form the statement number 351, Ikezaki's collaborative approach to creating alternatives accidentally reduced the students' need to actively engage in generating their own. Ultimately, the subtitle presented in Figure 3 reflects the option proposed by Ikezaki.

Sakakibara, another teacher in the course, provided feedback to students in the statement number 158 of Excerpt 6. In contrast, the statement number 358 reveals that Ikezaki sought to collaboratively create alternatives with the students. However, the discussion in Excerpt 11 demonstrates that students were not actively involved in proposing their own alternatives. Instead, the dialogue concluded with Ikezaki suggesting the subtitle *Ai ga nai no kamo*, which was eventually adopted in the final version. This outcome suggests that when a teacher positions themselves on equal footing with students in the decision-making process, it may unconsciously limit students' opportunities to generate independent alternatives.

Chapter 5: Conclusion

This study offers a contribution to the research on decision-making processes in collaborative learning environments, specifically within the context of VSTC. While research on decision-making and teamwork is well-established in other fields such as Meisei Summer School Project, collaboratively Meisei University students and international volunteers teach English to elementary and junior high school students during the summer intensive course, my research focuses on the seldom-studied Video Subtitles Translation Course, representing a limited, however, significant scope which is the transformation of decision-making made by team members in VSTC. This paper contributed to reveal the transformation of decision-making in VSTC. As discussed in Chapter 4, decision-making within the VSTC can be understood through a progression of three distinct phases. However, the implications and findings of this analysis remain open to further debate and interpretation.

5-1 Reflection on Decision-Making in Group Work

The study highlights a pattern of decision-making that becomes increasingly restrictive over time. Regardless of the quality of the subtitles produced, the process flowed without stagnation in the earlier stages, as ideas were less constrained by external limitations. On a personal level, this research has deepened my understanding of how decision-making functions in group work, particularly when under constraints. Prior to this study, I often found myself hesitant to act quickly in the early stages of a project, preferring to analyze problems before acting. Through this research, I learned the importance

of balancing action and reflection, and how decisions made in the early stages can set the tone for the entire process. Moreover, I have come to realize the value of embracing alternative ideas and options, even when time is limited, which is a lesson I will apply in future group work and professional settings. Additionally, this study has shifted my view of teamwork in educational contexts, helping me recognize the importance of both collaboration and individual agency in making informed decisions.

5-2 Limitations and Directions for Future Research

While this study has provided one of the decision-making processes in VSTC, several limitations and future areas of research have emerged. Due to the limited number of a team observed, this study recognizes that its constraints, and other teams may demonstrate different and varied decision-making processes. This limitation points to the need for further research to more fully capture the complexities of these dynamics. In-depth exploration of VSTC could potentially reveal additional patterns of decision-making. Thus, this research contributes to broader discussions about decision-making in team environments, particularly how decision-making processes transform when faced with constraints.

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