

論 説

***Pronuntiatio*: Oral Interpretation as an Aid to Improving
Learners' Communication Skills in English as a Foreign Language
— A Rhetorical Perspective**

Mitsuhiro Hashimoto

<Abstract>

The Ministry of Education, Culture, Sports, Science and Technology (*Monkasho*) has encouraged development of programs to meet modern intellectual demands through increasing bilingual and bicultural educational opportunities. The growing trend in teaching and learning English in Japan has been toward focusing on oral communication. However, it is not an exaggeration to say that we are still behind where we ought to be, and still falling behind the demands of the times.

Oral interpretation, sometimes called interpretative reading, oral reading, or reading aloud, has the advantage of providing the student with the use of verbal, visual, and vocal codes to elicit from an audience a response to the meaning intended by the author. Obviously it requires an act of *Pronuntiatio/actio* (delivery), as a means to an end, not an end in itself. A student must be aware of the basic principles of rhetorical communication in his act of delivery. A sense of communicating to an audience is more than the simple sum of the dictionary definitions of the words uttered. Oral interpretation should be one of the means available for improving our learners' communication skills.

Key words: Oral Interpretation, Rhetoric, Verbal Code, Vocal Code, Visual Code,
Human Communication

Introduction: A Brief Summary of Classical Rhetoric

Human communication theory has a long history. First, let us briefly and partly “look backward into the future” in the hope that we can better see where we are and where we are going once we know where we have been. The earliest recorded theory of human oral communication is the art of rhetoric. The art of rhetoric aimed to present the general principles of effective oral communication in a systematic form as a guide to students who were learning to speak. In the fifth century B.C., the art of rhetoric is said to have been first formulated by Corax and Tisias at Syracuse in Sicily after the fall of the tyrant

Trasibulus. The beginning of the art of public speaking was, as the result of this event, for the sake of regaining rightful possession of lands and houses which had been appropriated by a succession of tyrants for their own use. Thus, its theory was said to be concerned exclusively with the rhetoric of the courtroom. Near the middle of the fifth century B.C., liberal education was directed by a group of teachers known as sophists. Since the ability to speak effectively was an important qualification for success in life in Greece, a good many sophists set up private schools and taught speech to meet an immediate practical need in society.

Plato (427-347 BC), because of his metaphorical conceptions, in his two main dialogues,

the *Gorgias* and the *Phaedrus*, attacked the evils of superficial knowledge. The very foundations of his theory of rhetoric, as well as that of his philosophy, can be found in his metaphysical conceptions which postulate that the only truth is in the mind of God. All else are appearances, trickery, and/or superficiality. They are imperfect imitations of true reality in the mind of God. He contends that once we know, for example, the idea of justice, we can act justly. In order to attain the best life, he contends that man should learn what is acceptable to God. "Truth," standing on his basic idea, always means true philosophical knowledge of the reality of the Platonic "idea." To Plato the philosopher's instrument for the discovering of truth is dialectic. It proceeds by reason and reveals truth. In the *Republic*, he says that "dialectic alone goes directly to the first principle and is the only science which does away with hypotheses in order to make her ground secure" (Book VII, Section 533). It is concerned with truth, not with opinion. In his *Gorgias*, Plato attacks rhetoric and rhetoricians because, as we pointed out earlier, the rhetorician deals with appearances and opinions, whereas the philosopher deals with reality and truth. Only the philosopher could attain the knowledge of the soul. Plato's attitude toward rhetoric, however, changed into a positive one in the *Phaedrus* from a negative attitude in the *Gorgias*.

Among contributors in the fifth century B.C. to an organized method for the effectiveness of public speakers were Protagoras (481-411 B.C.), Prodicus (c.465 B.C.), Gorgias (485-375 B.C.), and Isocrates (436-338 B.C.). Protagoras is known as the Father of Debate. He taught the importance of seeing both sides of a question. Prodicus was concerned with the use of words, and was interested in studying the shades of meaning in words. Gorgias was interested in language, and he placed emphasis on the value of figures of speech, such as antithesis, and parallelism. Isocrates, who recognized the importance of the combination between rhetoric and general education, advocated encyclopedic education.

Aristotle (384-322 B.C.) hoped to show that rhetoric was not a sham and a snare, but was a true art. The basic and important difference between Plato and Aristotle lies in their conceptions of "truth." To Aristotle "approximate truth" is a very human kind of truth. Recognition of probability as the essence of the persuasive art lies behind Aristotle's contribution to rhetorical theory. Neither the dialectical argument nor the rhetorical argument is concerned with absolute Truth. Aristotle considered the speaker and speech in the light of the audience, and he employed enthymeme as a tool for deductive reasoning in rhetoric. To Aristotle it is approximate truth—a very human kind of truth. His *Rhetoric* in the phenomenal world was based on apparent truth, not on "Truth" in the mind of God that Plato perceived.

Cicero (106-43 B.C.), the Roman orator, a writer of many treatises dealing with rhetoric, advocated a thorough general education as a prerequisite to good speaking. Therefore, among the five canons of his rhetorical theory, both *inventio* and *elocutio* are regarded as the most important canons. He urged attention should be paid to teaching in early childhood. He thought that a child should be trained in speech from the moment of birth.

Quintilian (c. A.D. 35-95) was said to be the first teacher to be paid by the Roman Empire. His *Institutes of Oratory* preserved much of the classical tradition, and all Roman and Greek theories of rhetoric and education are discussed there. The greatest and most important quality that an orator must possess is that of being a "good man." This is essential. He not only asserts that the ideal orator should be a good man, but also affirms that no man can be an orator unless he is a good man. The perfect orator is, then, a good man, and should be of good character. He is a philosopher, and must be a thorough master of the science, as well as the art of speaking. These are the qualities of an ideal orator in Quintilian's mind. In relation to the subject of this paper, particular attention is given in the next part to the

fifth canon of rhetoric, *Pronuntiatio/Actio*, which is concerned with the audible and visible factors in oral communication.

Pronuntiatio: Fifth Division of Oral Rhetoric and Process of Communication

Demosthenes (384 B.C.~), who, when asked what was the most important thing in oratory, replied, "Delivery," and gave the same reply when asked what was second and third (*De Oratore*, BK.III. lvi.213, *Oratore*, xvii.56, *Brutus*, xxxvii.142, *Institutio Oratoria*,BK.XI,6). *Pronuntiatio/Actio* is indispensable and essential, together with all divisions of a speech, simply because a speech is not a speech until delivered to the audience. A philosophy of *pronuntiatio/actio* (delivery) as a key concept expressing a sender's concrete messages to the listeners was important without doubt in antiquity, just as it is today. Said Cicero in his *De Oratore*:

Delivery, I assert, is the dominant factor in oratory; without delivery the best speaker cannot be of any account at all, and a moderate speaker with a trained delivery can often outdo the best of them.... For delivery is wholly the concern of the feelings, and these are mirrored by the face and expressed by the eyes; for this is the only part of the body capable of producing as many indications and variations as there are emotions, and there is nobody who can produce the same effect with the eyes shut (BK. III. lvi. 213/221).

In *Orator* he said:

Manner of speech falls into two sections, delivery and use of language. For delivery is a sort of language of the body, since it consists of movement or gesture as well as of voice or speech. There are as many variations in the tones of the voice as there are in feelings, which are especially aroused by the voice. Accordingly the perfect orator,...,will use certain tones according as he wishes to seem himself to be moved and to sway the minds of his audience.... I might also speak about gestures, which include facial expression.



The way in which the orator uses these makes a difference which can scarcely be described. For many poor speakers have often reaped the rewards of eloquence because of a dignified delivery, and many eloquent men have been considered poor speakers because of an awkward delivery (xvii. 55-56).

Management of voice and body in *Rhetorica Ad Herrenium* can be summarized by the following outline.¹

- I. Voice Quality (20-25)
 - A. Volume (20)
 - B. Stability (21-22)
 - C. Flexibility (23-25)
 1. Conversational Tone
 - a. Dignified
 - b. Explicative
 - c. Narrative
 - d. Facetious
 2. Tone of Debate
 - a. Sustained
 - b. Broken
 3. Tone of Amplification
 - a. Hortatory
 - b. Pathetic
- II. Physical Movement (26-27)
 - A. For the Dignified Conversational Tone: Stay in position when speaking, lightly move right hand and express an emotion by one's countenance expressing an emotion corresponding to the sentiments of the subject.
 - B. For the Explicative Conversational Tone: Incline the body forward a little from the shoulders.
 - C. For the Narrative Conversational Tone: Follow the same physical movement as the Dignified Conversational Tone.
 - D. For the Facetious Conversational Tone: Express a certain gaiety by one's countenance without changing gestures.
 - E. For the Sustained Tone of Debate: Use a quick gesture of the arm, a mobile countenance, and a keen glance.

- F. For the Broken Tone of Debate: Extend the arm very quickly, walk up and down, occasionally stamp the right foot, and adopt a keen and fixed look.
- G. For the Hortatory Tone of Amplification: Use a somewhat slower and more deliberate gesticulation, or follow the procedure for the Sustained Tone of Debate.
- H. For the Pathetic Tone of Amplification: Slap one's thigh and beat one's head and sometimes use a calm and uniform gesticulation and a sad and disturbed expression.

The art of delivery (*Pronuntiatio/Actio*), then, is concerned with the audible and visible factors in oral communication. Involved treatment of delivery, in general, has to do with the management of vocal utterance and bodily movement. Especially, around the middle of the eighteenth century elocutionists devoted their attention primarily to delivery. The first attempt in these days at a scientific treatment of the voice, according to Charles A. Fritz, was made by John Walker (1732-1807), one of the leading elocutionists. Fritz says:

Walker claimed the honor of having discovered the upward and downward movements of the voice in speech, which he called the rising and falling inflections. Certain turns of the voice, he found, were a combination of rising and falling and these he called circumflexes. This theory of the inflections is set forth in the first part of his *Elements of Elocution*, first published in 1781 in London. In this to indicate the rising and falling of the voice, the author uses a system of notation made of inclined planes, as falling , rising .

These inflections are essential in bringing out emphasis. In this book, too, the author introduces briefly the subject of "harmonic inflection," which we now know as melody.²

For the present, this review of the chronicle of the development of oral rhetoric will be left here.

Modern communication theories take

basically a classical view of oral rhetoric from the time of its inception in ancient Sicily. Treatises in rhetoric include five canons: (1) *Inventio*, (2) *Dispositio*, (3) *Elocutio*, (4) *Memoria*, and lastly, (5) *Pronuntiatio/Actio*. A modern view of delivery, as we'll see later, takes vocal and visual events and words spoken in an oral communication context as a total integrated message in a given situation.

Coming back to the topic of English education as a foreign language in Japan, it is pointed out that there has been a great movement to improve English language teaching as a means of communication in Japan. Yet, even though it is going ahead at a rapid rate, it is still falling behind the demands of the times. Teachers are expected to teach, of course, but not simply as much as they can teach, but also as much as their learners of English can actually demonstrate their communicative behavior. Many students even today have acquired very little oral/aural proficiency. Approaches to the teaching and learning of English as a foreign language in most colleges and universities in Japan are bewildering in their variety. Teachers and students have tried listening, speaking, reading, writing, and translating as ways to master English. Memorizing rules, repeating dialogues, drilling patterns, analyzing sentences, writing short sentences from a list of words, etc., are not expressions of skill in the language, but a means of achieving such skills. However, among all these approaches nothing is more ignored than a basic course in oral reading or oral interpretation as rhetorical communication. For this purpose, oral interpretation, dramatic interpretation, interpretative reading, reading aloud, or oral reading, should be one of the means of attaining and improving students' skills of delivery. It is the act of attaching to prose or poetry the meaning intended by the author or poet, using audible symbols and visible bodily action to elicit from an audience response to the meaning. It is a form of communication and merits our students' careful attention.

The writer shows the matrix for generating

human communication (See Fig. 1). Each element in every dimension is directly and indirectly interrelated to the others in human communication. However, here we focus our attention only on dimension two. The following is a list of basic definitions of these five canons.

1. *Inventio*: That constituent which is concerned with the finding, analyzing, and elaborating of materials—Invention
2. *Dispositio*: That constituent which is concerned with effective and orderly arrangement of the parts of a discourse—Arrangement
3. *Elocutio*: That constituent which is concerned with the problems of language—with the expressing or phrasing of the selected and arranged materials—Style
4. *Memoria*: That constituent which is concerned with the storing up in one's mind materials, lines of argument, and phrases which will be ready for use in the process of oral communication—Memory
5. *Pronuntiatio*: That constituent which is concerned with the audible and visible elements in oral communication—Delivery

Oral Interpretation as an Act of Communication

One of the practical ways for all learners, be they high school or college students, is to experience and realize by themselves, first of all, a lively sense of oral communication by the sharing and reading of some literature with others in class. Oral reading, or interpretation, has an advantage of providing the learners with their use of verbal, vocal, and visual codes for the purpose of communication. A consideration of purpose in communication can be many and varied: to entertain, to inform, to stimulate, or to convince according to the selection made.

No oral communication takes place without an act of delivery. Some opinions expressed on occasion during intensive training sessions for Japanese teachers of English are as follows: "When it comes to speaking English, my students seem to become shy." "My students won't read the text aloud positively." "Students are too shy to read orally." "There are many students who are too shy and are diffident at reading English sentences aloud." The writer heard similar comments from

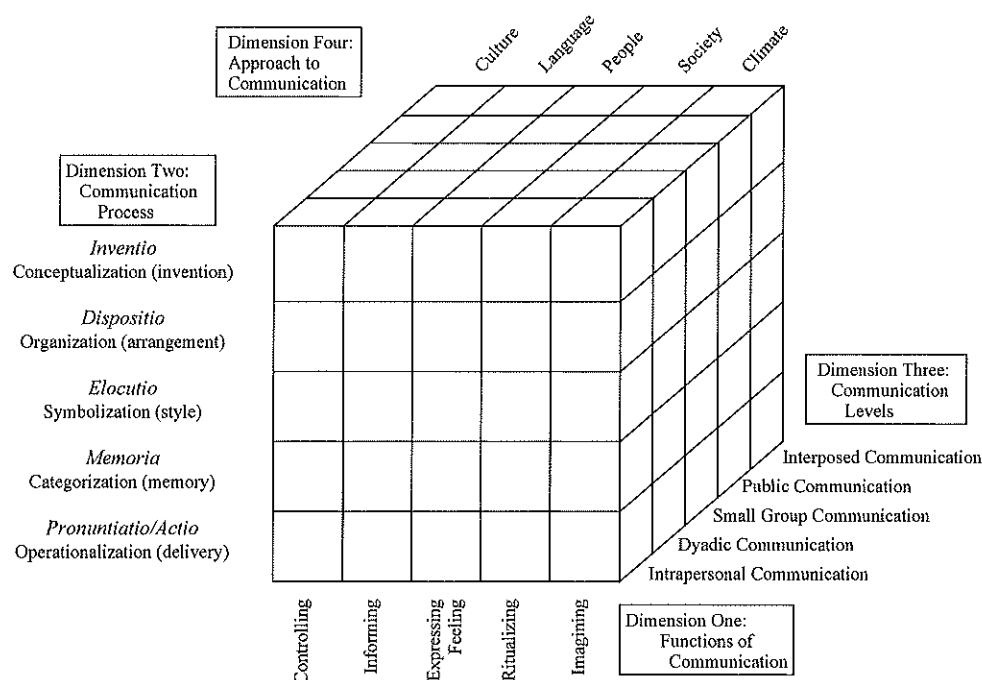


Fig. 1 The Matrix for Generating the Study of Communication

many other junior and high school teachers who participated in the intensive training. It is not surprising that all these comments on students in the classroom also apply to most college students.

It may be agreeable to say that:

In reading, we recognize, behind the script, the oral equivalent, supplying as we read many elements of intonation and vocal emphasis which are not in the printed text. We read more fluently because we are able to recognize whole phrases which we could say aloud. For the student with a poor oral knowledge of the foreign language, most reading is mere deciphering: a painful word-by-word process from which he finds it hard to draw a sequence of meaning until he is able to say over to himself what he thinks it means in his native language.³

What is an oral interpreter or an oral reader as a creative liaison between writer and audience expected to accomplish his role and how? He, first of all, has to face the three canons of rhetoric, *inventio*, *dispositio*, and *elocutio* (See Fig. 2).

When you give your students an assignment to read a piece of literature, for instance, you probably ask such questions as "What is the major theme?" "How does the author accomplish his aim?" "Why does the author do it that way?" "How does the setting work in the story?" and many other questions. To try to meet and answer

all these questions means that you expect your students to touch upon a writer's ethos, pathos, and logos through his work. In other words, his *Inventio*, or invention—what the author should say; his subject matter. Such questions as "How is the plot structured?" "What unique techniques, if any, did the author use?" and many other questions are on *Dispositio*, or disposition—the concept of arrangement, of orderly planning of structure or in what order the author should say it. Socrates once said "...any discourse ought to be constructed like a living creature, with its own body, as it were; it must not lack either head or feet; it must have a middle and extremities so composed as to suit each other and the whole work."⁴ In contrast to this functional approach to organization, what would you say about the literature you have read, knowing that man is naturally an organizing animal? The last area you should consider in the literary text would be the area called *Elocutio*, or style—the concept of expression, clothing his *inventio* with language. Style is thinking out into language. Hugh Blair, in his book, *Lectures on Rhetoric and Belles Letters* says that style "is the peculiar manner in which a man expresses his conceptions by means of language.... Style has always some reference to an author's manner of thinking. It is a picture of ideas which arise in his mind, and of the manner in which they arise there."⁵ Again, in the case of literary works you have read, what would you say about their styles? What about the stylistic qualities of the works?

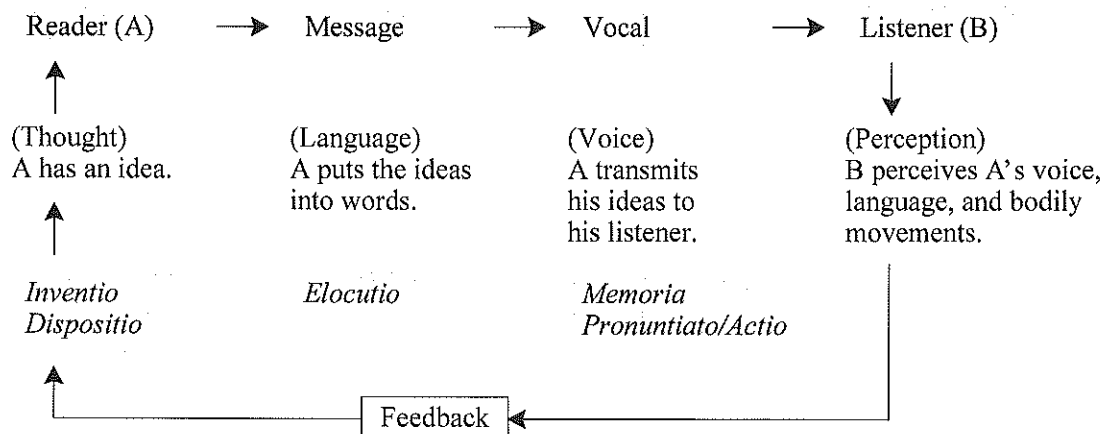


Fig.2 The Basic Process of Oral Reading as Communication

What is their mood or tone ? To what extent is the language communicative?

Now, students are ready to give their comments and judgments on a piece of literature they have read. What has the work got to do with you and the world? Where does the work transcend the particular and reach the universal? All these processes within yourself as an oral reader are what are called intrapersonal communication; an active thinking and working process within oneself. As this writer illustrates in Fig 3, this stage, which is called intrapersonal communication, usually precedes interpersonal communication—person to person communication⁶ that is between an oral reader and his listener.

As has been pointed out, delivery requires all the demanding elements of oral interpretation, such as the literature itself, the audience, and the reader himself in a given situation. It is a means to an end, not an end in itself in an oral situation. The end of it is the act of attaching to the literature the meaning intended by the author through vocal utterance and suggestive bodily action. In "The American Scholar" Ralph W. Emerson writes:

One must be an inventor to read well.... There is then creative reading as well as creative writing. When the mind is braced

by labor and invention, the page of whatever book we read becomes luminous with manifold allusion. Every sentence is doubly significant, and the sense of our author is as broad as the world.⁷

"One must be an inventor to read well" means, first of all, to engage in an intrapersonal communication within yourself. To read well, then, it is simply necessary for us to be familiar with the above mentioned rhetorical components of the message. I would like to encourage learners of English to try to read and appreciate a few Japanese novels through English translation. It'll be interesting for them to try to read, for instance, some works of the Noble Prize winners, Kawabata and Ōe. Reading a selection of Japanese literature will provide the reader with much insight into the nature of the rhetoric of Japanese society, its people and the culture from which it springs, while exploring the common themes which bind all cultures together. My inquiry here, then, concerns the relationship between rhetoric and literature as culture. A commentary on this aspect related to Fig. 1 (Specifically dimension four), however, will be left here for the present.

It is obviously impossible for learners of English to get involved in oral communication successfully by learning about communication,

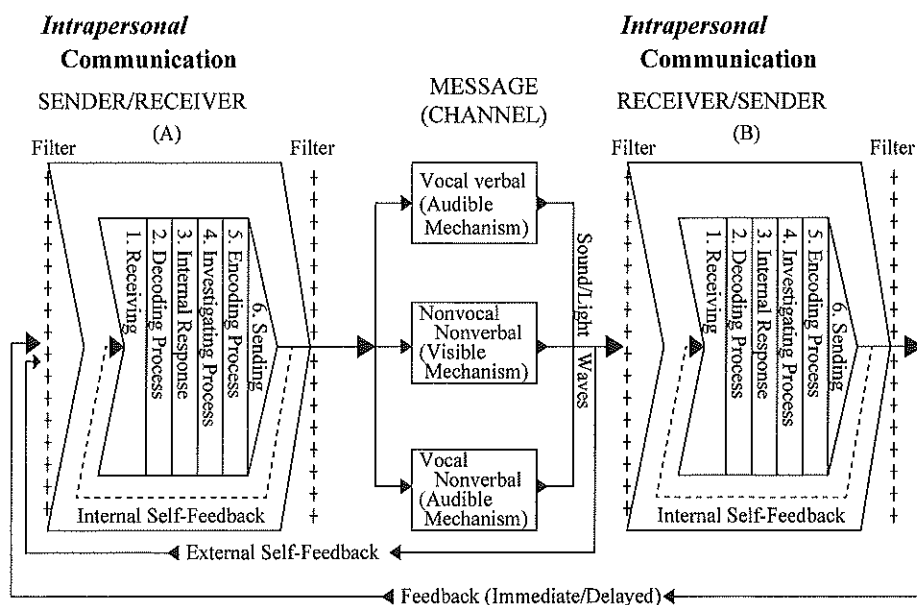


Fig. 3 The Process of Oral Communication

learning about phonetics, and learning about English as a foreign language, though they are often interesting and important topics for them. A stack of learned publications and textbooks on human communication and phonetics for college students is available. What students need now is to actually try to engage in the act of oral interpretation as a form of interpersonal communication. On the basis of what has been reported about a lot of those students who are too shy to read aloud and/or try to speak English in front of people, I would like to encourage them to read one of the 243 episodes in *The Tsurezuregusa or Essays in Idleness* of Kenko Yoshida (1283-1350).

A man who is trying to learn some art is apt to say, "I won't rush things and tell people I am practicing while I am still a beginner. I'll study by myself, and only when I have mastered the art will I perform before people. How impressed they'll be then."

People who speak in this fashion will never learn any art. The man who, even while still a novice, mixes with the experts, not ashamed of their harsh comments or ridicule, and who devotedly persists at his practice, unruffled by criticism, will neither become stultified in his art nor careless with it (Section 150).⁸

A Strategy for Learning and Teaching Oral Interpretation

The act of delivery, then, is a part of our whole oral communication process with ideas, supports, and language functioning as a unit. It requires repeated and continued practice with overlearning of speaking for proper enunciation and inflection to develop.

The potential audience for your oral reading says, "How do I know what you think and feel till I hear you read aloud the material you selected?" The act of oral reading as a form of communication is unavoidable. They'll see it through your whole delivery, which can be divided mainly into three elements: ① grammatical pronunciation (vocal

verbal message—spoken words as linguistic units), ② rhetorical pronunciation (vocal non-verbal message: paralanguage—vocal cues surrounding common oral behavior such as intonation, voice quality, volume, rate, fluency, etc.), and ③ non-vocal non-verbal message (kinesics—body movements ranging from obvious gestures to tiny facial expressions including eye-contact). The readers' voice and body work altogether to communicate the author's ideas, thoughts, and feelings. Each language has its grammatical pronunciation as well as its physical movements. One must learn them if one is to speak the language successfully.

We all learn to show what we think and feel by the way we act, and from the actions of others we learn to draw conclusions as to their thoughts and feelings. Thus, learning to speak really means learning to make and to understand these outward signs through which people reveal their attitudes, purposes, desires, ideas, and feelings. The great problem in learning to speak is to control the whole body in such a way as to be able to say one thing at a time and not several different, and possibly conflicting, things.⁹

An attached evaluation sheet will be useful for Japanese students of English to reflect on their vocal aspects of communication. Acquiring a practical delivery style is acquiring skills to be a successful reader/speaker in any given communication situation. The following is a sample strategy for learning and teaching oral interpretation for our students who confess their shyness to read and speak English in front of people.

I. Oral reading versus silent reading

- A. Silent reading (intrapersonal communication) is inner speech.
- B. Reading to others (interpersonal communication) is a form of speaking in which the meaning and the language have been determined.
- C. The emphasis may be on interpretation

of literature and communication to the audience.

II. The reader

A. The oral reader of literature

1. The communicator of the author's ideas, moods and feeling
2. The agent of the author, not an actor, impersonator, or public speaker

B. The role of the reader

1. The reader seeks only to help his audience understand and enjoy the selection.
2. The reader asks his audience to re-create imaginatively what he reads.
3. The reader turns the silent written word into the audible spoken word.
4. The reader should determine what the writer's purpose is and what meanings the language is intended to suggest.
5. The reader should unfold the events of the story in close and lively sequence as if they were vivid and actual experiences.

C. The ideal of a good reader

1. He is expected to do what the writer would do if the writer were a competent speaker and could meet face-to-face with his audience.
2. He does not change the author's meaning, motives, and feelings although he may clearly show his own reactions to them.

III. Reading to give meanings to others

A. Reading to others is a form of speaking.

1. The readers may get different meanings from a selection, for they would interpret the language of the author differently.
2. The readers may arouse very different reactions in the minds of their audience.

B. Good speaking is at all times plain to the eye and the ear.

1. Voice (Vocal messages)

- a. Pause
- b. Volume
- c. Rate
- d. Pitch
- e. Intonation
- f. Tone-copying in getting meanings

2. Action (Visual messages)

- a. Posture
- b. Gesture
- c. Movement
- d. Eye-contact
- e. Facial expression
- f. Pantomime-copying in expressing meanings

IV. Principles and procedures

- A. Study and analyze the selection.
- B. Master the words, phrases, and sentences.
- C. Appreciate the full richness of rhythm, imagery, metaphor, and simile.
- D. Respond to the meaning and inner feelings of the selection.
- E. Study and practice voice production and action.
- F. Speak and feel with your whole body.

V. The Listener

- A. The listener interprets the vocal and visual messages which are perceived by them.
- B. The listener is interested in the author's ideas and thoughts and the way he expresses them.

VI. Critique: Consideration should be given to the following factors:

- A. The reader's understanding of the author's meaning and intent
- B. Evidence of comprehension of the intellectual content of the material
- C. Evidence of sensitivity to the emotional content
- D. The reader's ability to stimulate the listeners' imaginations so the audience visualizes the characters in a story
- E. Communication which indicates the reader's responsiveness to the ideas in the selection

Concluding Remarks

Skill in delivery (*pronuntiatio/actio*) can be acquired by actual practice, by observing and analyzing the delivery of others. I hope I have shown in preliminary fashion that interpretation activities enhance students' understanding,

enjoyment of literature, and eventually their skills of *Pronuntiatio/Actio*. A word does not mean exactly what the dictionary defines it to be. The total process of oral reading, then, involves four elements: thought, voice, and action in addition to words. Effective oral reading depends upon achievement of at least minimal standards for each of these elements. Students would then realize how important, interesting, and useful oral reading is to improve their delivery skills in English as a foreign language.

Notes:

1. III. x. 19—xv. 27.
2. Charles A. Fritz, "From Sheridan to Rush: The Beginnings of English Elocution" in *Readings in Rhetoric*, ed. by Lionel Crocker and Paul A. Carmack (Illinois: Charles C. Thomas Publisher, 1965), p. 321.
3. Wilga M. Rivers, *Teaching Foreign Language Skills*, (Chicago: University of Chicago Press, 1970), p. 207.
4. Plato, *Plato's Phaedrus*, tras. by R. Hachforth (New York: Cambridge University Press, 1972), p. 128.
5. Hugu Blair, *Lectures on Rhetoric and Belles Letters*, Vol. 1 (Carbondale: Southern Illinois University Press, 1968), p. 183. (First printing: 1783)
6. 橋本満弘『異文化間コミュニケーションに向けて—英語への新しいアプローチ』（東京：北樹出版、2002年）、53頁。See also 橋本、「オーラル・コミュニケーション」、「発表の様式」 in 日本英語音声学会編『英語音声学辞典』（東京：成美堂、2005年）、pp. 148-50 and pp. 249-52.
7. ラルフ・ワルドー・エマソン、石井正雄訳注「アメリカの学者」『エマソン論文集』（東京：開文社出版、1953年）、37頁。
8. Yoshida, Kenko, trans. by Donald Keene, *Essays in Idleness* (Tokyo: Charles E. Tuttle Company, 1980), p. 118.
9. Charles Henry Woolbert and Andrew Thomas Weaver, *Better Speech* (New York: Harcourt, Brace Company, 1933), p. 8.

Primary Sources

Cicero. *De Oratore*, Translated. by H. Rackham,

Loeb Classical Library. Cambridge: Harvard University Press, 1968.

_____. *Orator*, Translated by H. M. Hubbell, Loeb Classical Library. Cambridge: Harvard University Press, 1977.

[Cicero]. Translated by Harry Caplan, *Rhetorica ad Herennium*, Loeb Classical Library. Cambridge: Harvard University Press, 1968.

Plato. *Republic*, Translated by B. Jowett in *The Dialogue of Plato*. New York: Random House, 1937.

Secondary Sources

Blair, Hugu. *Lectures on Rhetoric and Belles Letters*. Vol. 1. Carbondale: Southern Illinois University Press, 1968.

Fritz, Charles A. "From Sheridan to Rush: The Beginnings of English Elocution" in *Readings in Rhetoric*, Edited by Lionel Crocker and Paul A Carmack. Illinois: Charles C. Thomas Publisher, 1965.

Hashimoto, Mitsuhiro. "Oral Communication in English as a Foreign Language: A Human Communication Perspective." *Journal of English Phonetics* 5 (November 2000): 129-39.

Plato. *Plato's Phaedrus*. Translated by Hachforth, R. New York: Cambridge University Press, 1972.

Rivers, Wilga M. *Teaching Foreign Language Skills*. Chicago: University of Chicago Press, 1970.

Woolbert, Charles Henry and Weaver. Andrew Thomas. *Better Speech*. New York: Harcourt, Brace Company, 1933.

Yoshida, Kenko. Translated by Donald Keene. *Essays in Idleness*. Tokyo: Charles E. Tuttle Company, 1980.

橋本満弘、石井 敏編著『コミュニケーション入門』桐原書店、1996年。

橋本満弘、北出 亮、會澤まりえ編著『日本社会とコミュニケーション』三省堂、2000年。

橋本満弘、北出 亮、會澤まりえ編著『日本のレトリックとコミュニケーション』三省堂、2000年。

橋本満弘『異文化間コミュニケーションに向けて—英

語への新しいアプローチ』北樹出版、2002年。
橋本満弘『国際対話能力』北樹出版、2003年。
橋本満弘「“新音声学”とディリヴァリー：レトリックの視座」『英語音声学』第3号、日本英語音声学会論文集（2000年）、359－375頁。
エマスン・ラルフ・ワルドー著、石井正雄訳『エマスン論文集』東京：開文社出版、1953年。

* This paper is based on the author's oral presentation at the First International Congress of Phoneticians of English in 2005. My sincere thanks are due to Prof. Malcom Swanson, Prof. L. Dennis Woolbright and Assistant Prof. John Paul Loucky for their help with the proofs of this paper.

EVALUATION SHEET

< Appendix >

Name: _____

Date: _____

Title: _____

Items of Evaluation (Suggested Points)	Factors Considered
I. Vocal Interpretation (30 points possible)	
1. Does he / she attain the appropriate feeling?	Pitch: Generally effective Too high Too low Lack of variety
2. Does he /she make appropriate pauses between words, phrases, and sentences?	Pronunciation: Generally acceptable Misplacement of accent Selection of inappropriate sounds Pronunciation of unrequired sounds Omissions of required sounds
3. Does he/she avoid hesitations and stumbling over words?	Rate: Generally effective Too fast Too slow Lack of variety
4. Does he /she speak with a voice which is audible, clear, flexible, and expressive of meaning?	Volume: Subdued Inflection: Rising Moderate Falling Energetic Complex/varied Inappropriate
5. Does he /she show enough variety and emphasis?	Pauses Grammatical Quality: Husky...Clear Emphatic Thin.....Full For thought units Harsh....Smooth For breaths Rigid.....Flexible For relaxation Sharp.....Flat
6. Does he/she speak with distinct enunciation and acceptable pronunciation?	Posture: Standing Facial Expressions: Sitting Smile Flexible Frown Rigid Raised eyebrow Smirk
II. Visual Interpretation (30 points possible)	
1. Does his/her bodily activity contribute to correct interpretations of written messages?	Gestures: Emphatic Expressionless Descriptive Pleasant Suggestive Gloomy
2. Does his/her facial expressions fit the meaning?	Movement: Forward Backward Side-steps
3. Does she/he accompany various phrases with appropriate bodily movements?	Eye-Contact: Seeking feedback Avoiding audience Shifting focus
4. Does he/she appear to be talking "with" rather than "at" her/his audience?	

Communication Skills in English as a Foreign Language

Items of Evaluation (Suggested Points)	Factors Considered							
III. Verbal Interpretation (30 points possible)	The speaker's analysis of the selection Purpose of the selection (the author's purpose) Central or controlling idea of the theme Characteristics of the selection Organization of the selection Understanding of the selection as a whole Understanding of the words, phrases, and sentences in the selection Responding to the meaning and inner feelings of the selection Overall familiarity with the selection							
1. Does he/she understand the character's nature □ ethos, pathos, and logos?								
2. Does he /she project the central ideas?								
3. Did he/she master the words, phrases, and sentences in the selection?								
4. Does he/she make phrases that are acceptable thought units?								
5. Does he /she seem to recognize and appreciate the full richness of metaphor, simile, and imagery?								
6. Does he/she seem to reveal complete understanding of the selection?								
IV. Adequacy of Introduction (10 points possible)								
1. Does he/she give enough information about setting and circumstance to assist the understanding of the audience?								
2. Was the transition from introduction to selection smooth?								
Overall Effectiveness Of The Presentation: Total Score: 100 points possible	I		II		III		IV	
Indicate your general evaluation and comments, if necessary.							Total Score	
Evaluation scale: 100.....Superior 50.....Average 90-80.....Excellent 40.....Below Average (Poor) 70-60.....Good 30-10.....Unsatisfactory								

プロノンティアティオ：外国語としての英語コミュニケーション能力向上に 資するオーラル・インタープリテーションーレトリックの視座

橋本 満弘

<要 旨>

読み／書きに加え英語での口頭表現能力の育成・向上は、文部科学省の下、わが国の英語教育の要となっている。外国語としての英語の学習・教育はこの領域、即ち、オーラル・コミュニケーションに一段と重きが置かれ時代の趨勢となって久しい。しかしながらその成果は今もって、あるべき状況、時代の要求に程遠いと言っても過言はでない。

オーラル・インタープリテーションは音読対象とする作品の原著者が意図するメッセージをその著者に代わる「送り手」（音読者）が自己の「受け手」（聴き手）からの多面的なフィードバックを引き出すために言語及び非言語メッセージの同時併行導入を必然的に伴う口頭表現行為である。このオーラル・インタープリテーションの実践は指摘するまでもなく、レトリックの第5規範（プロノンティアティオ）が不可欠であり、その巧拙の重要性の認識に学習者を導くことに帰結する。オーラル・インタープリテーションの導入は「コミュニケーションの手段」としての英語学習者がコミュニケーション全過程でのメッセージの理解と伝達行為の向上に大きく資するものである。

キーワード：オーラル・インタープリテーション、レトリック、言語コード、音声コード、視覚コード、
人間コミュニケーション