How to Make Yourself Understood

Center for Language Learning

English Department, Hokkaido University

English I   Online Materials

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Satoshi Oku and Jeff Gayman

Scripts and Annotations（スクリプトと解説）

Hello everyone. Welcome to the Hokkaido University English One Online Material Course. My name is Jeff Gayman, and I'm an associate professor of the Hokkaido University Research Faculty of Media and Communication. This course will be providing you with some foundations for expressing yourself in English in a clear and attractive fashion.

Organization of the Course

This course consists of three components.

> Unit 1 ~ Unit 5   Tips for English Speech Sounds
>
> Unit 6 ~ Unit 10   Tips for Writing Sensible Paragraphs
>
> Unit 11 ~ Unit 14   Steps toward Attractive Presentations

The first component, Units 1 through 5, is about English pronunciation. This will give you some important tips when you pronounce English words, phrases, and sentences. In the second component, Units 6 through 10, we will learn some foundations for English writing. We will especially focus on how to write paragraphs, which are important units larger than a sentence. The third and last component, Units 11 through 14, deals with some basics of oral presentations in English.

The first two components are independent, so you can start with any one of the two. The last component, however, is partly based on the first two components. So it's a good idea to watch the first ten units first, and then to go on to Units 11 through 14.

OK. Before I conclude these introductory remarks, let me tell you something important about learning foreign languages.

Points ————————————————

・この教材は 3 つの部門からなる

> 第 1 部：Unit 1 ~ Unit 5   Tips for English Speech Sounds（英語発音のヒント）
>
> 第 2 部：Unit 6 ~ Unit 10   Tips for Writing Sensible Paragraphs（良いパラグラフを書くために）
>
> 第 3 部：Unit 11 ~ Unit 14   Steps toward Attractive Presentations（魅力的なプレゼンを目指して）

・第 1 部と第 2 部はそれぞれ独立しているので、好きな方から取り掛かって
・第 3 部は、第 1 部と第 2 部の内容にもとづいているので、Unit 1～Unit10 をやってから取り掛かるとよい

————————————————————————————————

Tips for Foreign Language Learning (1): Notice Similarities

First, both Japanese and English (or whatever your native language is) are instances of "human language." So, there are many similarities among them. Let me give you one simple example. In both English and Japanese, a question sentence is not necessarily used as a "real question." In an appropriate context, *Who will do this hard job?* can mean, "Nobody wants to do this job."

< literal meaning >   < speaker's intended meaning >

Who will do this hard job?   ➔   **Nobody wants to do this job**

The same is true in Japanese. Again in an appropriate context, 誰がこの大変な仕事をするの？ 'Who will do this hard job?' can be used to mean 誰もこんな仕事したくないよ 'Nobody wants to do this job'.

< literal meaning >   < speaker's intended meaning >

誰がこの大変な仕事をするの？   ➔   **誰もこんな仕事したくないよ**

In other words, there is the same pragmatic rule in both Japanese and English which bridges the literal meaning of question sentences and their speaker's intended meaning. So it's a good strategy to realize similarities between your native language, say Japanese, and the target foreign language, say English, in foreign language learning.

Especially, in writing academic essays and in making oral presentations, no matter in what language, there are a lot of important aspects which can be focused on in order to make your writing and presentations more clear and attractive. Therefore, if you are getting better with your oral presentations in Japanese, you will simultaneously be getting better with your presentations in English. And likewise, if you are getting better with organizing your paragraph structure in English, your report writing in Japanese will also become better.

Points ─────────────────────

・英語と日本語。共通点はたくさんあり（同じ人間言語ですから）
　　　　たとえば、英語でも日本語でも疑問文が文字通りの意味ではなく使われる場合あり
・上記テキストで見た例の他に、慣用化した表現も多数

英語の例　　Who cares?　　文字通りの意味「誰がそれを気にかけますか？」
　　　　　　　　　　　　　話し手が言いたいこと「そんなこと気にしなくていいよ！」
　　　　　　　　　　　　　　　　あるいは「知ったことか！」

　　　　　　Who knows?　　文字通りの意味「誰がそれを知っていますか？」
　　　　　　　　　　　　　話し手が言いたいこと「誰にもわからないよ！」「そうとは限らないよ！」

日本語の例　いつまで待たせるの?　➔　話し手が言いたいこと「早く来てよ！」
　　　　　　何をやっているの？　　➔　話し手が言いたいこと「そんなことはやめなさい！」

Tips for Foreign Language Learning (1): Notice Differences

At the same time, however, there are many differences between Japanese and English as well. Consider the following examples.

～けれど　　　　➔　　　　but？　however？　although/though？

If you consider just the meaning of Japanese ～けれど, it can be rendered into English *but*, *however*, *although* or *though*, for example. Notice, however, these words have very different grammatical functions. For instance, you can say,

Tom washed his bike carefully. His mother, however, still didn't like it very much

But you cannot replace this *however* with *but*.

Tom washed his bike carefully.　× His mother, but, still didn't like it very much

is an ungrammatical expression in English. Additionally, you cannot use *although* here, either.

Points ――――――――――――――――――

・外国語の力がなかなかつかない（苦手な）人によくみられる特徴
　　　外国語の単語の「訳」「意味」だけで考えようとする　➔　これではすぐ行き詰まる

・ここの例で分かるように、大まかな「意味」としては「逆接」でも、but, however, although (though)は、全く異なった「機能」を持つ：文中で現れることができる位置がそれぞれ**全く異る**
・単語の「訳」や「意味」だけではなく、文中での「機能・働き方」を丁寧に理解するのが上達への早道

　　　(1) but は「等位」接続詞：文１と文２の間にのみ現れる　　　「文１　but　文２」
　　　(2) although は「従属」接続詞：従属節の先頭にのみ現れる
　　　　　　　　　　　　　　「主節, **although 従属節**」または「**although 従属節**, 主節」
　　　(3) however は副詞：文頭にも、文中にも、文末にも現れることが可能
　　　　　John washed it carefully. However, his mother didn't like it very much
　　　　　John washed it carefully. His mother, however, didn't like it very much
　　　　　John washed it carefully. His mother didn't like it very much, however

・読んだり聞いたりする場合は、大ざっぱな「意味」の理解でもなんとかなる場合もあるかもしれないが、きちんと書く、きちんと話すためには、このような似た意味の単語の**使い方の違い**をしっかり認識しておくことがとても重要
＊注１：though には副詞用法もあり　　　注２：but, however には上記とは別の機能もあるので注意

Again,

> Tom washed his bike carefully.   × His mother, although, still didn't like it very much

is not an appropriate sentence in English. Likewise, you can say,

> Though Tom washed his bike carefully, his mother still didn't like it very much

but you cannot say

> × But Tom washed his bike carefully, his mother still didn't like it very much

And

> × However Tom washed his bike carefully, his mother still didn't like it very much

is not a good sentence in English.

As can be seen from these simple examples, it is very important to realize systematic differences between your mother tongue and the target language you are trying to learn. So, don't just focus on the "meaning" of words; try to **understand** grammatical "**functions**" of words in your target language.

Good luck! It's up to YOU!

OK. Finally, these online course materials cover only a few important aspects of English pronunciation, paragraph writing, and oral presentations. But, since this is a course for *university* students, it doesn't matter what we will cover in the course. What *does* matter is what *you* will *discover* through the course.

So, are you ready? Good luck, and enjoy the course!

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Further Tips

単語の「訳」だけでやろうとすると行き詰まるわけ

その１：「book ＝ 本」ではありません

日本語と英語で（あるいはどの外国語同士でも）、一方の言語の１つの単語が、もう一方の言語の１つの単語と100%意味・機能が同じということはありません。辞書に書いてある**「訳」は「近似値」**と考えるのが良いでしょう。それを手掛かりに、前後の文脈情報や文法上の情報を利用して、その文の意味内容を読み取っていくことが重要です。たとえば、**book という英語の基本的な単語と日本語の「本」という単語の意味・機能は、完全に同一ではありません。**

　意味が重なっている部分も少なくありませんが、大きな違いもあります。英語の book には、notebook という表現からも分かるように、本状に閉じられたものであれば、「帳面」や「手帳」、レストランやホテルの「予約台帳」なども指します。book には動詞で「予約する」という意味もありますね。これも book に「台帳」という意味があることを考えると、とても自然なことです。日本語訳だけで考えていると「本」と「予約する」の間のつながりが全く見えてきませんね。つまり、英語母語話者が book という単語から連想するイメージと、日本語母語話者が「本」という単語から連想するイメージとは、かなり異なっているわけです。このように、意味の似た単語の意味機能の違いを「発見」していくことは、外国語学習の大きな楽しみの１つです。さらに、母語である日本語の今まで気がつかなかった隠れた特徴にも気がつく、という楽しいおまけもついてきます。「訳」だけで考えようとするのは、もっとも退屈な外国語学習法ですね。

単語の「訳」だけでやろうとすると行き詰まるわけ

その２：「he/his/him ＝ 彼」の落とし穴

Every boy washed his bike には、２つの解釈の可能性があります。１つは、大好きな山田先生の自転車を男の子みんなで洗った、といったタイプの解釈。ここでは、his は文脈上明らかな男性単数を指します（たとえば「山田先生」）。もう１つの解釈として、A 君は A 君の自転車を洗い、B 君は B 君の自転車を洗い、C 君は C 君の自転車を洗い…という「連動読み」があります。もしこの文を「どの男の子も、**彼の**自転車を洗った」と訳してしまうと、その日本語訳では「連動読み」の解釈は難しくなってしまいます。「どの男の子も、**自分の**自転車を洗った」というのが連動読みを表わす自然な日本語でしょう。このことから、外国語学習で文中に代名詞や指示詞が出てきたときに、やってはいけないこと、やるべきことが見えてきます。

＜やってはいけない方法＞
まず、he/his/him をとりあえず「彼」と訳しておく。それから、日本語訳を通して「彼」が誰を指すのかを考える（it, this, that, they, she, her なども同様）

＜やるべき方法＞

　　まず、he/his/him が文中（あるいは文脈上）のどの部分を指しているか、どの部分とつながっているかを、文構造や文脈情報を利用して考える

　上記の「連動読み」の例からも分かる通り、**＜やってはいけない方法＞**では、文全体の意味のつながりが分からなくなってしまったり、誤った解釈をしてしまう可能性がとても大きくなります。**＜やるべき方法＞**に従えば、それぞれの具体的な文脈で he/his/him が指すものが確認できた段階で、文を正確に理解したことになります（それ以上日本語に「訳す」必要もありません）。

　　同様に、they/their/them には、人だけではなく複数の「もの」や「ことがら」を指す用法もあります。英語が苦手な北大生によく見られる失敗として、they をまず「彼ら」と訳してしまい、その日本語訳にもとづいて文全体の意味を考えようとするので、その they が「もの」や「こと」を指しているような場合に、全く意味がつながらず困ってしまう、ということがあります。順序が逆です。「訳す」前に文脈とのつながり、they がどの部分を指しているかを見つけるのです。文法上最も近い所にある複数形の名詞句を指している場合がほとんどです。

　本当の共通点を理解し、違いを楽しむ。外国語学習を根気よく続けるための秘訣です。

How to Make Yourself Understood

English I　Online Materials

Tips for English Speech Sounds
Unit 1
Pronounce by Semantic Groups

キーワード（key words）

　　　意味グループ（semantic group）　　ポーズ・間（pause）

　　　内容語（content word）　　機能語（function word）

Tips for English Speech Sounds

Unit 1　Pronounce by Semantic Groups

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Scripts and Annotations
（スクリプトと解説）

Further Tips

Satoshi Oku and Jeff Gayman

Scripts and Annotations（スクリプトと解説）

Hello everyone. I'm Jeff Gayman. The first five units of this course deal with pronunciation of English words, phrases, and sentences. Today, we will consider pronunciation units as semantic groups.
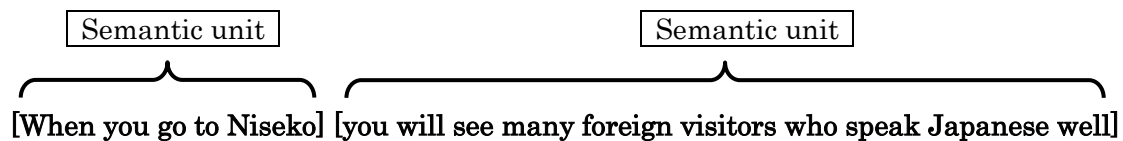
Warming Up Quiz: Identify Semantic Units

Look at the following sequence of words. Where will you put a pause to make this an intelligible sentence?

When you go to Niseko you will see many foreign visitors who speak Japanese well

You may put a pause here. And maybe a minor pause here, too.

When you go to Niseko // you will see many foreign visitors (/) who speak Japanese well

Easy? Well, then let us ask why we put a pause in these places. The key is "semantic units." For instance, the sentence is divided into two large semantic units like this.

Semantic unit   Semantic unit

[When you go to Niseko] [you will see many foreign visitors who speak Japanese well]
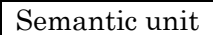
Points ―――――――――――――――

➜ **意味のまとまりに注目**

英語の長い文を話すときの注意

- ・個々の単語の発音にとらわれすぎると、かえって不自然に（日本人初学者によく見られる誤り）
- ・意味のまとまりを意識して
- ・まとまりの切れ目には思い切って間（pause）を入れよう
- ・ぺらぺら話すよりも通じやすくなる
- ・特に、複数の人の前で話すときには間（pause）が大切
- ・単語をただ出てきた順に発音するのではなく、意味のまとまり・切れ目をしっかり意識して

―――――――――――――――――――――――――――――――

So, it is very natural to put a pause between *Niseko* and *you*, which makes your pronunciation easy to perceive. Further, the second part of the sentence can be divided into two smaller semantic units like this.

[When you go to Niseko] [you will see many foreign visitors [who speak Japanese well]]

Semantic unit

Therefore, you may want to put a minor pause between *visitors* and *who*, especially when you speak before a large audience and want to make your pronunciation clearly articulated.

Let's practice a bit now. Repeat after me.

When you go to Niseko, // you will see many foreign visitors (/) who speak Japanese well

<your turn>

Good. Some of you may find that the pause based on semantic units is natural and easy. However, sometimes, if you put the pause in a wrong place, you cannot make yourself understood correctly. Consider the following example. Where are you going to put a pause in *this* sentence?

Tom told me a weird story I don't believe he just cooked it up

Depending on where you put the pause, this can mean very different things. You can put a big pause here.

Tom told me a weird story. // I don't believe he just cooked it up

In this case, you mean you trust Tom and believe his story although it is weird. Also, however, you can put a big pause here, rather than after *story*.

Tom told me a weird story I don't believe. // He just cooked it up

In this case, you do not trust Tom and do not believe his story. You see? It is sometimes very important where you put a pause. The place of the pause can change the meaning of sentences completely.

Ok. Let's practice now. Repeat after me. When you trust Tom and believe his story, you would say:

Tom told me a weird story. // I don't believe he just cooked it up   <your turn>

Points ─────────────────────

➔ 日本語でも

「私は夕方家に着いた祖母からの荷物はまだ開けていない」

    a. **「私は夕方家に着いた。／／ 祖母からの荷物はまだ開けていない」**

    b. **「私は ／ 夕方家に着いた祖母からの荷物は ／ まだ開けていない」**

・(a)では夕方家に着いたのは「私」。荷物の到着時は述べられていない

・(b)では夕方家に着いたのは「荷物」。私の帰着時は述べられていない

・英語でも日本語と同様

・間を無視すると、うまく通じず、誤解を招く

・間の置き場所によってはまったく逆の意味になる場合も

─────────────────────────

And when you do not believe his story, you would say like this. Repeat after me.

Tom told me a weird story I don't believe. // He just cooked it up

\<your turn\>

OK. How was it? When you speak, it's very important to recognize semantic units, and to put a pause in appropriate places when necessary. Do not pronounce the sentence in a "word-by-word" fashion!

Points ─────────────────────

➔ **意味が全く逆になる例**

Tom told me a weird story. // I don't believe he just cooked it up

・ここに間を置くと、トムの話は奇妙だが、トムが勝手に作った話だと
は思わない。つまり **トムを信用している**、という意味

Tom told me a weird story I don't believe. // He just cooked it up

・ここに間を置くと、トムの奇妙な話を信じていない。勝手に作った話
だと思っている。つまり **トムを信用していない**、という意味

・同じ単語が同じ順番で並んでいても、間を置く場所１つで、全く逆の意味になる場合もある

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Phrases as Pronunciation Units

Now, let's go onto the second part of Unit 1. We are going to consider tips for pronouncing phrases. Consider the following example.

> A: What's that noise?
> B: My neighbor is building a desk

In sentence B, there are three core words: *neighbor*, *building*, and *desk*. These three words are not only semantic cores, but also cores for pronouncing this sentence. Do not pronounce in a word-by-word fashion like:

> My … neigh .. bor .. is … buil …ding … a … desk.

Rather, let's start with just these three core words alone. Repeat after me.

> "NEIghbor … BUIlding … DESK"   <your turn>

Points ——————————————————

➔ 内容語（動詞・名詞・形容詞・副詞など）は意味の中心になりやすい
➔ 機能語（助動詞、前置詞、代名詞、冠詞など）は内容語を補佐
  ・内容語は発音上の核となる
  ・機能語は発音上、内容語の付属品

a **desk**

desk の付属品として発音　　発音上の核（強くはっきりと）
（極力弱く軽く短く）

発音上の核（強くはっきりと）

is **build**ing

build の付属品として発音 (build にぶら下げて極力弱く軽く短く：決して強く発音しない)

発音上の核（強くはっきりと）

my **neigh**bor

build の付属品として発音（neigh にぶら下げて極力弱く軽く短く：決して強く発音しない）

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OK. Now let us read by a phrasal unit. Repeat after me.

my NEIghbor

Do not put any stress on *my* and *-bor*. Just put a stress on *nei*.

my NEIghbor

Next.

a DESK

Try to make *a* as weak as possible, and put a strong stress just on *desk*.

a DESK

Next, let's read the verb phrase. Repeat after me.

is BUIlding a DESK   <your turn>

Put a strong stress on *build* and *desk*, and make everything else as weak as possible.

is BUIlding a DESK   <your turn>

OK, let's read only three core words again. Repeat after me.

NEIghbor … BUIlding … DESK   <your turn>

Now, keep the rhythm the same, and put the other elements together.

my NEIghbor is BUIlding a DESK   <your turn>

Again, the core words alone.

NEIghbor … BUIlding … DESK   <your turn>

Keep the rhythm constant, and:

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my NEIghbor is BUIlding a DESK   <your turn>

OK? This is the English rhythm and makes *your* pronunciation clear and natural. Let's practice with a few more examples. First, with just the core words. Repeat after me.

BOY … PUT … BIKE … gaRAGE   <your turn>

Points ——————————————————

➔ **発音練習のコツ**

・英語には、１つの強勢と次の強勢との間にかかる時間を一定に保とうとする傾向あり

| ←等間隔→ |

a.   I'll **go**   to   **school**
b.   I'm **go**ing to   **school**
c.   I'm **go**ing to the **school**

| ←等間隔→ |

・上記(a)(b)(c)で go から school までの時間間隔を同じに保とうとする

・機能語をはずして、内容語だけを一定の間隔リズムで発音
・慣れてきたら内容語を加え、間隔リズムを変えずに発音

      nei   **build**   **desk**
My **nei**ghbor is **build**ing a **desk**
      | 等間隔 | 等間隔 |

      boy   **put**   **bike**   ga**rage**
The **boy** will **put**   his **bike** in the ga**rage**
     |等間隔 | 等間隔 | 等間隔 |

・機能語(my, is, -ing, a, the, will, his, in など)を強く明確に発音していてはできません
・**機能語は内容語にぶら下げて、極力弱く軽く**

_____

Now, try to keep the rhythm constant, and …

the BOY will PUT his BIKE in the gaRAGE   <your turn>

Again, the core words alone.

> **BOY … PUT … BIKE … gaRAGE**   \<your turn\>

And,

> **the BOY will PUT his BIKE in the gaRAGE**   \<your turn\>

Good. Next. Again only with core words first. Repeat after me.

> **TELL … WHERE … BUY … WAter**   \<your turn\>

Now, try to keep the rhythm constant, and

> **TELL me WHERE i can BUY a bottle of WAter**   \<your turn\>

Summary

Good! OK. Let's wrap up today's lesson. When *you* speak, try not to read word by word. Rather, try to talk to your listener by semantic unit. This is very important when you speak English in order to make yourself understood.

OK, that's all for today's lesson. I hope you enjoyed it. Good luck, keep practicing. And see you next time!

Points ──────────────────────

➜ 個々の単語の発音に劣らず、重要な要素

- ・適切な間（pause）
- ・強弱などのプロソディー・イントネーション

➜ これらの点に留意して練習を続けると

- ・文全体を意味内容に即して発音できるようなる
- ・流暢でなくても、通じる英語になる
- ・聞き取りの力もアップする
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Further Tips (1)

間（pause）をとる場所によって意味が変わってしまう他の例

（息が続かなくなったからといって、勝手に切ってはダメよ！）

Takako was not fired because of her behavior

- 続けて読むと、「態度が原因で首になったわけではない」
  つまり「首になった。ただ、その理由は貴子の態度ではない」という意味
  （not は because 以下にかかると考えるとよい）
- fired と because の間に pause を入れて読むと「首にならなかった。態度がよかったから」、
  つまり「首にならなかった」という意味（not は fired にかかる）
- 聞き取りの際、間のとり方を無視すると、発話の意図を誤解してしまうかも
- 発音の際、間のとり方に注意しないと、全く逆のことを人に伝えてしまうかも
  （首になっていない人のことを首になったと言ってしまう！「貴子さん、ごめんなさい！」）
- **意味の大きなまとまりや区切れ目をいつも意識して**
- Reading の時にも、ピリオドはもちろんカンマの位置にも注意を払う習慣をつけるとよい
  意味のまとまりがマークされています。**それを意識して音読練習も**

Further Tips (2)

機能語を強く読むとき

➔ 助動詞、前置詞、代名詞、冠詞などの機能語は、通常は強く読まない

- これらを強く読むのは特別な意味を伝えたいとき

例１「Your neighbor is not building a desk（隣の人は机を作っていないんだよね）」といわれた時、「いや、**作っているよ**」と言うには：

My neighbor IS building a desk

前言の... is not ...を否定するので、肯定であることを強調して IS が強くなる
（この文脈では IS を強く発音しないと不自然）

例2「John's neighbor is building a desk（ジョンの隣の人が机を作っているんだよね）」といわれた時、「いや、作っているのは**私の**隣人だよ」と言うには：

> <u>MY</u> neighbor is building a desk

前言の John's を否定し、それとは対照に「**私の**」と述べている

（この文脈で MY を強く発音しないと不自然）

- **・機能語を強く発音する場合には、それなりの意味上の理由がある**
- **・理由がないのにうっかり強く発音してしまうと思わぬ誤解を招く恐れも**
- **・特定の機能語を強く発音すべき文脈なのに、しっかり強く発音しないと、とても不自然に**

Further Tips (3)

イントネーション：英語と日本語で違う場合も

(A) 疑問文だからといって文の最後を上げるとは限りません

- 「疑問文は文末を上がり調子で（rising intonation）」と教わると、日本語も英語も同じだ！と思うかもしれません
- 共通点もありますが、違いもあるので注意
- 日本語は「yes/no 疑問文」も「疑問詞疑問文」も、通常文末を上がり調子で

> a.　　昨日、お寿司を食べましたか？↗
> b.　　昨日、何を食べましたか？↗
> c.　　誰と遊んだの？↗

- 英語も「yes/no 疑問文」は、通常文末を上がり調子で

> d.　　Did you play with Sam?↗

ところが
- 英語の what/who/when/where などを含む「疑問詞疑問文」は通常下がり調子（falling intonation）

> e.　　What did you eat yesterday? ↘
> f.　　Who did you play with? ↘

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・英語の「疑問詞疑問文」を上がり調子で発音すると、単に質問している以上の別の意味が加わります　たとえば、(g)(h)は（　　　）内のようなニュアンスに聞こえる場合があります

    g.   **What did you eat yesterday?**↗   （きのう、何を食べたんだって？）

    h.   **Who did you play with?**↗   （誰と遊んだんだと！？）

・「ちょっと聞き逃したので、もう一度教えて」というニュアンスにもなりますが、文脈や言い方によっては、非難しているようにも聞こえ、とても失礼になるので要注意

(B) 文の最後を上げたからといって質問をしているとは限りません

・次のような場面を想像して：友達と向かい合って話をしています。テーブルの上にあったお菓子を手に持って相手の方に差し出して次のように言いました

    クッキー？↗

・このような場合日本語では、「これクッキーですか？」という質問をしているという理解が最も一般的でしょう

・ところが同じ場面で、英語で上がり調子でいうと

    Cookies?↗

「クッキーをどうぞ」「クッキーいかが」と相手にお菓子を勧める文であると理解されるのが最も一般的です

"Cookies?"と言われて、"Yes, they are"などと答えないように

・イントネーション（プロソディ・抑揚）は、単純そうに見え、どの言語でも同じような使い方をすると思われがちかもしれませんが、言語ごとに使い方が異なる場合もあります。十分に注意を

How to Make Yourself Understood

English I Online Materials

Tips for English Speech Sounds
Unit 2
Focus on Important Information

キーワード（key words）

強勢（stress） **主強勢**（main stress） **焦点**（focus） **対比的焦点**（contrastive focus）

新情報（new information） **脱強勢**（de-stress）

Tips for English Speech Sounds

Unit 2　Focus and Important Information

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Scripts and Annotations
（スクリプトと解説）

Further Tips

Satoshi Oku and Jeff Gayman

Scripts and Annotations（スクリプトと解説）

Hello everyone. I'm Jeff Gayman. In Unit 1, we learned that semantic core words are also cores for pronouncing English sentences. Today, we are going to learn more tips on pronouncing sentences based on information structure of the sentence. The key concept is;

"Put a heavy stress on the most important information, and make other elements weak"

Warming Up Quiz: Which Part is Stressed? (Context 1)

Let's start by looking at the following sentences. In answering question A, which word in sentence B do you read the strongest?

Context 1
A: Who is cooking spaghetti?
B: My teacher is cooking spaghetti

In this context, it is clear that *my teacher* is the most important information. Therefore, it is natural to put the heaviest stress on the core word of the subject noun phrase; that is, *teacher*.

My TEAcher is cooking spaghetti

It sounds very strange if you put the heaviest stress on *spaghetti*, instead of *teacher*, in this context. Therefore, when you are asked

A: Who is cooking spaghetti?

if you answer

B: My teacher is cooking spaGHEtti

it sounds as if you are NOT answering the question sincerely. Therefore, which word you should stress the strongest in a sentence is extremely important for making yourself understood correctly.

This may be true in any human language, but since English is a stress-accent language, the correct position of the heaviest stress is crucial in many cases. If you put the main stress on the wrong place, it might lead to a serious misunderstanding.

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Points

・単語のレベルでもストレスの位置は重要
> ➔ 複数音節の単語で主強勢の位置を間違えると通じない恐れあり

例： com**mú**nicate – com**mú**nicative – communi**cá**tion 　（よくある間違い：×communi**cá**te）

> ➔ 複数音節の新出単語は、**アクセントの位置を正確に覚えて**

Context 2: Object as New Information

OK? So let's consider several other contexts, and check which word should be the strongest. In answering question A, to which word in sentence B do you give the strongest stress in this context?

> Context 2
> A: What is your teacher cooking?
> B: My teacher is cooking spaghetti

This time, the most important information is the object *spaghetti*. Therefore, it is natural to read *spaghetti* the strongest. Let's practice. Repeat after me.

> My teacher is cooking spa**GHE**tti 　　　　<your turn>

Context 3: Verb Phrase as New Information

Too easy? Well, then, how about the next context? Which word do you read the strongest in sentence B this time?

> Context 3
> A: What is your teacher doing?
> B: My teacher is cooking spaghetti

Which part of sentence B carries the most important information, answering question A here? In this context, the verb phrase [*cooking spaghetti*] carries the most important information, since it is giving the required information to the question "doing what?" The subject part is the given information. OK, now, how should we read this sentence most naturally? Very interestingly, the heaviest stress is assigned to the object *spaghetti* again. It sounds very strange if you put the heaviest stress on *cooking* in this context, even though *cooking* is also a part of the important information verb phrase.

Points ──────────

＜意味の観点から：どの部分が「焦点」Focus か？＞

大きく分けて二つのパターン

（１）Information Focus：疑問詞に対応する答えになっている部分。新情報（New Information）とも呼ばれる

Who is cooking spaghetti?　　　My TEAcher is cooking spaghetti

　　　　　　　　　　　　　　　　　　　↑必要とされている新情報を提供

What is your teacher cooking?　　My teacher is cooking spaGHEtti

　　　　　　　　　　　　　　　　　　　　　↑必要とされている新情報を提供

（２）Contrastive Focus：前の文脈の何かと対比させている部分

Your teacher is cooking pizza, right?　　No, my teacher is cooking spaGHEtti

　　　　　　　　　　　　　　　　　　　　　　　↑対比

Your brother is cooking spaghetti, right?　No, my TEAcher is cooking spaghetti

　　　　　　　　　　　　　　　　　　　　　↑対比

・新情報の箇所をしっかり強く発音しなかったり新情報を差し置いて旧情報の部分をより強く発音してしまうと

　　➔ とてもちぐはぐなやりとりに。場合によっては、誤解されるかも

　　　　日本語でも：「何を作っているの？」　　　「スパゲッティは作っています」（??）

・対比されるべき部分をしっかり強く読まないと

　　➔ 言いたいことがうまく通じない不自然な発音に

　　　　日本語でも：「ピザが好きなんでしょ？」　　「いや、スパゲッティは好きなんです」（??）

──

So it's a rule of English to put the heaviest stress on the object when the verb phrase as a whole carries the most important information.

> **< Stress-Information Rule in English 1 >**
> Put the main stress on the object when the *verb phrase* is the new information

In other words, the strongest word is not necessarily the most important part of the sentence, although it is a PART of the most important information.

| Points | ────────────────────────── |

➔ 「焦点 Focus」と「主強勢 Main Stress」を混同しないで！

・「焦点 Focus」とは意味上の概念

      ➔ 文のどの部分が、新情報か、（対比されている）重要な情報か

・「主強勢 Main Stress」は音韻上の概念

      ➔ 文のどの部分を一番強く発音するか

・したがって、「焦点」イコール「主強勢」ではない

    Context 3

    A : What is your teacher doing?

    B : My teacher is cooking spaghetti

・doing what?という質問に対する答えなので、B 文における「焦点」（新情報）は、cooking spaghetti の部分。しかし、音韻上、この部分全部を強く読むことはない。主強勢は spaghetti の-GHE-の部分のみ。つまり、英語の主強勢と焦点との関係には次のような規則ある

┌───┐
│ < Stress-Information Rule in English 1 >
│ （目的語を持つ）動詞句全体が新情報の時、主強勢は目的語に置かれる
└───┘

───────────────────────────────────

Context 4: The Sentence as a Whole as New Information

Let's go on to the next context. Which word do you read the strongest in sentence B in *this* context?

    Context 4

    A: What's that noise?

    B: My teacher is cooking spaghetti

This time, the whole sentence B is the new information, and thus the most important. Now, again, very interestingly, it is most natural to put the heaviest stress on the object *spaghetti* in this context, too. Again, it's one of the English rules to put the main stress on the object when there is an object and the whole sentence is the new information.

┌───┐
│ < Stress-Information Rule in English 2 >
│ Put the main stress on the object when the *whole sentence* is the new information
└───┘

At first glance, the relation between the main stress and the important information looks straightforward and easy. "Give the strongest stress on the most important part of the sentence." However, things are not so

straightforward, as we have just seen. Usually, a sentence carries just one main stress which falls on one word. The new information, however, can be larger than a word in the sentence. Therefore, they are not in a simple one-to-one correspondence.

Specifically, in our current example sentence, *my teacher is cooking spaghetti*, if you put the main stress on *spaghetti*, the possible new information parts can be the object *spaghetti* alone, or the verb phrase *cooking spaghetti*, or the whole sentence.

My teacher is cooking spa**GHE**tti
most important

My teacher is cooking spa**GHE**tti
most important

My teacher is cooking spa**GHE**tti
most important

Points ――――――――――――――――――

・Context 4 の B：文全体が新情報

➔　それでも主強勢は spaghetti の -GHE- のみに（文の単語すべてを強く読むわけではありません！）

> **< Stress-Information Rule in English 2 >**
> （目的語を持つ）文全体が新情報の時、主強勢は目的語に置かれる

――

Context 5: Verb Alone as Contrastive Focus

OK. Let's consider a few more contexts now. Which word receives the main stress in sentence B this time?

Context 5
A: Has your teacher received the spaghetti delivery already?
B: My teacher is cooking spaghetti

OK, this time, the important contrast is between *received the spaghetti delivery* and *cooking spaghetti*. In other words, the most important information part in sentence B is just *cooking*. Hence, it is most natural to put the heaviest stress on *cooking* in this particular context. Let's practice. Repeat after me.

My teacher is **COO**king spaghetti　　　　　　　　　<your turn>

Context 6: The Genitive Part of the Subject as Contrastive Focus

Good! OK, let's consider the last context with this sentence. Where do you put the main stress in sentence B in this case?

> Context 6
> A: Their teacher is cooking spaghetti, right?
> B: No. My teacher is cooking spaghetti

OK, this time, *their* and *my* are contrasted. In other words, *my* is the most important new information in sentence B in this context. Consequently, it's most natural to put the main stress on *my* in this instance. Let's practice. Repeat after me.

> **MY** teacher is cooking spaghetti   <your turn>

Points ——————————————

・Context 5 と Context 6 はそれぞれ対比の焦点を表すために、主強勢が通常とは異なる位置に

Context 5 では、先生はスパゲッティの**宅配を頼んだ**のではなく、自分で**料理している**、という対比を示すために、cooking が焦点（contrastive focus）。その意味を適切に伝えるために、COOking に主強勢。（それ以外のところを cooking よりも強く読むと、この文脈では大変不自然に）

Context 6 では、「**彼らの**先生」ではなく、「**私の**先生」という対比を示すために、my が焦点（contrastive focus）。その意味を適切に伝えるために、通常は主強勢を置かれることがない代名詞の MY が最も強く発音される。（それ以外のところを my よりも強く読むととても不自然に）

・これらの例文は、単語も文法も簡単なものですが、使われる文脈によってどの部分が焦点になるか、そしてその焦点を表すためにどの部分に主強勢を置くかが大変重要であることを示しています。単語をただ左から右へ「発音する」のではなく、**文脈における意味（どの部分が焦点か）をよく考え、適切な主強勢の位置で発音することが通じるための重要なポイント**となります。

——————————————————————————————————

Pronouns: De-Stressed Elements

Good. Now let's move on to the second part of today's lesson.

We have just seen that putting the main stress on the appropriate place is very important to convey the sentence information accurately. On the other side of the same coin, it is also important to *de*-stress parts of the sentence which do *not* contain important information. In this lesson, we particularly focus on pronouns such as *I, me, you, he, we, they,* and so on. In most cases, pronouns have to be pronounced very very weakly. This is quite natural because we use pronouns when the relevant information is already obvious from the

context and thus is not very important. And it would sound strange or the sentence would carry peculiar information if you put a stress on pronouns. Let's consider the following example.

> A: What is your teacher cooking?
> B: He's cooking spaghetti

We now know that the main stress falls on *spaghetti* in sentence B. Further, *my teacher* is replaced by *he* in sentence B, since it is old information here. So it's most natural to read *he's* as weakly as possible. If you put a heavy stress on *he* in this context, the sentence sounds very strange. So, let's practice. Repeat after me.

> **He's cooking spaGHEtti**   \<your turn\>

Don't put a heavy stress on *he* like

> HE is cooking spaGHEtti

It would sound very unnatural in this particular context.

Try to speak like

> **He's cooking spaGHEtti**   \<your turn\>

Points ────────────────────────

・一方、代名詞や前置詞、助動詞、冠詞などの「機能語」は、通常、強勢は置かれない。前後の単語の付属品の
ようにできるだけ速く弱く発音するのが自然。下記のAに対して、Bと答える時、主語がHeとなっているの
は、動作主が直前の my teacher であることが明らかで、意味情報上重要ではないから（重要なのは新情報の
spaghetti）。➔ 意味的に重要ではない he を強く発音してしまうと、とても不自然に

> A : What is your teacher cooking?
> B : He's cooking spaGHEtti

> 日本語でも：「君の先生、何を作っているの？」「先生がスパゲティを作ってます」（??）
> _____

Good! Now let's look at another example. How do you pronounce *I – like – them* in this context?

> A: Have you seen the new computers?
> B: Yeah, I like them

Since *I* and *them* are old information in sentence B, and the verb *like* is the most important *new* information, it's most natural to put the main stress on *like*. Let's practice. Repeat after me.

       I **LIKE** them   \<your turn\>

Further, in a natural speed conversation, the object pronoun *them* becomes as if it is a part of the verb *like*, and is pronounced just as "m", as in

       I **LIKE**'m

Just add a very weak "m" sound, attached to the verb. Repeat after me.

       I **LIKE**'m   \<your turn\>

Now let's consider what will happen if you put a heavy stress on the first person pronoun *I*.

       Satoshi: Hi, Jeff
       Jeff: Hi, Satoshi
       Satoshi: Have you seen the new computers?
       Jeff: Yeah. **"I"** like them

How do you find the last sentence in this conversation? Since *I* is not new information in usual contexts like this, if you put a strong stress on *I*, it will convey some special intention of the speaker. It may mean, for instance, "I don't care at all what everyone else thinks of the new computers, but *I* like the new computers no matter how *you* feel about it". Here again, the location of the main stress may drastically change the implication of the sentence.

Points ——————————————

I – my – me や you – your などは、会話に頻繁に出てくるが、何かとの対比を表す場合以外は、通常、あまり強く発音されることはない。 ➜ **不用意に強く発音してしまうと、思わぬ誤解を与えかねないので注意**

       Satoshi: Have you seen the new computers?
       Jeff: Yeah, **"I"** like them

ここで I を不用意に強く発音してしまうと、「他の人たちがどう思っているか知ったこっちゃないけど、「俺」は気に入ってるぜ」のようなニュアンスで伝わってしまう恐れあり。

Summary

OK. Let's wrap up.

English is a stress-accent language. Therefore, the location of the main stress in a sentence is extremely important to express your intention accurately. By the same token, it is also important NOT to put any stress on elements like pronouns which usually do not carry important new information in the sentence. If you put a heavy stress on the wrong place in a sentence, you may not be able to make yourself understood successfully. And in extreme cases, it may lead to a serious miscommunication!

OK. How was today's lesson? Remember that in English, it's very important to realize which word carries the heaviest stress, and which words are phonologically very light.

Well, that's all for today. Good luck, keep practicing, and see you next time!

| **Points** | ———————————————

・意味を理解して、強弱のメリハリをつけての発音練習を習慣づけると

> ➜ 通じやすくなる（誤解を生む恐れが減る）
> ➜ 聞き取り力もアップする

~~~~~~

Further Tips (1)

思わぬ誤解を生む I / you の不用意な強勢

久しぶりに会った合った友達に、「今何してるの？」と聞かれて：

> 友達：**What do you do now?**
> あなた：**I am a college student**

「大学に通ってるんだ」というつもりでも、不用意に I を強く発音してしまうと、「あなたは何してるか知らないけど、私、大学通ってるんだからね！」というニュアンスに聞こえてしまうかも。

合宿で、友達に「歯、磨いた？」というつもりで、

> **Did you brush YOUR teeth?**

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文法的には何の問題もありませんが、不用意に YOUR を強く発音してしまうと、「他人の歯磨き手伝うのもいいけど、自分の歯は、ちゃんと磨いたの？」というニュアンスに聞こえてしまうかも。

Further Tips (2)

My / your への強勢がパターン化されている例

my や your は、通常、前の文脈で述べられたこととの対比を示す場合を除いて、強く発音されないのがもっとも一般的ですが、以下のように、強く読まれるのが普通である例もあります。どちらも日常的によく使う表現です。

「次、君の番だよ」「お次どうぞ」という意味で、Your turn と言いますが、この場合は、YOUR turn のように YOUR に主強勢を置くのが一般的です。意味上、「（他の誰でもない）あなたの」が重要で、「番」は文脈から明らかなことがほとんどだからでしょう。日本語でも同じ文脈で、「きみ（の番）だよ」のように、「番」は省略できるくらい意味的に軽いものになっていますね。これを your TURN のように turn の方を強く発音するととても不自然になることが多いでしょう。

バスケットボールのチーム練習をしていて（バレーでもサッカーでもラクロスでもセパタクローでもよい）、味方から来たよいパスを受け損なって（打ち損なって）しまい、「ごめん！」と謝る時、My fault と言います。（スポーツでなくとも、自分のミスを認め謝る場合に使えます。）このときも、my に主強勢を置いて MY fault というのが普通です。うまくいかなかったので、失敗 fault であることは文脈から明らか。その失敗の原因は「（他の誰でもない）自分だ」と言って謝っているわけですから、MY を一番強く発音するのがこの場合最も自然なわけです。ここでも、my FAULT のように fault の方を強く発音するのは、大変奇妙な感じになるでしょう。

My fault …

How to Make Yourself Understood

English I　Online Materials

Tips for English Speech Sounds
Unit 3
Beware of Sound Change – Part 1

キーワード（key words）

音韻変化（sound change）　　発音記号（phonetic alphabet）　　同化現象（assimilation）

弱化母音（vowel reduction）　　母音脱落（vowel drop）

Tips for English Speech Sounds

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Scripts and Annotations
（スクリプトと解説）

Further Tips

Satoshi Oku and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

Hello everyone. I'm Peter Richardson. I'm from Birmingham, UK, and have been teaching at Hokkaido University since 2013. Today, we are going to learn about some of the most interesting and challenging aspects of foreign language learning: namely, sound change.

In English, as well as in Japanese, when two or more words are put together, the whole chunk is often pronounced in a different way than it is when pronounced separately.

Warming Up Quiz: How to Pronounce Japanese Compounds?

Let us first consider the following Japanese example: かいしゃ (会社). How do you pronounce this? If you are a native speaker of standard Japanese, you would probably read this with a high pitch prosody all the way through like:

●●●

かいしゃ（会社）

OK? Next, how about this? かんり (管理). Again, in standard Japanese, it is read with a high-low-low prosody like:

●
　●●

かんり（管理）

Notice now that if we put these two words together, something very interesting happens. First, かいしゃ（会社）becomes がいしゃ. Further, the entire prosody also changes. We do not pronounce this complex word, retaining the original intonations as:

●　　●●●
　●●

かんり　がいしゃ
（管理）　（会社）

rather the whole chunk is pronounced as:

●●●●
　　　●●

かんり　がいしゃ
（管理）　（会社）

This reflects the unconscious phonological rules of native speakers of Japanese.

Points

・ここでの日本語の**音韻変化**（**sound change**）は、実際に日本語で見られる音韻変化のごく一部
　　➔　通常は無意識
・どの言語でも、個々の単語は文中で実際に使われると、辞書形とは異なる発音に変化する場合あり
　　➔　規則的なパターン
・外国語の場合、そのようなパターンの基本的なものをいくつか意識的に学び、練習する必要あり
　　➔　発音・聴き取りとも上達する（「英語は速い」は錯覚だとわかる）

Sound Changes in English

English is no exception. When two or more words are put together, various types of sound change may happen. In other words, words in a row may NOT be always pronounced as their dictionary forms. Hence, when learning a foreign language, it is very important to learn patterns of sound change in the target foreign language you are trying to learn. Today, we are going to learn some of the representative examples of English sound changes.

Let us consider the first type of English assimilation.

Assimilation 1

When the last sound of the word is [s] sound like *miss*, and the next word starts with [j] sound like *you*, [s] and [j] get mixed together and, like a chemical reaction, they become a [ʃ] sound, like *miss you*.

I will mi<u>ss</u> <u>y</u>ou

      [s] [j]

        ∨

       [ʃ]

Points

・**発音記号**（**phonetic alphabet**）に慣れよう

　　[ʃ]: 日本語の「シュ」に近い音
　　[ʤ]: 日本語の「ジュ」に近い音
　　[ʧ]: 日本語の「チュ」に近い音
　　[ʒ]: 日本語の「ジュ」に近いが、音を出す瞬間に、舌を口の天井につけないように

Let us look at a few more examples: *It is warm in May this year*. In this sentence, the [s] sound in *this* and the [j] sound in *year* get together and turn out to be a [∫] sound, as in *this year*.

It is warm in thi<u>s y</u>ear

[s][j]

V

[∫]

A similar pattern is observed in the following examples: *Jeff is busy, as you know*. In this sentence, the [z] sound in *as* and the [j] sound in *you* get together and become the [ʒ] sound, like *as you know*.

Jeff is busy, a<u>s y</u>ou know

[z][j]

V

[ʒ]

Likewise, *you cannot use your hands in this sport*. The [z] sound in *use* and the [j] sound in *your* become a [ʒ] sound, like *use your hands*.

You cannot u<u>se y</u>our hands in this sport

[z][j]

V

[ʒ]

Next, let us consider the following example: *You like apples, don't you?* This time, focus on the last sound of *don't*. This [t] sound gets together with the following [j] sound of *you*, and another chemical reaction is observed. They become a [ʧ] sound, as in *don't you*.

You like apples, don'<u>t y</u>ou?

[t][j]

V

[ʧ]

In the same vein, the [d] sound of *did* and the [j] sound of *you* get together and are pronounced as a [ʤ] sound, like *did you*.

Di̲d y̲ou go to the concert?

[d][j]

V

[ʤ]

OK. Let us wrap up the points so far. There are many words in English which end with an [s] sound, a [z] sound, a [t] sound, or a [d] sound. Also, English has many words which start with the [j] sound, as in *you, your, year, yet, yellow, yeast*, and so on. Therefore, the chemical reaction, or assimilation, of the types we have just seen can be observed everywhere in natural English speech. Let us practice a bit. Repeat after me.

mi̲s̲s y̲ou	a̲s y̲ou see	no̲t y̲et	di̲d y̲ou
[ʃ]	[ʒ]	[ʧ]	[ʤ]

Good! How was it? Sound change is a very natural process in any human language. So if you get accustomed to sound change patterns in English, your pronunciation would be very natural and clear.

Points ————————————————

mi̲s̲s y̲ou	a̲s y̲ou see	no̲t y̲et	di̲d y̲ou
[ʃ]	[ʒ]	[ʧ]	[ʤ]

・この４つの音韻変化パターンは頻繁に現れる

➔ 一度しっかり慣れておくと、発音も自然に、聴き取りも楽に

・他の例

[s][j]	[z][j]	[t][j]	[d][j]
V	V	V	V
[ʃ]	[ʒ]	[ʧ]	[ʤ]

Bles̲s y̲ou.	Tho̲s̲e u̲nique videos are …	Who taugh̲t y̲ou?	Woul̲d y̲ou?
She like̲s y̲ou.	Rai̲s̲e y̲our hands.	Nice to mee̲t y̲ou.	Look aroun̲d y̲ourself.
si̲x y̲ears	He know̲s y̲our mother.	Has he finishe̲d y̲et?	Has he move̲d y̲et?

————————————————————————

Assimilation 2: Voicing Assimilation

OK. Let us next look at one of the most popular sound changes in human language, voicing assimilation. The English regular plural marker is S, but it is pronounced [s], as in *books*, or [z] as in *bags*.

      book <u>s</u>   bag <u>s</u>

        [s]   [z]

Why is this so? Well, the last sound of *book* is [k], which is a voiceless sound: [k] [k]. Therefore, the following S is also a voiceless [s] sound. On the other hand, the last sound of *bag* is [g], which is voiced: [g] [g].

      boo<u>k</u> <u>s</u>   bag <u>s</u>

     [k][s]   [g][z]

Therefore, the following S sound is also voiced: [z] [z]. In other words, the two adjacent sounds become similar to each other in terms of their voicing quality.

The same rule applies to the past tense marker *–ed*. When we add *–ed* to *kick*, it is pronounced as a voiceless [t] sound: *kicked*, *kicked*. And in contrast when *–ed* is added to *beg*, it is pronounced as a voiced [d] sound: *begged*, *begged*.

      kicke<u>d</u>   begge<u>d</u>

       [t]   [d]

Why? Again, the last sound in *kick* is a voiceless [k] sound. And the last sound in *beg* is a [g] sound, which is voiced.

      ki<u>ck</u>e<u>d</u>   be<u>gg</u>e<u>d</u>

    [k][t]   [g][d]

Points ————————————————

人間の言語音には、**無声音（voiceless）**と**有声音（voiced）**がある

   ・無声音：[p][t][k][s]など、声帯を振動させずに発音する音
   ・有声音：[b][d][g][z]や母音など、声帯を振動させて発音する音

有声性の同化現象（voicing assimilation）
   ・有声音の隣の音が、有声音になる
   ・無声音の隣の音が、無声音になる　　　➔　多くの言語に見られる現象

Here again, the sound quality of the past tense marker becomes similar to the sound to which it is attached. This is another instance of voicing assimilation in English.

It is very interesting, isn't it? Oops, sorry. I dropped the book. Oh, by the way, in pronunciation of human language, a part of word sounds sometimes drops too.

Vowel Drop: Japanese

Let us look at Japanese examples first: たいいく（体育）. In careful speech, this word is pronounced as たいいく、 which is the dictionary form. However, in casual speech, many Japanese actually pronounce this word as たいく, dropping one of the [i] sounds, as in

    たい　くかん(体育館)　　　　たい　くのひ(体育の日).
    　　↓　　　　　　　　　　　　　↓
    　　い　　　　　　　　　　　　　い

Likewise, せんたくき（洗濯機）. In careful speech this word is pronounced as せんたくき, which is the dictionary form. In casual speech, however, almost every Japanese actually pronounces this word as:

    せんたっき（洗濯機）
    sentak　ki
    　　　↓
    　　　u

dropping the [u] vowel between two [k] sounds: せんたっき. This is again an instance of vowel drop, which can be seen occasionally in standard Japanese.

Vowel Drop: English

Vowel drop is observed very frequently in English as well. Let us consider the following examples.

    Canada
    [kǽnədə]

Here, the first vowel receives the main stress, like *Canada*. However, the position of the main stress moves as in

    Canadian
    [kənéidiən]

Now, the first vowel is reduced and very weak, and thus in casual speech it is often dropped, and the word is pronounced as

Canadian
[kə̠néidiən]

↓

ə

Let us take a look at a few more popular examples of vowel drop in English.

family	**percent**	**camera**
[fǽməli]	[pəsént]	[kǽmərə]

In their dictionary forms, there is a reduced vowel which is very weak but is supposed to be pronounced in careful speech. In casual speech, however, these reduced vowels are often dropped and they sound more like

family	**percent**	**camera**
[fǽm li]	[p sént]	[kǽm rə]
↓	↓	↓
ə	ə	ə

Points ─────────────────────

弱化母音（vowel reduction）と母音脱落（vowel drop）

・英語の[ə]: 曖昧母音（schwa）

    ➔ 強勢を受けず、弱く発音される
    ➔ 直前または直後に強勢音節があり、子音に挟まれていると、脱落する場合あり

・母音脱落は、一つの単語内だけでなく、単語が並ぶことによっても起こる

    例： **go to school**
      [tu] ➔ [tə] ➔ [t]　　　（母音なしで、[t]とだけ発音される）

    ham and eggs
      [ænd] ➔ [ən] ➔ [n]　（[d]も脱落し、[n]とだけ発音される）

    I am a student
      [æm] ➔ [əm] ➔ [m]　　（母音なしで、[m]とだけ発音される場合が多い）
          発音に合わせて、I'm a student と書くことも多い
            ＊am が文末に現れる場合、母音脱落は起こらない
               Yes, I am.　　　✕ **Yes, I'm.**

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He is nice

    [iz] ➜ [əz] ➜ [z]   （母音なしで、[z]とだけ発音される場合が多い）

        発音に合わせて、He's nice と書くことも多い

            ＊is が文末に現れる場合、母音脱落は起こらない

                Yes, he is.   ✕ **Yes, he's.**

You are right

    [ar] ➜ [ər] ➜ [r]   （母音なしで、[r]とだけ発音される場合が多い）

        発音に合わせて、You're right と書くことも多い

・弱化母音の脱落：英語で頻出する普通の現象

    ➜ 単語・句の全体の音価（母音の数）が、辞書形より少なくなる

        このパターンに慣れておかないと、実際の英語の発話がとても「速く」聞こえてしまう

    ➜ 何度も練習をして慣れてくると、通じやすい発音になり、聞き取りも楽に

Summary

OK? Well, let us summarize today's lesson.

Sound change is quite common in natural languages. When words are put together to make phrases and sentences, it is seldom the case that they are pronounced in their exact dictionary forms. Therefore, it is very important to understand sound change patterns in the target foreign language you are trying to learn. Knowing and practicing typical sound change patterns in English will make your pronunciation clear and natural. And it will improve your listening comprehension as well!

Well, how was today's lesson? I hope you enjoyed it. Note, however, that the examples of sound change patterns in English that we have just seen were only a very limited sample. Please try to learn and practice more. Okay, that's all for today. Good luck, and keep practicing. See you next time!

~~~~~~

Further Tips (1)

have to と of course のなぞ

熟語の have to が[hæ**v** tə]ではなく[hæ**f** tə]と発音されること、不思議に思ったことはありませんか？あるいは、中学生に質問されて説明に窮した経験は？これは、実は同化現象が起こっているのです。熟語としてひとまとま

りの単語のように発音されるため、隣り合った音同士がお互いに影響を受けやすくなっています。

<div align="center">

have   **to**

[hæ**v**] + [**t**ə]

有声音   無声音

↓

[hæ**f**] + [**t**ə]

無声音   無声音

</div>

[v]は有声音（声帯が振動している）、[t]は無声音（声帯が振動しない）です。この場合は、有声音[v]が、無声音[t]と同化して、無声音[f]に変化しています。同様に、熟語 of course は、多くの場合[əv kɔːrs]ではなく、[əf kɔːrs]と発音されます。つまり、of の[v]が無声音の[f]と発音されるわけです。これも同化現象によるものです。

<div align="center">

of   **course**

[ə**v**] + [**k**ɔːrs]

有声音   無声音

↓

[ə**f**] + [**k**ɔːrs]

無声音   無声音

</div>

有声音[v]が、直後の無声音[k]の影響を受けて、無声音[f]に変化しています。これらは、**決して「無秩序に」「ランダムに」発音が「くずれて」いるわけではなく、きちんとした音韻規則（「有声性同化規則」）に従っている**わけです。

Further Tips (2)

錦織は「ニシキオリ」それとも「ニシコリ」

弱化母音が脱落した形が、辞書形（常にそのように発音される形）になっている例もあります。「ハムエッグ」という料理名の意味での ham and eggs は、これでひとまとまりの単語のようになっており、and は[n]としか発音されません。ham'n eggs.（「ハムエッグ」という料理名ではなく、「スーパーでハムと卵を買った」のように、普通の句として使われる場合の and は、[ənd]と発音されます。）同じように、アメリカの人気アニメ『トムとジェリー』も、これでひとまとまりの固有名詞なので、Tom and Jerry の and は[n]となり、Tom'n Jerry と発音されるのが普通です。

日本語にもあります。たとえば、「錦織」という名字は、「ニシキオリ」という一族もいれば、「ニシコリ」という一族もいますね。いったい何が起こっているのでしょうか。

<div align="center">45</div>

ニシキオリ
[nishikiori]

母音脱落 ↓　　　　　　**ニシコリ**
　　　　　[i]　　　➔ [nishikori]

[i]が脱落すると「ニシコリ」になります。これは、脱落した形と脱落していない形の両方が共存している例です。

一方、母音が脱落した形が、辞書形になっている（母音脱落していない形では使われない）例もあります。「白球」は、どんなに丁寧な発話であっても、[ハクキュウ hakukyu]ではなく、真ん中の[u]が脱落して[ハッキュウ hak_kyu]と発音されますね。

　　　類例：　**決闘** [ケツトウ ketutoo]　ではなく、真ん中の[u]が脱落して[ケットウ ket_too]
　　　　　　　一階 [イチカイ ichikai]ではなく、真ん中の[i]が脱落して[イッカイ ich_kai]、など多数

これらの例でも、[u]や[i]が無声音の子音にはさまれているから脱落現象が起こっているのであって、後ろの子音が有声音であれば、母音の脱落は起こりません。決断 [ケツダン ketu**d**an]、一概 [イチガイ ichi**g**ai]

> 有声音なので、前の母音[u]や[i]の脱落起こらず

英語でも日本語でも

（1）丁寧な発話では辞書形、カジュアルな natural speed の発話では、変化形で発音されるパターン
（2）変化形が辞書形となり、常に変化した後の形で発音されるパターン

があります。

単語や句はいつでも「目で見た通り」に発音されるわけではない、同化や脱落などの音韻変化を受ける場合がある、それも**ランダムな発音の「くずれ」などではなく、音韻規則に従ったパターン**である、ということを意識しておくと、外国語の学習も楽しくなるでしょう。自分の母語（日本語）についての楽しい発見も。

> 右の写真はアメリカの Shopping Mall。「リネン製品と雑貨」のお店のサインですが、真ん中の「N」は and のこと。実際の発音では[n]と発音されるので、その発音のままの表記を採用しているわけです

How to Make Yourself Understood

English I   Online Materials

Tips for English Speech Sounds
Unit 4
Beware of Sound Change – Part 2

キーワード（key words）

鼻音の二重化（nasal doubling）　鼻母音置き換え（nasal replacement）

鼻音共有（nasal sharing）　開音節言語（open-syllable language）

閉音節言語（closed-syllable language）　子音脱落（consonant drop）

Tips for English Speech Sounds

Unit 4 Beware of Sound Change – Part 2

- CONTENTS -

Scripts and Annotations
（スクリプトと解説）

Further Tips

Satoshi Oku and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

Hello everyone. I'm Chuck Brown. I'm from Columbus, Ohio, in the United States, and I've been teaching at Hokkaido University since 2013. In Unit 3, we learned a few important sound change patterns in English. In Unit 4, today, we are going to learn some more sound change patterns that are challenging especially for native speakers of Japanese; that is, variation of nasal "N" sound, sound linkage (or liaison), and consonant drop. Let's start by considering the following Japanese examples.

Warming Up Quiz: 「N」 *Variation in Japanese*

This is おう (応), and this is はん (反). Now, notice, however, that if we combine these two words, something very interesting happens. How do you pronounce this?

反(はん)　応(おう)

You do not pronounce this as はん おう. Rather, it is pronounced as はんのう (反応). Right? Somehow an extra "N" sound is added. Let's look at some more examples of the same pattern.

観(かん)　音(おん)
山(さん)　王(おう)

This is not かん おん, but かんのん (観音). Likewise, you do not usually pronounce this as さん おう; rather, さんのう (山王). You see? In Japanese, when the first word ends with "N" sound and the next word starts with a vowel, あ、い、う、え、or　お, then sometimes, an extra N sound is added before the vowel. Let's call this rule "nasal doubling", which can be observed in words such as 反応、観音、山王, as we've just seen.

There is another pattern frequently observed in Japanese, when N and a vowel get together. Consider the following example.

全(ぜん)　員(いん)

In very careful speech, this word is pronounced as ぜんいん (全員), which is the dictionary form. However, in casual speech, the middle N is replaced by a nasalized vowel [ẽ]. So many Japanese actually pronounce this as ぜーいん, as in 全員集合 (ぜーいんしゅーごー). This new vowel is slightly nasalized, which means that part of the air from your lungs goes through your nose when you pronounce this sound. The same pattern is quite frequently found.

半（はん）　音（おん）

For instance, in casual daily conversations, はんおん is often pronounced as [h a ã o N] (はーおん), with the N sound replaced by a nasal vowel [ã], as in 半音階.

恋（れん）　愛（あい）

Likewise, れんあい, is pronounced, in casual speech, as [r e ẽ a i] (れーあい), with the N sound replaced by a nasal vowel [ẽ]; れーあい、れーあい.

Let's call this strategy Nasal Vowel Replacement. The "N" sound in the dictionary form is replaced by a nasalized vowel.

Let's wrap up the points so far. In Japanese when the "N" sound is followed by a vowel sound, such as お, it may be realized as the accurate dictionary form in very careful speech, like はんおん.
In casual speech, on the other hand, this "N" sound is often replaced by a nasal vowel, and the word is pronounced as はーおん [h a ã on]. In the same context of the "N‐vowel sequence," such as はん おう, it is sometimes the case that the nasal doubling is obligatory, and the word always turns out to be はん のう.
In other words, the "N" doubling form here becomes a dictionary form in examples like はんのう, かんのん, さんのう, and so on.

Points ────────────────────────

・日本語の音韻：「〜n」＋母音の場合

    ➔ パターン１：[n]音が追加される「**鼻音の二重化（nasal doubling）**」

        はん（反）＋ おう（応）　　➔ はん のう（反応）

        h a N　　　o u　　　　　h a N **N** o u

            その他の例：観音 [k a N **N** o N]、山王 [s a N **N** o u]

    ➔ パターン２：[n]が鼻母音に置き換わる「**鼻母音置き換え（nasal replacement）**」

        ぜん いん（全員）　　　　　➔ ぜ〜いん（全員）

        z e N　i N　　　　　　z e **ẽ** i N

            その他の例：　　**半音** [h a N o N] ➔ **は〜おん** [h a **ã** o N]

                        恋愛 [r e N a i] ➔ **れ〜あい** [r e **ẽ** a i]

・パターン１は辞書形になっており、丁寧な発話でも、くだけた会話でも二重の鼻音があらわれる
              （＊固有名詞的なので、「かんおん」「さんおう」発音される地域もあり）
・パターン２は丁寧な発話では、鼻母音置き換えが起こらず、辞書形どおりに発音されるが、日常会話では多くの場合、鼻母音置き換えが起こっている　➔ 多くの日本語母語話者が無意識のうちに従っている音韻規則

… N + Vowel in English

OK? These are instances of sound change rules that most Japanese speakers unconsciously follow. Now, bearing this in mind, let's consider what happens in English, when the nasal "n" sound is followed by a vowel. Look at the following example.

run + er

When the word *run* is followed by *–er*, neither of the Japanese nasal rules applies. Don't be trapped by the spelling! Although an extra "N" is added here in the English writing system, in terms of speech sound, we have only one N sound here. Therefore, it is NOT pronounced as ランナー ("*raŋ+Na*ー") with double N. It is just *runner* [rʌnər] with a single "N" sound. *Runner* [rʌnər]. This "N" sound is originally the Coda (or the last sound) of the syllable *run*, but it is pronounced, at the same time, as if it is also the Onset (or the first sound) of the following syllable *–er*. Let's call this "nasal sharing."

Now here is a tip for English pronunciation, especially for Japanese students. When you pronounce an "N plus vowel" sequence in English, do not use the Japanese rule Nasal Doubling. Rather, try to use the English rule "nasal sharing". OK. Let's practice a bit.

thinner

This is *thinner* [θinər]. Don't pronounce this as シンナー ["θiŋ+Na ー"], which is a typical Japanese mistake. *Thinner* [θinər].

| Points | ——————————————————

・英語の音韻：「〜n」＋母音の場合

➔ 鼻音が前の音節の最後の音であると同時に、後ろの音節の最初の音にもなる：
「**鼻音共有（nasal sharing）**」

runner
[rʌnər]: [n]は[rʌn]の最後の音であると同時に、[nər]の最初の音
➔ [n]音はあくまでも１つ

➔ 典型的な日本人式発音：上記の日本語音韻規則パターン１「鼻音の二重化」を持ち込んでしまう
✕ **ランナー** [raŋnaー]　◎ [rʌnər]「ラナ」に近い音
✕ **ハンマー** [hammaー]　◎ [hæmər]「ハマ」に近い音
✕ **シンナー** [θiŋnaー]　◎ [θinər]

Next, *turn in* [tərnin]. Try NOT to say these two words separately like "turn 'in". Try to link the N sound in *turn* with the following word *in*. It's good if you hear some [ni] sound. *Turn in* [tərnin].

Next, *open-air* [oupnɛər]. Again, don't say these two words separately like "open 'air". The final N in *open* sounds as if it is also the first sound of *air*. So again, it is good if you hear something like [nɛ] sound, like *open-air* [oupnɛər]. Well then, how do you pronounce this in natural speed English?

> **burn out**

Yeah! It is *burn out* [bərnaut]. Do you hear some [na] like sound in the middle of the phrase? It is NOT "burn 'out". Rather, *burn out* [bərnaut].

Points	——————————————————

・英語の音韻 :「〜n」＋母音の場合

　　　turn in : turn の[n]が in の[i]の最初の音のようになるので、[ni]のような音が出る
　　　　　✕ **ターンイン**　　　　◎ [tərnin]　　　（「ターニン」に近い音)

　　　open-air : open の[n]が air の[ɛ]の最初の音に。[nɛ]のような音が出る
　　　　　✕ **オープンエア**　　　◎ [oupnɛə]　　（「オープンネァ」に近い音)

　　　burn out : burn の[n]が out の[a]の最初の音に。[an]のような音が出る
　　　　　✕ **バーンアウト**　　　◎ [bərnaut]　　（「バーナウ(ッ)」に近い音)
　　　　　　　　　—————————————————————————————

… C + Vowel in English

Now, this sound pattern is actually more general in English. When a word ends with a consonant even other than nasal "n", it's combined together with the following vowel, and pronounced as if it is the first sound of the second word. Let's look at some examples.

> **break up**
> 　[kʌ]

Here, the last [k] sound of *break* is linked to the first vowel of *up*, and thus the phrase sounds like *break up.*

> **big apple**
> 　[gæ]

Similarly, in *big + apple*, the [g] sound is linked to the [æ] sound of *apple*. So, *big apple*. One more example.

heads or tails

　[zə]

Here, the last sound [z] in *heads* is linked to the [ɔː] sound of *or*, and thus you may hear a [zə] like sound in the middle of the phrase. *heads or tails.*

Points ━━━━━━━━━━━━━━━━━━

・英語の音韻：もっと一般的に、子音＋母音の場合

　　　　break up：break の[k]が up の[ʌ]の最初の音のようになるので、[kʌ]のような音が出る
　　　　　　 ✕ ブレイクアップ　　　◎ [breikʌp]　　　（「ブレィカッ」に近い音）

　　　　big apple：big の[g]が apple の[æ]の最初の音に。[**gæ**]のような音が出る
　　　　　　 ✕ ビッグアップル　　　◎ [bi**gæ**pl]　　（「ビガプゥ」に近い音）

　　　　heads or tails：heads の[z]が or の[ɔː]の最初の音に。[zə]のような音が出る
　　　　　　 ✕ ヘッズオアテイルズ　◎ [hɛd**zə**teilz]　（「ヘゾティルズ」に近い音）

　　　　類例：ge**t o**ut, ge**t o**n, ge**t i**n, ki**ck o**ff, ta**ke o**ut, su**m u**p,

　　　　　　　　　　　　　　　　━━━━━━━━━━━━━━━━━━━━━━━

Consonant Drop in English

Good! It's interesting, isn't it? We've seen that in Japanese, sometimes, an extra consonant N is inserted in examples, like han-nou (反応) or kan-non (観音). In English, however, quite the opposite may happen very frequently. That is, when the identical consonants appear next to each other in casual speech, the sequence is pronounced as if there is only one sound there. For example, this is *big + 'game* in very careful speech, but in casual daily conversations, it is actually pronounced as *bi(g)game*, as if there is only one [g] sound. *bi(g)game*. Next, t*ake + 'care* is quite often pronounced as *ta(ke) care*. And, *first + 'time* will be pronounced as *firs(t) time* in casual speech as if there is only one [t] sound there. *Firs(t) time*.

OK? Now, the English sound change system goes still further. Even when the two adjacent consonants are NOT exactly the same, one of these consonants is often dropped in casual speech. Sometimes, the first consonant becomes very weak and is dropped eventually. For example, *good + 'bye* becomes *goo(d)-bye*. Or, *back + 'door* turns out to be *ba(ck)-door*. On the other hand, the second of these adjacent consonants may be sometimes deleted. For instance,

I like them

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I like them becomes *I like'em.*

> **Did you call her?**

Similarly, *Did you call her?* is pronounced in causal speech as *Did you call'er?* by dropping the [h] sound in *her. Did you call'er?*

| **Points** | ————————————————— |

・日本語では、子音[n]が増えることがあった　　　　haN + ou ➔ haN Nou　（鼻音の二重化）

英語の**子音脱落**（Consonant drop）

・英語では同じ子音が並ぶと、一方か消える場合あり

big game	× ビッグゲーム	◎ [bi(g)geim]	（「ビゲイ(ﾑ)」に近い音）
take care	× テイクケア	◎ [tei(k)kɛə]	（「ティケァ」に近い音）
first time	× ファーストタイム	◎ [fərs(t)taim]	（「フースタイ(ﾑ)」に近い音）

・並んだ子音が完全に同じ音でなくても、消える場合あり

➔ 前の子音が消える場合

| good bye | × グッドバイ | ◎ [gu(d)bai] | （「グバィ」に近い音） |
| back door | × バックドア | ◎ [bæ(k)dɔːr] | （「バッドー」に近い音） |

➔ 後の子音が消える場合

| I like them ➔ I like'em | them の th が落ちて「ライケﾑ」に近い音に |
| Did you call her ➔ Did you call'er | her の h が落ちて「コーラー」に近い音に |

_____

Summary

OK? So let's summarize today's lesson. Both Japanese and English have many sound change patterns, but they are sometimes quite different. As we've seen today, when an "N" is followed by a vowel, nasal vowel replacement is a very common practice in Japanese, as in は〜おん or ぜ〜いん, and even nasal doubling sometimes happens as well in Japanese as in はんのう or かんのん. However, none of these applies to English in the same phonological context.　Instead, nasal sharing is the common practice in this case in English. The N is pronounced as if it is the first sound of the next word. Representative examples are, *open-air*, or *turn out*. Don't say ランナー[raŋ + Naー]. It's *runner* [rʌnər].

Next, we've seen another type of English sound change pattern, which many Japanese students are not very good at: Consonant drop. This phonetic phenomenon is quite typical in the English sound change system, especially when identical or similar sounds are aligned next to each other. Therefore, if you get accustomed to consonant drop patterns in English, your pronunciation will be very clear and natural. Plus, your listening comprehension will also become a lot better.

> **Satoshi**: Hi, Chuck.
>
> **Chuck**: Hey, Satoshi.
>
> **Satoshi**: Shall we do it?
>
> **Chuck**: OK. Yeah, good idea.
>
>   Heads or tails?
>
> **Satoshi**: Heads.
>
> **Chuck**: It's tails. I won.

Okay, that's all for today. Good luck, keep practicing, and see you next time

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Further Tips (1)

英語は閉音節言語 / 日本語は開音節言語

日本語は、音節末の「ん」や促音（小さい「っ」で表す）の場合を除き、音節はすべて母音$[a, i, u, e, o]$で終わる**開音節言語（open-syllable language）**です。したがって、通常子音の連続は起こりません。一方、英語は音節が子音で終わる単語がたくさんある**閉音節言語（closed-syllable language）**です。したがって、子音で終わっている単語の次に、母音が来たり、子音で終わっている単語の次に子音で始まる単語がくるなど、日本語ではあまり見られない、音のつながりのパターンがたくさん出てきます。

[単語 …子音] + [母音 … 単語]

[単語 …子音] + [子音 … 単語]

このような時に起こる音韻変化のパターンを一通り覚え、それを意識しながら発音練習を積み重ねていくと、英語の聞き取り、発音ともに飛躍的によくなります。

Further Tips (2)

単語の中での子音脱落も　　　脱落形が辞書形になった例も

上記では、ba(ck) door や bi(g) game、I like (th)em のように、単語と単語が繋がった場合の子音脱落の例を見てきました。実際には１つの単語の中で、特定の子音がほとんど聞こえなくなる（脱落する）例もあります。

actually [ækʧuəli]は通常の発音で、[k]の音が次の[ʧ]に吸収され、ほとんど聞こえなくなります。[æ(k)ʧuəli]

apartment も、apart の[t]の音が次の[m]の音に吸収されてほとんど聞こえなくなります。[əpɑːr(t)mənt]

さらにつづりから見ると本来あったと思われる子音の音が、現代英語では完全に発音されなくなっている例もあります。

Wednesday の最初の[d]音は、多くの標準的英語において、全く発音されません。[wenzdei]
cupboard の[p]の音も、全く発音されません。[kʌbərd]

＊見た目（つづり）に惑わされず、本物の音で覚えておく習慣をつけましょう。

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How to Make Yourself Understood

English I   Online Materials

Tips for English Speech Sounds
Unit 5
Check out Sound Segments

キーワード（key words）

　　　[s] / [ʃ]　　　Dark L　　　F [f] vs ふ[ɸu]　　　TH [ð] / [θ]

　　　L and R vs らりるれろ　　　[f] vs [v]

Tips for English Speech Sounds

Unit 5　Check out Sound Segments

- CONTENTS -

Satoshi Oku and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

Hello everyone. I'm Piers Williamson, from Heswall, near Liverpool, in the United Kingdom, and I've been teaching at Hokkaido University since autumn, 2012. Today, we are going to learn some English sound segments: namely, consonants and vowels. In particular, we will focus on some English sound segments which many Hokudai Japanese students are not very good at. Let's start by looking at the following Japanese paradigm.

[s] / [ʃ] Paradigm in Japanese and English

You have pairs like 差[sa] and 社[ʃa], 酢[su] and 酒[ʃu], and 祖[so] and 書[ʃo]. English also has the same pairs. *sigh* [sai] and *shy* [ʃai], *sue* [suː] and *shoe* [ʃuː], and *saw* [sɔː] and *Shaw* [ʃɔː]. Therefore, these English words are very easy for Japanese students both to pronounce and to perceive accurately. So far so good!

Let's go on to complete this paradigm. In English, there are two more types of pairs. *same* [seim] and *shame* [ʃeim], and *sea* [siː] and *she* [ʃiː]. Now, let's check if Japanese has the corresponding pairs. There *is* a word like 背[se], but there seems to be no word like しぇ [ʃe] in Japanese. Furthermore, there *is* a word like 市 [ʃi], but there's no word like [si]; and there is even no Hiragana letter for this [si] sound in Japanese. In other words, this [si] sound is completely missing in the Japanese speech sound inventory.

Therefore, it's natural that some Japanese students have difficulty in pronouncing some basic English words with this [si] sound, such as *sea* [siː]; this is not ×シー[ʃiː].

     sea [siː]　　　×シー [ʃiː]
     scene [siːn]　　×シーン [ʃiːn]
     season [siːzn]　×シーズン[ʃiːzn]

Or *scene* [siːn]; this is not ×シーン [ʃiːn]. Or *season* [siːzn]; this is not ×シーズン [ʃiːzn]. What's the difference?

OK. The first point. When you pronounce the English "*she*" [ʃiː] sound, try not to widen your mouth to the sides. Not something like シー, シー. Rather, the shape of your lips is more like the one when you pronounce the [u] sound; [u]. *She* [ʃiː], *she* [ʃiː]. Well, the even more important key is the position of your tongue in your mouth. When you pronounce *she* or the Japanese し[ʃi] sound, the middle of the tongue, as well as the tip, get very close to the roof of the mouth; *she* [ʃiː], *she* [ʃiː]. Repeat after me. *She* [ʃiː], *she* [ʃiː]. When you pronounce *sea*, on the other hand, only the tip of the tongue gets close to the front of the roof of the mouth. *Sea* [siː], *sea* [siː]. Repeat after me. *Sea* [siː], *sea* [siː].

Points ━━━━━━━━━━━━━━━━━━━━━

・日本語にない[s]音

差 [sa]	社 [ʃa]	sigh [sai]	shy [ʃai]
? [si]	市 [ʃi]	**sea [siː]**	she [ʃiː]
酢 [su]	酒 [ʃu]	sue [suː]	shoe [ʃuː]
背 [se]	**しぇ? [ʃe]**	same [seim]	**shame [ʃeim]**
祖 [so]	書 [ʃo]	saw [sɔː]	Shaw [ʃɔː]

➔ 「しぇ」 という音は現代日本語本来の音としてはないが、発音はしやすい

➔ **[si]という音は現代日本語にない。** それを書くひらがなもカタカナもない。発音も難しい

・英語では[si]は多用される音　　　[ʃi]との違いをしっかり認識し、たくさん練習を

類例：**＜ 語頭 ＞**　　　　　　　　　　　　　　　　　　**＜ 語末 ＞**

sister [sistər]	**×シスター**		**icy** [aisi]	**×アイシー**
seat [siːt]	**×シート**	(cf. **sheet** [ʃiːt])	**juicy** [ʤuːsi]	**×ジューシー**
simple [simpl]	**×シンプル**		**taxi** [tæksi]	**×タクシー**
since [sins]	**×シンス**		**galaxy** [gæləksi]	**×ギャラクシー**
cinema [sinema]	**×シネマ**		**sexy** [seksi]	**×セクシー**
city [siti]	**×シティ**		**Tracy** [treisi]	**×トレイシー**

The same is true for the voiced counterpart. So, *easy* [iːzi], *easy* [iːzi]. Don't say the Japanese じ [ʤi] sound as in イージー [iː ʤiː]. Rather, say, *easy* [iːzi], *easy* [iːzi].

Points ━━━━━━━━━━━━━━━━━━━━━

・日本語にない[z]音

[si]の有声音[zi]も日本語にない音：

日本語の「じ」ではないので注意

➔ 舌の先頭だけを口の天井に近づける

＜ 語末 ＞

easy [iːzi]	**×イージー**
busy [bizi]	**×ビジー**
rosy [rouzi]	**×ロージー**
Susie [suːzi]	**×スージー**

ただし、energy は[enərʤi]：「エナジー」に近い音

＜ 語頭 ＞

zeal [ziːl]

zipper [zipər]　　**✕ ジッパー**

zigzag [zigzag]　　**✕ ジグザグ**

ただし、jeans、gypsy, gym の先頭音は
日本語の「じ」に近い音 [ʤ]

Find Differences

OK? These are just a few examples of the difference between Japanese and English speech sound segments. Understanding the sound difference between your native language and the target language you are trying to learn is one of the important keys to foreign language learning. Let's consider some other examples.

F [f] vs ふ[ɸu]

Japanese ふ [ɸu] as in ふた [ɸuta] sounds similar to the English F sound as in *foot*, but they are actually quite different. Japanese ふ [ɸu] is pronounced by placing the upper and lower lips close to each other. ふた [ɸuta], ふた [ɸuta]. In contrast, the English F sound is produced by placing the lower lip and the upper teeth close to each other. *Foot* [fut]*, foot* [fut]. Try not to use the Japanese ふ [ɸu] sound when you say *food* [fuːd], *free* [friː], *fly* [flai], and so on in English.

TH [ð] and [θ]: No Japanese counterpart

Next, let's practice the English TH sound as in *they* [ðei] or *think* [θiŋk]. This is another difficult speech segment for Japanese students. When you pronounce words such as *they* [ðei], *though* [ðou], *this* [ðis], or *that* [ðæt], the first segment is pronounced by making the tip of your tongue touch the upper teeth softly. *They* [ðei], *they* [ðei]. With exactly the same place of articulation, the first segment of *think* [θiŋk], *thought* [θɔːt], *thank* [θæŋk]and so on, is also pronounced. Make the tip of your tongue touch the upper teeth softly again. *Thank* [θæŋk], *thank* [θæŋk].

ラーメン is not "ramen": L and R vs らりるれろ

Well, how is it so far? It is not easy to produce and perceive speech sound segments which do not exist in your mother tongue. English L and R are other notorious examples which are stumbling blocks for many Japanese learners of English. To tell the truth, it's not easy for me, as a native speaker of English, to pronounce Japanese "ra, ri, ru, re, ro" properly, for instance, since they do not exist in English. I love *miso ramen*, but it's difficult for *me* to say *miso ramen* exactly the same as native Japanese speakers do. Therefore, it's very important to understand how such unfamiliar sounds are actually articulated, and then to practice many times, in order to make yourself understood properly in a foreign language.

Points	

・[ｆ] vs [ｖ] ：下唇を「噛まないで！」
> ➔ 噛んでは発音できません。下唇を内側に巻き込んでもいけない
> ➔ ただ、上の歯をそのまま真っ直ぐ下ろして、下唇の内側に軽く触れ、摩擦音を出す

"Dark L" [ɫ] vs る

Let's next take a look at one peculiar instance of the English L sound. In casual daily speech, when an L sound is the last element or the element right before the last consonant, it's often realized as a so-called "dark L" or "velar L." Listen carefully. *pool* [puːɫ], *pool* [puːɫ], or *milk* [miɫk], *milk* [miɫk]. When you pronounce this particular type of L sound, you say a [u] like sound deep in the back of your mouth: [ɫ] [ɫ]. *pool* [puːɫ], *pool* [puːɫ], *milk* [miɫk], *milk* [miɫk]. Let's practice some more examples of this dark L. Repeat after me.

> **file** [faiɫ]
> **beautiful** [bjuːtifəɫ]
> **help** [hɛɫp]

Good! This dark L sounds quite different from the usual L as in *lake* [leik], or *light* [lait]. And of course it's very different from the Japanese る sound.

English [æ] and [ʌ] vs Japanese あ

Let's finally look at two different あ like sounds in English, which are not easy for some Japanese students to distinguish. The [ʌ] sound in words such as *bunk, done, sunk, some,* and *cut* can be said to be almost the same as the Japanese あ sound. On the other hand, the あ like sound as in *bank, Dan, sank, Sam,* and *cat* is very different. This sound may be characterized as the sound somewhere between the Japanese あ and え sounds. Let's practice a bit. Listen carefully and repeat after me.

> **bank** [bæŋk]　　**bunk** [bʌŋk]
> **Dan** [dæn]　　**done** [dʌn]
> **sank** [sæŋk]　　**sunk** [sʌŋk]
> **Sam** [sæm]　　**some** [sʌm]
> **cat** [kæt]　　**cut** [kʌt]

Points ─────────────────────

・"Dark L" (or "Velar L") [ɫ]

    ➔ 少し練習するとできるように

のど奥深くで「ぅ」という感じで

        pool [puːɫ]は「プーゥ」に近い音

        beautiful [bjuːtifəɫ]は「ビューティフゥ」に近い音

        file [faiɫ]は「ファイゥ」に近い音

        milk [miɫk]は「ミゥク」に近い音

        help [hɛɫp]は「ヘゥ」に近い音

    日本語の「る」とは程遠い音：「る」を忘れて、のどの奥で「ぅ」！

・多くの母語話者がこのように発音　➔　慣れると聞き取り力もアップ

─────────────────────

Summary

Good! OK, let's wrap up today's points. The speech sound inventory is a systematic organization in every language. The set of Japanese speech segments and the set of English speech segments are similar to some extent, but at the same time, they are very different in several important respects. Therefore, it's very important to try to understand the differences between Japanese and English at the sound segment level. And then, practice many times. Notice also that today's lesson covers only a small portion of sound segment differences between Japanese and English. So, I strongly encourage you to learn more differences, as well as similarities, between Japanese and English sound systems, which I am sure will help you improve your English pronunciation.

    Atsushi: Miso ramen omochi simasita.

    Piers: Oh, thank you. It looks so delicious. I LOVE *miso ramen*.

Well, that's all for today. I hope you enjoyed the lecture. Good luck, keep practicing, and see you next time! (Wow, this looks great …)

~~~~~~

Further Tips (1)

さまざまな[t]音たち

次の日本語と英語の表を見ましょう。

田 [ta]	茶 [ʧa]	time [taim]	chime [ʧaim]
? [ti]	地 [ʧi]	tin [tin]	chin [ʧin]
? [tu] 津 [tsu] 中 [ʧu]		two [tu] ? [tsu]	chew [ʧu]
手 [te]	ちぇ? [ʧe]	tech [tek]	check [ʧek]
戸 [to]	著 [ʧo]	top [tɔp]	chop [ʧɔp]
		（または[tɑːp]）	（または[ʧɑːp]）

日本語の「たちつてと」。実は「ち」と「つ」の最初の子音は、単純な[t]ではないのです。「ち」の場合は最初の子音が[ʧ]、「つ」の場合は最初の子音が[ts]です。また、「ちぇ」[ʧe]は現代日本語に本来ない音です。さらに、[ti]と[tu]は、それに対応するひらがな・カタカナもありません。この二つの音は、現代日本語の子音体系に全く含まれていないといえます。したがって、外国語に[ti]や[tu]を含む単語があると、その発音は日本語母語話者にとって難しくなります。two [tuː]を「ツー」[tsuː]と発音したり、team [tiːm]を「チーム」[ʧiːm]と発音したりするのは、日本語にはない音を日本語にある似た音で代用するという現象です。外国語を学習するすべての人に起こる現象で、いわゆる「外国人のなまり」の大きな原因のひとつです。同様に、英語には[tsu]という音が基本的にはありませんので、英語母語話者にとって日本語の「つ」の発音には少し練習が必要かもしれません。

　tour [tuər]を「ツアー」と発音しても誤解される恐れはあまりないと思われますが、tip（心づけ、チップ）と chip（かけら、切れ端）のように、**意味が変わってしまう場合もあるので、注意が必要**です。

Further Tips (2)

TH の発音は、後回しでもよいかも

they [ðei]や thank [θæŋk]の th の発音は、日本人にとって発音も聞き取りも難しいものの 1 つでしょう。しかし、これは後回しにしてもよいかもしれません。They を「ゼイ」と発音しても、thank you を「サンキュー」と発音しても、問題が起こることはあまり考えられません。TH の発音に苦労をして英語の学習全体が滞ってしまうよりは、割り切って後回しにするのも賢明な選択かもしれません。

　後回しにするというやりかたにとって都合のよい情報を 2 つ。

（1）TH 音は世界的に見ても珍しい

世界の言語の中でもこの[ð]や[θ]は、とても珍しい音です。フランス語やドイツ語でもこれらの音は使われません。世界的に見て、かなり特殊な音なのです。この音を使わずに（つまり、母語なまりで）、英語を話している英語非母語話者は世界中にたくさんいます。できなくても恥ずかしがる必要は全くありません。

（2）母語話者も最後に獲得

英語を母語として獲得する子どもにとっても、実はこの[ð]や[θ]は最も難しい音なのです（無意識の母語獲得ですので、子どもたちが意識的に「難しい」と感じているわけではありませんが）。英語母語話者の子どもは平均して、4 歳までにほぼ全ての英語の子音を獲得し、発音できるようになります。ところが、英語圏の子どももその多くは、4 歳でもまだ、[ð]や[θ]は正しく発音できないのです。5 歳〜6 歳になって、自然に正しい発音ができるようになります。つまり、英語を母語として獲得する際に、この[ð][θ]音が一番最後に発音できるようになる音なのです。（さらに the を[da]と発音する英語の方言もあります！）それだけこの音は人間にとって発音が難しい音といえるでしょう。自分の母語（たとえば、日本語）に[ð][θ]の音がない人が、英語を学ぶ時に、「TH の発音は後回しでいいや！」というのは決して根拠のないことではないのです。

<p style="text-align:center">（参考：Ingram, David. 1989. <i>First Language Acquisition: Method, Description,</i>
<i>and Explanation.</i> Cambridge University Press）</p>

＊うまく通じるかうまく聞き取れるかは、個々の子音の発音以上に、Unit 1 から Unit 4 でやったような、**(i)規則にのっとった音変化に慣れることと、（ii）強弱の付け方、イントネーション、間のとり方など、より大きな単位での英語らしさを意識することの方がより重要**です。「木を見るよりも森を見よう」。これが外国語の発音・聞き取り上達の 1 つのコツです。

English Speech Sound Inventory

Consonants（子音）

	Bilabial 両唇音	Libiodental 唇歯音	Interdental 歯間音	Alveolar 歯茎音	Alveopalatal 硬口蓋音	Velar 軟口蓋音	Glottal 声門音
Stops **閉鎖音** [-v]	p			t		k	
[+v]	b			d		g	
Fricatives **摩擦音** [-v]		f	θ	s	ʃ		h
[+v]		v	ð	z	ʒ		
Affricates **破擦音** [-v]					ʧ		
[+v]					ʤ		
Nasals **鼻音**	m			n		ŋ	
Liquids **流音**				l			
Glides **渡り音**	w(ʍ)			r ɫ	j		

Vowels（母音）

Lax (short) and reduced vowels
弛緩母音と弱化母音

	Front 前舌		Back 後舌
High **高舌**	ɪ		ʊ
Mid **中舌**	ɛ	ə	ʌ ɔ
Low **低舌**	æ		ɑ

Tense (long) vowels and diphthongs
緊張母音と二重母音

	Front 前舌	Back 後舌
High **高舌**	i	u
Mid **中舌**	eɪ	oʊ, ɔɪ
Low **低舌**	(æʊ) (a)	aʊ, aɪ

How to Make Yourself Understood

English I　Online Materials

Tips for Writing Sensible Paragraphs
Unit 6
From Sentences to "Text"

キーワード（key words）

テキスト（text）　結束性（cohesion）　話題の一貫性（consistency in topic）

Tips for Writing Sensible Paragraphs

Unit 6　From Sentences to "Text"

- CONTENTS -

Scripts and Annotations
（スクリプトと解説）

Takashi Tsuchinaga, Satoshi Oku, and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

Hello everyone. How's your English study going? I'm Jeff Gayman. Welcome to the "How to Make Yourself Understood" video series, Unit 6. In this video, we are going to learn what a "text" is. Let's start by comparing two sets of sentences.

Warming Up Quiz: Which sounds strange?

Please listen carefully: Which is strange, A or B?

> *Example A*
> I love goldfish. Yesterday I bought three lovely ones. But by the time I woke up this morning my cat had eaten them all.

> *Example B*
> I love cheese sandwiches. Yesterday I bought a new laptop computer. But, in 1867, Alfred Nobel invented dynamite.

Every sentence in both A and B is perfect in terms of grammar. However, in terms of overall meaningfulness, the two are diametrically different.
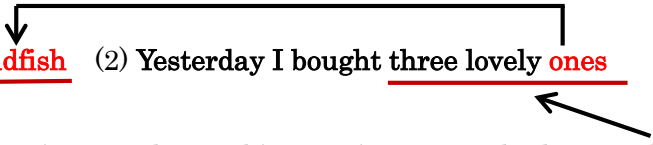
I suppose you've found something wrong with example B. You're right. Let's see each sentence in B one by one. The first sentence goes: "I love cheese sandwiches." Nothing is wrong so far. The speaker starts talking about "cheese sandwiches." Then, the second sentence brings the totally new topic of a brand-new laptop. Where has the speaker's love of cheese sandwiches gone? Then, the last sentence brings still another different topic: the invention of dynamite!

(1) I love <u>cheese sandwiches</u>   [topic]
(2) Yesterday I bought <u>a new laptop computer</u>   [new topic]
(3) But, in 1867, Alfred Nobel <u>invented dynamite</u>   [another new topic]

As you see, each sentence is grammatically perfect, but is disconnected from the others. The passage in its entirety does not make overall, unified sense: you just cannot see any unity of meaning in it. It's almost hopeless to imagine a real human being speaking passage B. By contrast, you can easily see that example A is coherent in terms of meaning.

The connection of the first two sentences is natural enough: I love goldfish; therefore it's natural that I bought three goldfish. There is an important connecting device here; the word *ones*, which refers to *goldfish*

mentioned in the first sentence. There is another instance of a pronoun being used to connect the second and the third sentences. *Them* refers to "the three lovely goldfish I bought." As a whole, example A reads as a unified story-line telling a tragedy which happened to a goldfish-lover.

(1) I love <u>goldfish</u>　(2) Yesterday I bought <u>three lovely ones</u>

(3) But by the time I woke up this morning my cat had eaten them all

| Points | —————————————————————

➡上記２つの英語の例(A, B)を日本語で表現しても同じことが言えます。

Example B
    (1)　私は <u>チーズサンド</u> が大好き
    (2)　昨日 <u>新しいノート PC を買いました</u>
    (3)　しかし、1867 年にアルフレッド・ノーベルは <u>ダイナマイトを発明しました</u>

話題の内容（下線部）が次つぎと変わっていますね。脈絡がありません。

Example A
    (1)　私は <u>金魚</u> が大好き　（I love <u>goldfish</u>）
    (2)　昨日 <u>かわいいのを３匹</u> 買いました　（Yesterday I bought <u>three lovely ones</u>）
    (3)　しかし今朝起きてみるとうちの猫に <u>全部</u> 食べられてしまっていました
        （But by the time I woke up this morning my cat had eaten <u>them all</u>）

「金魚が好き」だから「買った」という流れは自然。(2)の ones という代名詞が(1)と(2)を結びつけ（日本語では「かわいい**の**」が「かわいい **金魚**」を指します）、(3)の them という代名詞が(2)と(3)を結びつけています(日本語では受動態にした文の主語を省略することによって、食べられたのは昨日買ったかわいい３匹の金魚であることが暗示されています)。こうして Example A は意味の点でまとまっていると言えます。

➡要は**文法的に間違いがない文をつなぎ合わせても、まとまりのある文章になるとは限らない**、ということです。
　何かについて論理的に話したり、論文やレポートをまとめるのには、１つひとつの文をどのようにつなげて、まとまりのある文章にしていくことが重要です。それがこの Unit 6 から Unit 10 までのテーマです。

——————————————————————————

What is a text?

Sentence sequences like example A are often called by linguists a "text". A text is not a random collection of grammatical sentences, but rather is a series of sentences that are glued together to form a unified whole in

terms of meaning.

Making a text thus means much more than putting grammatical sentences together. You need to arrange sentences so that each sentence is connected in some way or other to what comes before and after it. This interconnectedness of sentences in a text is called "cohesion". Passage A therefore is a cohesive text, whereas passage B lacks cohesion and therefore is not a text.

It's rather straightforward so far, isn't it? However, there is more to cohesion than each sentence being linked to what comes before and after it. Take passage C for example:

> *Example C*
>
> I love cheese sandwiches. By the way, I looked up the word "sandwich" in a dictionary and found that it originates from an English nobleman. I am thinking of giving the dictionary to someone because I don't use it anymore.

Points ——————————————

➡ **テキスト（text）とは**

　text はさまざまな意味で使われる語です。教材として使われる文章を指すこともあれば、「テキストファイル」と言う場合のように、文字飾りやフォントサイズのない文字データを指すこともあれば、文学作品などの本文を意味することもあります。

　ここで言う text とは、言語学上の概念を表す用語であり、sentence の集合体で、しかも**全体として意味的にまとまっているもの**を指します。前節の解説で、1つにまとまった「文章」という言い方をしましたが、それが text です。word→sentence→text という順に、より大きな単位となっていくと考えてください。

　複数の words をつなぎ合わせて sentence を作るための規則がいわゆる文法（grammar）だとすれば、複数の sentences をつなぎ合わせて text を作るのにも規則があり、その規則も一種の文法だと言えます。この高次の「文法」のことを言語学で「テキスト文法」（text grammar）と言うこともあります。みなさんは「文をつなぎ合わせる文法」なんて今まで意識していなかったかもしれません。でも、まとまった文章、特に academic writing を書ける人は、このより高次の文法を実践していると言えます。

➡　**結束性（cohesion）とは**

　Cohesion とは言語学の用語で、日本語では「**結束性**」と呼ばれることがあります。**テキストを構成する文と文のつながりのこと**を指します。結束性が高い文章は、まとまりのある良い文章ということになります。これは良い論文やレポートを書くためには、大変重要なことです。cohesion について、より詳しく学びたい人は、M.A.K. Halliday and Ruqayia Hasan, *Cohesion in English*. (London: Longman, 1976)を参照してください。

——————————————————————————

Here, the first sentence is connected to the second because the word *sandwich* is repeated which serves as a kind of glue, and the speaker introduces the second sentence using a transitional signal *by the way*, even though the topic is diverted from the real sandwiches I love to the origin of the word *sandwich*.

(1) I love cheese <u>sandwiches</u>

real sandwiches I love

(2) By the way, I looked up the word <u>"sandwich"</u> in a dictionary and found that it originates from an English nobleman

origin of the word
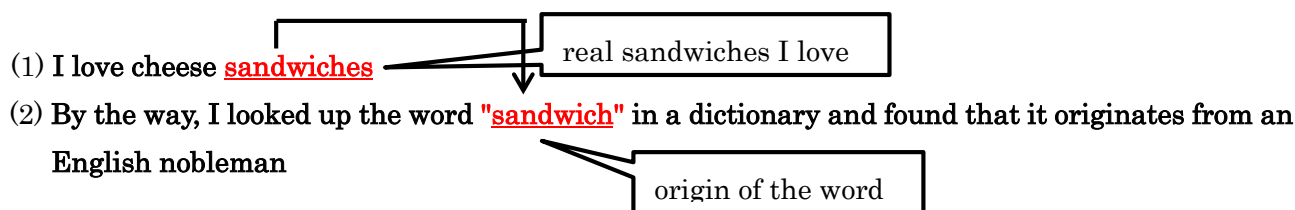
The third and final sentence is linked to the second because the word *dictionary* in the second is repeated in the third. However, the topic now moves away from etymology to the plan of giving the dictionary to someone.

(2) By the way, I looked up the word "sandwich" in a <u>dictionary</u> and found that it originates from an English nobleman

tool to check out etymology

(3) I am thinking of giving the <u>dictionary</u> to someone because I don't use it any more

object to be given to someone
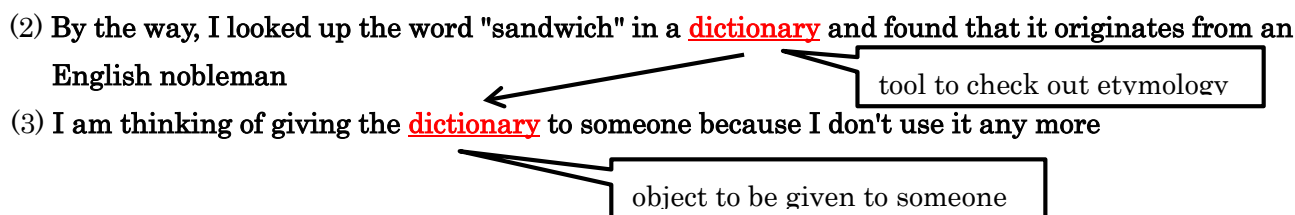
In this way, although the sentences in example C are linked to each other, they do not form a unified whole. The story changes direction with each sentence and the audience should be puzzled as to where they will be taken in the end. There is no semantic consistency: no focus of meaning which all the sentences are centered around. Therefore, example C does not constitute a text. In contrast, example D *is* a text.

Example D

I love cheese sandwiches. Every morning I make cheese sandwiches for my breakfast. Also for lunch every day I eat cheese sandwiches. So, one morning when I found no cheese in the fridge, I stood speechless for a while.

Passage D starts with the same sentence as passage C. However, none of the three sentences following it diverts from the topic expressed in the first one. The audience are sure of what the whole text is about: how I love cheese sandwiches. All the sentences center on this focus of meaning.

This consistency in topic is required of any text. You always have to be very careful whether your text has a consistent topic throughout. OK? Now, finally, let us consider the following example passage.

Example E

I have <u>an English speaking class</u> this afternoon. The instructor is so-so, but the textbook is very interesting. Also the TA is from Singapore and very kind to all of us. I always enjoy the lesson.

Notice here that expressions such as *English*, *speaking*, or *class* in the first sentence are **not repeated in this passage**. There is **no pronoun** referring back to the English speaking class, either. Nevertheless, this passage makes a perfect cohesive text. Why is it so? The key is the article *the*.

The in *the instructor* indicates that we are talking about the instructor of *this* English speaking class. *The* in *the textbook* signals that it is the one being used in this English class. *The* in *the TA* signifies that we are talking about the TA in this class, and finally *the* in *the lesson* specifies that we are talking about the lesson of *this* English speaking class. Therefore, the proper use of the definite article *the* plays a crucial role to make a cohesive text. This is a very important aspect of English grammar that you have to bear in mind when you speak and write a proper text in English. OK?

　　　Example E
　　　I have <u>an English speaking class</u> this afternoon

　　　　　　<u>The</u> instructor is so-so, but <u>the</u> textbook is very interesting.
　　　　　　Also <u>the</u> TA is from Singapore and very kind to all of us.
　　　　　　I always enjoy <u>the</u> lesson.

Points ————————————————

➡話題の一貫性（consistency in topic）

　Example C を日本語で表現してみます。

　　⑴ 私は <u>チーズサンド</u> が大好き
　　⑵ ところで、<u>「サンドイッチ」</u>という語を <u>辞書</u> で調べてみたら、イギリスの貴族の名前が語源であるこ
　　　　とがわかりました
　　⑶ その <u>辞書</u> はもう使わないので誰かにあげようと思います

(1)と(2)は「サンド（イッチ）」という語で結びついています。(2)と(3)は「辞書」という語で結びついています。このように、隣り合った文同士は cohesion によって意味的につながっています。しかし、それぞれの文の話題を見てみると、(1)では本物のチーズサンドの話をしていたのに、それが(2)になると、「サンドイッチ」という語の語源の話になり、さらに、(3)では語源を調べるのに使った辞書の話になってしまいます。話題が次々にそれて行くので、(1)〜(3)は結局全体としてのまとまりがないものになっており、テキストとは言えません。これに対して、Example D は「私がどれほどサンドイッチが好きか」という話題に収斂しているため、テキストであると言えます。このように、**「話題の一貫性」（consistency in topic）も、テキストを構成するためには重要**だということです。

➡結束性（cohesion）を生み出す定冠詞 the の用法

　　⑴ I have an English speaking class this afternoon
　　⑵ <u>The</u> instructor is so-so, but <u>the</u> textbook is very interesting
　　⑶ Also <u>the</u> TA is from Singapore and very kind to all of us

(4) **I always enjoy <u>the</u> lesson**

(2)～(4)の下線部の名詞は the がつくことによって、「(1)の an English speaking class の」というように意味が限定されます。たとえば(2)の The instructor は、「その英語スピーキングクラスの教員」という意味になります。この the の働きによって、(2)～(4)は(1)と結びつけられています。もし(2)が An instructor is so-so, but a textbook is very interesting となっていたらとても不思議な話の流れになります。こんな感じになります。「(今話した、今日の午後にある英語のスピーキングクラスの教員とは違うんだけど)とある教員はまあまあなんだけど、(今話している授業で使っている教科書とは違う)とある教科書はとてもおもしろいんだ」

　定冠詞 the の用法は、英語の学習者が最初に学ぶ基本中の基本ですが、実はそのときみなさんは、この unit で学んだ、**文と文をつないでテキストを作るための「のり」（glue）** について学び始めていたわけですね。

_____

Summary

Let us summarize today's lesson. In this unit, we've learned the following.

1. A text is a sequence of sentences that forms a semantic unity
2. In a text governed by cohesion:
    a: each sentence is linked to what comes before and after it, and
    b: one single topic runs through and unites all the sentences

As a student, you will be required to acquire academic writing skills, skills in writing logically on a particular subject. In order to meet this challenge, you must learn to generate texts at will, because every piece of academic writing is made of texts. So, in this sense, I hope that today's lesson has given you some "clues" in order to be a good writer. So please don't be just satisfied with just being able to connect words grammatically to make a sentence. Go one step further and try to care about how you can connect sentences to construct a meaningful text.

Yes! In order to be a good writer, you need "glue". Well, that's all for today. Good luck, keep practicing, and see you next time!

| Points | ———————————————————

➡まとめ

1. テクストは意味の点で１つにまとまった一連なりの文である
2. 結束性を持つテクストの特徴
    a. 個々の文がその前後の文とつながっている
    b. １つの話題がすべての文を結びつけている

Unit 7～Unit 10 では、さらに詳しく大切な点を考えていきます。お楽しみに！

How to Make Yourself Understood

English I Online Materials

Tips for Writing Sensible Paragraphs
Unit 7
What is a "Paragraph"?

キーワード（key words）

パラグラフ（paragraph）　トピックセンテンス（topic sentence）　支持文（supporting sentence）
結論（conclusion）

Tips for Writing Sensible Paragraphs

Unit 7   What is a "Paragraph"?

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Scripts and Annotations
（スクリプトと解説）

Further Tips

Takashi Tsuchinaga, Satoshi Oku, and Jeff Gayman

Scripts and Annotations（スクリプトと解説）

Hello everyone. Welcome to the "How to Make Yourself Understood" video series, Unit 7. I'm Rick Siddle. I'm from Sheffield, UK, and I've been teaching at Hokkaido University since 2011. In this video, we are going to learn what a "paragraph" is.

Organizing your Thoughts

Imagine what you do when you try to communicate your feelings or thoughts in writing to someone else. One possible answer might be, "Well, I simply turn my feelings or thoughts into words just as I feel or think." However, this idea of what's inside you automatically being converted to the written word is too naïve, I'm afraid. Your reader would just get confused. That is because in many cases, what's in your brain remains formless, disorganized, and hard to capture until it is organized into an intelligible form. That may be why you often hear people say something like "I know what I want to say, but it's hard to put it into words!"

In order to voice your inner feelings or thoughts, you need to take the trouble of organizing your ideas by manipulating your language skills. That may be a challenging and time-consuming task, but if you skip this process, then your potential readers will have a hard time interpreting the disorganized language that you let fly automatically. Taking the time to organize your ideas is worth doing not only because it helps your reader grasp what you mean, but also because it can reveal any vagueness or inconsistency in your ideas. Trying to organize our thoughts can help us to think better.

Points ————————————

➡「思ったままを書けばよい」わけではない

　自分の思ったことをそのまま書いても読み手に伝わる分かりやすい文章にはなりません。頭の中だけで考えたことは、そのままの状態では混沌としているので、それを生のかたちで吐き出して相手に読んでもらおうとしても、理解してはもらえません。

　書くということは、確かに時間のかかる面倒な作業かもしれませんが、頭の中の混沌とした思考を整理して、言語化し、理解可能な形に構成するという意識的な作業だと考えてください。さらに、「思ったまま書く」という態度では、自分で自分の考えを理解することも難しいと言えます。頭の中で思い巡らしているだけの状態では、自分が何かすばらしいことを考えているように思えていたのに、いざ、それを整理して言葉にしてみようとすると、論理的につながらない箇所が見えてきて、「あれれ、こんなはずではなかったのに」と気づくことがあります。ですから、自分の考えを意識的に組み立てて言語化するという作業は、自分の思考を鍛えることにもなります。さらに言えば、**自分の考えは言語化することによって初めて他者に伝わり、他者からの批評をもらえるようになります**。そのような知的な対話、議論に参加すること、それこそが**学術論文を書くことの意味**なのです。

Organized Units in Academic Writing

Now that you know conscious organization of your thoughts is a must, let's see how to do that in academic writing. In order to do so, you use what is called a paragraph. I guess you remember the definition of a text: a sequence of sentences that form a semantic unity.

Basic Characteristics: Semantic Unity

A paragraph is the most basic unit of such a text. You can compare a piece of academic writing to a building. Just as a huge construction is made of small building blocks, so is a piece of academic writing made of paragraphs. Now, let's see the characteristics of a paragraph.

> **Paragraph**
> 1. one single main idea
> 2. each sentence related to the main idea
> 3. indentation

First, it contains one single content or main idea. Second, each sentence in a paragraph is related to that main idea. If you want to discuss two topics in a paragraph, for example, you have to divide it into two paragraphs.

In addition to these essential, semantic characteristics, a paragraph has a clear outward appearance. A paragraph is distinguished from what is before and after it by means of indentation at the beginning and/or empty lines enclosing it. This helps the reader see where a paragraph starts and ends.

Points ―――――――――――――――――

➡ **パラグラフとは何か？**

　テクストを構成する基本的な単位であり以下の特徴を持ちます。

> 1. 1つの main idea（主たる内容）を持つ
> 2. パラグラフ中のすべての文はこの main idea とつながっている
> 3. パラグラフとパラグラフの区切りは、冒頭の字下げや空白行の挿入によって表される

したがって、1つのパラグラフに2つ以上の内容が含まれるということはあり得ません。内容が2つあるなら、パラグラフも2つに分割すべきです。

　パラグラフはこのように意味のまとまりであると言えますが、同時に、見栄え（レイアウト）の点では、上記（3）のような特徴を持ちます。

　日本の小学校で国語教育を受けた人であれば、原稿用紙に書くときは段落の冒頭一字分を空けて書くようにと教わりましたね。（3）はそれと似ています。

Paragraph Components

Now let us consider the internal structure of a paragraph. The default structure of a paragraph is: it starts with a topic sentence, followed by supporting sentences and a concluding sentence. Let's look at each of these paragraph components one by one.

```
┌─────────────────┐
│ Topic Sentence  │
└─────────────────┘
```

```
┌─────────────────────────────────────────────┐
│ Supporting Sentence    Supporting Sentence    │
│ Supporting Sentence    Supporting Sentence    │
│ Supporting Sentence    Supporting Sentence    │
└─────────────────────────────────────────────┘
```

```
┌─────────────┐
│ Conclusion  │
└─────────────┘
```

A topic sentence is the most important sentence in the paragraph. I hope you remember that a paragraph contains only one main idea. That main idea, or topic, is clearly stated by the topic sentence. It is in most cases the first sentence of a paragraph. This default location is important. Because a topic sentence gives orientation to the reader at the beginning of a paragraph, the reader knows the topic very early so that they can know what to expect in the rest of the paragraph. If the topic sentence doesn't appear until the end of the paragraph, the reader is kept in suspense, always wondering what the paragraph is going to be about.

Next. A topic sentence is followed by supporting sentences, which develop the main idea and make it convincing using a variety of methods: giving examples, proofs, reasons, details, explanations, making comparisons, restating the topic in other words, and so forth. If a topic sentence is an introduction, supporting sentences are the body of a paragraph.

Finally, a concluding statement closes the paragraph, reminding the reader of the topic of the whole paragraph. These three components cooperate to convince the reader of the one single topic and contribute to the semantic unity of the paragraph.

No digression is permitted. Do not put anything of no direct relevance in a paragraph.

```
┌──────────────────────────────────────────┐
│              ┌───────────┐                │
│              │ paragraph │                │
│          A topic sentence (main idea)     │
│              Supporting sentences         │
│                                           │
│              ✗ anything unrelated         │
│                                           │
│                                           │
│                A conclusion               │
└──────────────────────────────────────────┘
```
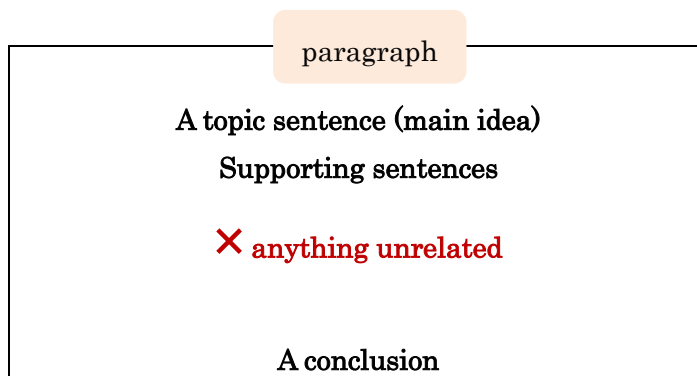
Points ━━━━━━━━━━━━━

➡ **パラグラフの構成要素**

> **topic sentence**: そのパラグラフの main idea（主たる内容=topic）を表している、パラグラフの中で最も重要な文。パラグラフ冒頭が定位置。
>
> **supporting sentence**: main idea（トピック）を展開して読み手に納得させる働きをする文。topic sentence の次が定位置。
>
> **conclusion**: 結論。パラグラフの main idea をまとめる。

これ以外の脱線的要素をパラグラフに入れることは厳禁です。

━━━━━━━━━━━━━━━━━━━━━

Now, let's look at an example paragraph and see the three components in action.
Listen to the following text first.

Sample Paragraph: "How I Changed the Way I Read"

> For nearly a year, most of my reading activities have been on a digital basis. As soon as I buy books, I convert most of them into PDF files using a document scanner, and read them on my tablet PC. This method has several advantages. First, I don't have to carry along bulky textbooks from home to college anymore, because everything I need in the classroom is stored in my light-weight, handy tablet. Not only the textbooks but also my whole library is now accessible wherever I go. When I was totally dependent on paper books, there was a limit to the number of books I could carry along. In addition to this excellent portability, digital reading gives me more freedom in taking notes. As was the case with traditional reading, you can easily jot down your memos in PDF. Moreover, you can delete or modify them as you like, which is impossible with paper books. Although you might mention the danger of losing all of the books together with the tablet, actually, here again digitized books beat their paper-based equivalents. Because digital files are so easy to copy, I have made backups of my whole library on my laptop PC and in two hard-disk drives. You can say that my books are far more securely protected than paper books. For these reasons, I am very much satisfied with my present reading environment.

OK, let us look at the text. Oh! The letters are too small? Don't worry. We first just give you an overall view, and then look at each component in detail. The first sentence is the topic sentence. The main body consists of various supporting sentences, and we have a concluding statement at the very end of this paragraph.

Look at the first sentence. *For nearly a year, most of my reading activities have been on a digital basis.* This conveys the topic in a very general manner. The remainder of the paragraph, except for the final sentence,

are all supporting sentences, elaborating upon the topic in various ways.

The first supporting sentence is, *As soon as I buy books, I convert most of them into PDF files using a document scanner, and read them on my tablet PC.* This sentence expresses the general topic in a specific manner and makes the reader understand what "reading on a digital basis" is.

The second supporting sentence, *This method has several advantages,* starts the list of the advantages of digitized reading. The list consists of three parts. In the first part, the writer says that digitization makes it possible to carry a lot of books in a handy manner. The second part starts with *In addition to this excellent portability* and discusses how digital reading gives more freedom in taking notes. Here, the phrase *this excellent portability* not only introduces the second item on the advantage list, but also captures the content of the first part in a nutshell and thus helps the reader grasp the logical development.

[supporting sentences]   **This method has several advantages.**
(1) …   <u>handy tablet</u> …

                                                            cohesive
(2) **In addition to <u>this excellent portability</u>,**

The next sentence goes; *Although you might mention the danger of losing all of the books together with the tablet, actually, here again digitized books beat their paper-based equivalents.* This sentence introduces the third advantage; by mentioning a possible argument against digital reading first, the writer maintains that there is a valid counter-argument to it. The point of that counter-argument is made clear in the two sentences that follow: digital books are in fact far easier to back up than paper books.

The final sentence concludes the paragraph. *For these reasons, I am very much satisfied with my present reading environment.* Note that *these reasons* refers to the three advantages mentioned in the three groups of supporting sentences. This makes the entire paragraph a cohesive whole.

[supporting sentences] **This method has several advantages.**
(1) …   handy tablet …
(2) … more freedom in taking notes. …
(3) … more securely protected … .
↑ cohesive
[conclusion] **For <u>these reasons</u>, I am very much satisfied with my present reading environment.**

We have just seen an example of a stand-alone paragraph, a single paragraph essay. You can use more building blocks, that is, more paragraphs, to construct a longer essay, which is the topic of the next video lecture. Before concluding this lecture, let me briefly mention some tips for Japanese students.

Points

➡ sample essay の構成について

　最初に topic sentence が来て、その後に supporting sentences が続き、最後に conclusion で締めくくるという、**パラグラフ構成の常道に従っている文章**です。

　冒頭の topic sentence、For nearly a year, most of my reading activities have been on a digital basis は一般的な（general な）言い方でトピックを述べています。読みやすい、説得力のある文章では、一般的な言い方の後に、それを具体的に（specific に）わかりやすく説明する、という展開の仕方がよく採用されます。そもそも topic sentence は、パラグラフ全体の内容を一文で表すため、一般的、抽象的な表現がよく使われます。そしてその後の supporting sentences で、topic sentence の内容を具体的な例や説明や言い換えなどによってわかりやすく伝えるわけです。「**general なことを書いたら specific な説明をしよう**」と心がけてください。

➡ sample essay の cohesion をもたらす手法について

　著者はデジタル読書の第 1 の利点として、

> **First, I don't have to carry along bulky textbooks from home to college anymore, because everything I need in the classroom is stored in my light-weight, handy tablet. Not only the textbooks but also my whole library is now accessible wherever I go. When I was totally dependent on paper books, there was a limit to the number of books I could carry along.**

と述べています。要するに、自分の蔵書をどこにでも持って行けるということです。注目していただきたいのは、第 2 の利点を述べる文が、In addition to this excellent portability で始まっているという点です。第 1 の利点を this excellent portability という簡潔な名詞句に凝縮してまとめ、それに加えて第 2 の利点は、という具合に話を続けていますね。この名詞句により、第 1 の利点を述べている部分と第 2 の利点を述べている部分が結びつけられて、cohesion（結束性）が生まれています。代名詞以外の語彙をうまく用いているわけです。上の例では、「どこにでも運ぶ（carry）ことができる」という意味を表す portable という形容詞のさらに名詞形である portability という単語を使っています。carry から portable（英語で意味を説明すれば able to be carried）、さらに portability（= the quality of being able to be carried）を思い出せるような語彙力を活用すれば、このような表現が可能になります。

_____

Paragraph ≠ '段落' in Japanese

The concept and definition of Japanese *danraku* does not seem to be the same as the standard notion of a paragraph in academic writing as we have just learned. So try not to use your logic of *danraku*, but rather try to follow the structure of a paragraph. This basically applies to writing academic papers in any field. Even when you write papers in Japanese, the basic structure of each paragraph should be like what we have learned in today's lecture. This, I am sure, will make your writing more intelligible, sensible, and reader-friendly.

Points

➡この unit で紹介した**「パラグラフ」と**、日本の国語教育を受けたみなさんが学んだ**「段落」は似て非なるもの**であると考えてください。学術論文を書く際は、たとえ日本語で書く場合であっても、パラグラフ構成を取る必要があります。詳しくは下記 Further Tips(1)「「段落」についての補足」をご覧ください。

Summary

OK! Let's wrap up today's points. In this unit, we have learned the following. In academic writing, you organize your ideas and write using paragraphs. A paragraph contains one main idea, not more. Everything in a paragraph should be related to the main idea.

A paragraph is made of the following three components.

> 1. a topic sentence, expressing the main idea of the paragraph in a nutshell, usually located at the beginning
> 2. supporting sentences, following and supporting the topic sentence in a variety of ways
> 3. conclusion

Anyone writing academic papers in any language in any field should write on a paragraph writing basis. This will make what you would like to convey in your writing clearly understandable. Furthermore, understanding the basic structure of a paragraph also helps you read academic papers quickly and accurately.

What a mess! This is not a paragraph!

Now, it looks good. This IS a paragraph.

Well, that's all for today. I hope you enjoyed the lecture. Good luck, keep working hard, and see you next time!

~~~~~~

Further Tips (1)

「段落」についての補足

　日本で国語教育を受けた人であれば、「形式段落」と「意味段落」という用語を覚えているかもしれません。簡単に言うと、形式段落とは、冒頭を１字下げることによって区切られた文章のかたまりのことであり、意味段落は形式段落がいくつか集まって作られた、１つの意味を持つ文章のかたまりである、ということです。

　このような**「段落」の概念はこの unit で学んだ「パラグラフ」の概念とは全く異なります**。なぜなら、形式段落とは意味の区切りとは必ずしも関係があるわけではなく、単に見栄え（レイアウト）上の区切りでしかないからです。一方、パラグラフは徹頭徹尾、意味のまとまりですので、意味とは関係なく冒頭の字下げをしたような文章はパラグラフとは言えません。意味のまとまりとは関係のない形式段落というものがあるという考え方それ自体が、パラグラフの考え方と相容れないのです。形式段落と意味段落という区別があると教えられてきたせいで、意味のまとまりと関係なく、ただ何となくこのあたりで字下げをしたほうがいいかな、というだけで段落を区切るような癖がついてしまっているなら、学術論文を書く前にぜひその癖をなくしてください。そうしないとダメパラグラフを量産してしまいます。

　この注を書いている筆者も、遠い昔に形式段落と意味段落の区別を小学校で教わったのですが、ふとしたきっかけでそのことを思い出すまで数十年間すっかり忘れていました。おそらく学術論文をたくさん書いている人の大半がその区別を忘れていることと思います。それほど、形式段落、意味段落という区別は、パラグラフ・ライティングによって構成される学術論文には無用のものと言えるでしょう。

　そして、これは何語で論文を書こうが同じことです。自分は日本語を使うのだから、形式段落で書いてもよいのだ、ということにはなりません。日本語で書くにしても、**学術論文を書くのであれば、「段落」の概念によらず、「パラグラフ」の概念によって文章を書くべきです。**

Further Tips (2)

英英辞典のすすめ

みなさんは、中学、高校と、英語の授業で、ある単語の同意語、反意語、別な品詞の形等の関連語彙を覚えさせられたり、意味を他の英語で説明させられたりした経験があると思います。実は関連語彙を思い出したり、別な表現で言い換える等の語彙力は、cohesive な文章を書く上で不可欠な能力だったのです。決して点数をとるための技術ではなかったのですね。**このような語彙力を培うためには英英辞典がお勧めです**。英和辞典に頼っていると、英単語と、それと意味が近い日本語の語彙との結びつきしか頭に入りません。しかし、英英辞典を使うことにより、ある英単語を調べると、それに関連するたくさんの英単語が否応なしに目に飛び込んでくるため、関連する英単語同士の網の目を頭の中に作ることができます。そのような言葉の網の目は、cohesion によってまとまった文章を組み立てる上で非常に役に立ちます。

Further Tips (3)

パラグラフ・ライティングについての参考書

　上で述べたように、日本語の論文を書く場合にもパラグラフの概念は不可欠ですから、日本語による論文の書き方のマニュアル本にもパラグラフ構成についてしっかり解説してくれている良書があります。ここでは古典的名著と新しい古典とも言える本を紹介しておきましょう。

1. 木下是雄『理科系の作文技術』中公新書（中央公論新社、1981）
2. 木下是雄『レポートの組み立て方』ちくま学芸文庫（筑摩書房、1994）
　　　　１は理科系の論文に出てくるような文章を例文としていますが、２は人文・社会科学系の例文が使われています。自分に合った方を読めばよいでしょう。
3. 戸田山和久『新版　論文の教室：レポートから卒論まで』NHK ブックス（NHK 出版、2012）

How to Make Yourself Understood

English I   Online Materials

Tips for Writing Sensible Paragraphs
Unit 8
Essay Structure

キーワード（key words）

エッセイの構造（essay structure）　主題提示（thesis statement）

Tips for Writing Sensible Paragraphs

Unit 8   Essay Structure

- CONTENTS -

Scripts and Annotations
（スクリプトと解説）

Takashi Tsuchinaga, Satoshi Oku, and Jeff Gayman

Scripts and Annotations（スクリプトと解説）

Hello everyone. I'm Jeff Gayman. Welcome to the "How to Make Yourself Understood" video series, Unit 8. How is your study of the English language going? Writing something clearly in English is very difficult? I know, but if you learn the logic and basic structure of academic writing, your writing skill will surely improve. It is important to keep trying.

What is an "Essay"?

In this unit, we are going to learn the structure of an essay. An essay is a piece of academic writing dealing with a particular subject. Academic papers researchers write and class reports or term papers students submit all fall under the category of an essay. Compared with the stand-alone paragraph we studied in Unit 7, an essay is made of more paragraphs and thus capable of conveying a more detailed and complex argument. However, the underlying organizing principles are the same. An essay is, so to speak, a paragraph on a larger scale. Let's look at the fundamental characteristics of an essay.

Points ————————————————————

➡ **エッセイ ≠ 随筆**

　「エッセイ」と言うと、『枕草子』や『徒然草』のような「随筆」を思い浮かべる人が多いかもしれません。しかし、この unit で学ぶ essay とは、そのような文学的随筆ではなく、むしろ論文やレポートのようなもの、つまり、**あるテーマについて論理的に論じた複数個のパラグラフから成る文章**のことです。

————————————————————————————

Characteristics of an Essay

First of all, just as a paragraph is a text, an organized whole, so is an essay. Secondly, just as a paragraph contains only one topic or main idea, so does an essay. In the case of an essay, that one topic is called a "thesis," which is a theory or idea you maintain or argue in the essay. Finally, remember that everything in a paragraph is related to the topic of the paragraph. In the same manner, every paragraph in an essay is related to the one thesis maintained in the essay.

OK. You are beginning to see what I mean by an essay being a paragraph on a larger scale. Since you have learned what a paragraph is in the previous lecture, you should be able to understand the structure of an essay by means of analogy.

Now, let's see the components of an essay one by one in comparison to those of a paragraph. Again, you will see how the same organizing principles govern both.

┌─────────┐
│ **Points** │ ────────────────────
└─────────┘
➡エッセイ ＝ パラグラフの拡大版

パラグラフ	エッセイ
テクストとしてのまとまりを持つ	テクストとしてのまとまりを持つ
１つの内容（topic）を持つ	１つの内容（thesis）を持つ
どの部分も topic と関連している	どの部分も thesis と関連している

　この表からもおわかりのように、複数パラグラフから成るエッセイは、単一パラグラフと同じ構造を持っており、その意味で単一パラグラフの拡大版と言えます。

────────────────────────────

Essay Components

You remember that the first part of a paragraph is a topic sentence, right? In the case of an essay, the first part is an introduction, which is made of one paragraph or, in the case of a longer essay, two or more paragraphs. An introduction should contain one sentence called a "thesis statement", which expresses the main argument of the entire essay in a nutshell. The thesis statement makes clear to the reader what the essay is going to maintain.

The next part is the body, which is the longest part in an essay, where the thesis is developed in full and argued. The paragraphs in the body correspond to supporting sentences in a paragraph and thus are sometimes called "supporting paragraphs."

The final paragraph or paragraphs in an essay serve as a conclusion. The conclusion summarizes and concludes the main argument of what you have stated in the previous parts of the essay.

> < essay >
> **An introduction**: one or more paragraphs containing a "thesis statement"
> **The body**: paragraphs to develop and argue for the thesis
> **A conclusion**: one or more paragraphs to summarize the point

Every piece of academic writing should have this three-part structure: an introduction with a thesis statement, a body consisting of supporting paragraphs, and a conclusion.

```
┌──────────── essay ────────────┐
│                                │
│   Introduction (with Thesis Statement) │
│                                │
│      Supporting Paragraph      │
│      Supporting Paragraph      │
│      Supporting Paragraph      │
│      Supporting Paragraph      │
│                                │
│           Conclusion           │
│                                │
└────────────────────────────────┘
```

Points ──────────────

➡ エッセイの構成要素

パラグラフ		エッセイ	
topic sentence	パラグラフの主要な論点（topic）を 1 文で表したもの	thesis statement	エッセイの主要な論点（thesis）を 1 文で表したもの。introduction に含まれる
supporting sentence(s)	topic sentence の内容を展開し、論証する文	body（supporting paragraphs）	thesis を展開し、論証するパラグラフ
conclusion	結論をまとめる文	conclusion	結論をまとめるパラグラフ

　上の表からおわかりのように、パラグラフとエッセイはほぼ共通の構成原理によってまとめられています。ここでも、単一パラグラフの構造が拡大されたものがエッセイの構造であると言えます。そして、**パラグラフにおける topic sentence と同じ役割を担う文 thesis statement がエッセイには不可欠**なのです。

_____

Now let's look at a sample short essay and see how each component is located. For the first reading, just focus on the general structure of the essay.

Sample Essay: How I Changed the Way I Read

[introduction]

These days, in many aspects of our daily life, computers, especially small mobile devices, are changing the traditional way of doing things. For example, mobile devices with a camera installed have almost replaced film cameras at least for casual use. Travelers now depend on maps displayed on their mobile phone screen instead of paper maps. Using an online calendar for scheduling is now quite a normal procedure. <u>As for me, when I was admitted to college last year, I started something new to follow this trend: the digitization of most of my reading activities</u>. Let me show you how I read books now and how I evaluate this new method of reading.

thesis statement

[body: first supporting paragraph]

In order to convert the books I buy into a digital format, first I use a desktop paper cutter to cut off the spines and separate all the sheets from each other. Then I scan dozens of the sheets at a time, using a very fast document scanner. The scanned data are automatically stored as PDF files in my tablet PC. The tablet PC containing these PDF files serves as a kind of book for me: I can read and turn pages on the screen with my forefinger.

[body: second supporting paragraph]

One year after having changed my reading method in this way, I have become sure that digitized reading has several advantages. First of all, I no longer have to carry along bulky textbooks from home to college, because everything I need in the classroom is stored in my light-weight, handy tablet. Not only the textbooks but also my whole library is now accessible wherever I go. For example, when a passage displayed on the screen happens to remind me of another related title, I can immediately search for and open it. That was impossible when I was totally dependent on paper books, because there was a limit to the number of books I could carry with me.

[body: third supporting paragraph]

In addition to this excellent portability, digital reading gives me more freedom in taking notes. Everybody knows you can jot down your memos in a paper book, if it is your own, of course. With digital reading, you can likewise annotate on the screen using your finger or a stylus pen. What is more, you can delete or modify your notes at your will, which is impossible with paper books.

[body: fourth supporting paragraph]

Although someone might mention the danger of losing your whole library by losing your tablet PC, actually, here again digitized books beat their paper-based equivalents. Because digital files are so easy to copy, I have the backups of my whole library in my laptop PC and in two portable hard-disk drives so that if my tablet is lost or broken, I still have my library data at hand. This three-fold backup is impracticable with paper books. Just imagine how time-consuming and tedious it might be to make just one Xerox copy of a 200 page paper book! Even if you manage to make it, where do you put those paper copies? In contrast, with digital book data, backup can be so simply and quickly done. Therefore, you can say that my books are far more securely protected than paper books.

[conclusion]

Portability, flexibility in annotation, and ease of backup: these are some of the reasons why I am very much satisfied with my present reading environment. It may be that my reading method works because I am a sophomore and have less than a hundred books of my own. A professor who owns thousands of books would find the idea of converting them into PDF from scratch totally unrealistic. I am wondering what will happen as my library gradually increases in the future. For the time being,

however, I cannot imagine my daily life without my whole library in my tablet.

So, how was it? You may have noticed that this sample essay is based on the sample paragraph we saw in the previous video. The single paragraph is now expanded into a six paragraph essay. You see that an introduction paragraph comes first which contains the thesis statement, followed by a four paragraph body, and that a concluding paragraph ends the essay. We are going to discuss the detailed analysis of each paragraph of this essay in the next lecture. So, please look forward to it!

Points ————————————————

➡ sample essay について

Unit 6 で読んでいただいた sample paragraph を 6 つのパラグラフに拡大したエッセイです。単一パラグラフと同じ構造を持っている点に注意してください。

     1. introduction: 第 1 パラグラフ。thesis statement（下線部）を持つ
                      （単一パラグラフの topic sentence に相当する）
     2. body: 第 2〜5 パラグラフ。それぞれ thesis statement を support する
                      （単一パラグラフの supporting sentences に相当する）
     3. conclusion: 第 6 パラグラフ。結論をまとめる
                      （単一パラグラフの conclusion に相当する）

➡ 建築の比喩

  パラグラフとエッセイの構造をわかりやすく説明する際に、よく建築の比喩が用いられます。**1 つひとつのパラグラフはブロックであり、そのブロックを組み立てることによって大きな建築物（エッセイ）が作られる**、というわけです。そして、この構造はミクロとマクロのレベルでも見られるのです。

  ミクロのレベルで言えば、1 つひとつの文がブロックであり、そのブロックを組み立てることによって、パラグラフという建築物が作られます（これについては Unit 7 で学習しました）。マクロのレベルで言えば、短いエッセイが 1 つひとつのブロック（本のセクション）となり、そのセクションが集まって 1 つの章となり、その章が集まって一冊の本になるというわけです。

  今学習している**エッセイの構造は、さらに大きなレベルの文章を作り上げるための基礎**でもあります。ですから、しっかりと理解して自分のものにしてください。

Summary

Now, let's wrap up today's points. A single paragraph and an essay made of more paragraphs are governed by the same organizing principles.

    1. An essay is a text, an organized whole.

    2. An essay contains only one thesis, a theory or idea to be maintained or argued.

    3. Every paragraph in an essay is related to the thesis and contributes to the unity of the essay.

    4. An essay has the following three components:

- introduction, containing a thesis statement
- body or supporting paragraphs, and
- conclusion, summarizing the entire essay

Do you remember the metaphor of architecture used in the previous video? A sentence can be likened to a building block. Combining sentences on one topic makes a paragraph. In the same fashion, a paragraph, in turn, can be likened to a building block too. Combining these building blocks on a particular thesis creates an essay. You can construct still larger building units in a similar manner. For example, a short essay made of several paragraphs can be a section in a larger unit. Namely, several sections make up a chapter. And eventually, several chapters constitute a book. Within each of these different levels of academic writing architecture, the same organizing principles work and contribute to the ideal author-reader communication. If you follow these general principles and architecture, your academic writing will become a lot clearer, more intelligible, and more attractive!

Well, that's all for today. I hope you enjoyed the lesson. Good luck, keep working hard, and see you next time!

How to Make Yourself Understood

English I   Online Materials

Tips for Writing Sensible Paragraphs
Unit 9
Notes on Essay Construction

キーワード（key words）

つなぎ表現（transitional signals）　パラグラフの分析（anatomy of paragraphs）

Tips for Writing Sensible Paragraphs

Unit 9   Notes on Essay Construction

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Scripts and Annotations
（スクリプトと解説）

Further Tips

Takashi Tsuchinaga, Satoshi Oku, and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

(… so expensive. Yeah, well, that's a good point…Ah)

Hello everyone. I'm Chuck Brown. Welcome to the "How to Make Yourself Understood" video series, Unit 9. In the previous video, we learned the basics of essay structure.

In this video, we are going to add some notes on ways an essay can be composed, using the sample essay presented in Unit 8. Let's first look at the following sentence.

Analyzing the First Paragraph

> **When I was admitted to college last year, I started something new: the digitization of most of my reading activities.**

Remember? This is a part of the thesis statement of the essay. Although the default position of a topic sentence is the first sentence of a paragraph as we learned in Unit 7, sometimes it may not be a good idea to put your readers suddenly in the middle of a topic which may be quite new to them. In such a case, you can provide some preparatory statements which gradually ease the reader into the topic.

> **< Paragraph 1 >**
> [1] **These days, in many aspects of our daily life, computers, especially small mobile devices, are changing the traditional way of doing things.** [2] **For example, mobile devices with a camera installed have almost replaced film cameras at least for casual use.** [3] **Travelers now depend on maps displayed on their mobile phone screen instead of paper maps.** [4] **Using an online calendar for scheduling is now quite a normal procedure.** [5] As for me, when I was admitted to college last year, I started something new to follow this trend: the digitization of most of my reading activities. [6] **Let me show you how I read books now and how I evaluate this new method of reading.**

The sample paragraph starts with a very general mention of the fact that small mobile devices are changing the traditional way of doing things. Sentences [2] to [4] list three examples of this change. Only after these general introductory statements does the topic sentence [5] appear. This sentence is also the thesis statement of the whole essay. "When I was admitted to college last year, I started something new to follow this trend: the digitization of most of my reading activities." The last sentence [6] follows the thesis statement to announce the supporting ideas to be discussed below: how the author reads books now, and how the author evaluates this method of reading. This announcement gives a brief preview of the essay's logical progression to the reader. In this way, when you read an essay, you should pay special attention to the first paragraph. The thesis statement may be somewhere toward the end of the paragraph and followed by a preview of how the thesis will be supported in the body of the essay.

——————————————

➡ **エッセイ冒頭のパラグラフに関する注意事項**

1. Unit 7 で、topic sentence の定位置はパラグラフの冒頭であると述べました。しかし、これには例外があります。そしてこの例外が最も高頻度で発生するのが、エッセイの冒頭部分なのです。なぜならエッセイの冒頭には、先行する文章が何もないからです。何も前置きがない状況でいきなり "the digitization of most of my reading activities" と書かれても、読者はとまどうかもしれません。そこで、**読者を議論の中に引き込むために、一般的な話題から始めて、次第に話題を狭めていき、最終的に topic（エッセイですから同時に thesis でもある）へと導く**、という手口がよく用いられます。

　本格的な学術論文では、執筆者の論点を読者に理解させるために、その研究分野において、これまでにどのような研究が行われ、何がわかってきて、何がまだわかっていないかということ等を、過去の研究論文から引用しながら説明し、その後に、自分の問題意識と論点を提示するという手順を踏むことがよくあります。そのようにして自分がこれから展開しようとする議論を、これまでの研究の流れの中に位置づけるわけです。このような論述を行う場合は、エッセイ冒頭の 1 パラグラフだけでは足りず、数パラグラフを費やして、その終わりの方に thesis statement を置くという introduction 構成が取られることがあります。

　sample essay ではそこまで壮大な構成は取っていませんが、**前置きをしてから topic sentence（兼 thesis statement）を置くという方法**を採っています。落語に、「枕」という導入部分がありますね。それと似ています。

2. **エッセイ冒頭のパラグラフの最後の文は、エッセイ全体の議論の進め方を予告する役割**を担っています。これもエッセイ冒頭パラグラフではよく用いられる手法です。これによって、読者は自分がこの先どのような流れの議論を読むことになるのか、見当をつけることができます。読みやすく、誤読されにくい論文を書くには、読者に手の内を明かしておいて、見通しのよい論理展開をしていくことが重要です。それも冒頭パラグラフ（introduction）の重要な役割なのです。何についてどのように論じるのかを早めに読者に伝えず、読者を宙ぶらりんの状態にしたまま論文の末尾まで引きずり回すような書き方をしていては、おしまいまで読んでもらえません。

————————————————————

Paragraph without a Topic Sentence

Next, let's proceed to the second paragraph: the beginning of the body of this essay. Which sentence is the topic sentence here?

> **< Paragraph 2: No topic sentence >**
> [7] In order to convert the books I buy into a digital format, first I use a desktop paper cutter to cut off the spines and separate all the sheets from each other. [8] Then I scan dozens of the sheets at a time, using a very fast document scanner. [9] The scanned data are automatically stored as PDF files in my tablet PC. [10] The tablet PC containing these PDF files serves as a kind of book for me: I can read and turn pages on the screen with my forefinger.

Well, you may notice that there is no topic sentence in this second paragraph! Why is this so? This paragraph explains the process of converting paper books to digital data. Therefore, no sentence is more important than any other. In principle, a paragraph should contain a topic sentence, but there are some exceptions to this rule. Just as in this second paragraph, with a recipe or instruction, each step is equally important: therefore, in essays of this kind, paragraphs may lack a topic sentence. Another possible exception is, for example, when the paragraph is a continuation of the previous paragraph's content.

> **A paragraph may lack the topic sentence if the essay is:**
> 　　　1. a recipe or instruction
> 　　　2. a continuation of the previous paragraph's content

Note, however, that except for these very limited cases, you must write a topic sentence for every paragraph. OK?

Points ─────────────────

➡ **topic sentence のないパラグラフ**

　パラグラフには（多くの場合その冒頭に）topic sentence が置かれるというルールをすでに説明しましたが、これにも例外があります。それを示すため、あえて sample essay に topic sentence のないパラグラフを１つ入れておきました。**例外が起きる事例**として、

　　　1．レシピや作業手順
　　　2．直前のパラグラフの内容の続き

があります。このほかに、時系列にしたがって出来事（物語）を述べるという場合も topic sentence なしとなることがよくあります。

　しかし、みなさんがパラグラフを書くときに「自分はこのパラグラフで何を述べるのか」を明確に意識して、それを topic sentence という形でパラグラフ冒頭に書くという癖をつける必要があるので、例外は例外であり、非常に少ないのだとお考えください。sample essay でも第３パラグラフ以降は例外なく topic sentence が、しかも冒頭に置かれています。

_____

Anatomy of the Body Paragraphs

Now, let's go on to paragraph 3.

< Paragraph 3 >

[11] <u>One year after having changed my reading method in this way, I have become sure that digitized reading has several advantages</u>. [12] **First of all, I no longer have to carry along bulky textbooks**

from home to college, because everything I need in the classroom is stored in my light-weight, handy tablet. [13] Not only the textbooks but also my whole library is now accessible wherever I go.

[14] For example, when a passage displayed on the screen happens to remind me of another related title, I can immediately search for and open it. [15] That was impossible when I was totally dependent on paper books, because there was a limit to the number of books I could carry with me.

Sentence [11] is the topic sentence, announcing that the author is going to explain several advantages of digitized reading. "One year after having changed my reading method in this way, I have become sure that digitized reading has several advantages."

The next sentence [12] is also an important sentence in the paragraph because it starts introducing the first advantage: "First of all, I no longer have to carry along bulky textbooks from home to college, because everything I need in the classroom is stored in my light-weight, handy tablet."

The second advantage is covered by paragraph 4,

< Paragraph 4 >

[16] In addition to this excellent portability, digital reading gives me more freedom in taking notes.

[17] Everybody knows you can jot down your memos in a paper book, if it is your own, of course.

[18] With digital reading, you can likewise annotate on the screen using your finger or a stylus pen.

[19] What is more, you can delete or modify your notes at your will, which is impossible with paper books.

and the third advantage of digitized reading is covered by paragraph 5.

< Paragraph 5 >

[20] Although someone might mention the danger of losing your whole library by losing your tablet PC, actually, here again digitized books beat their paper-based equivalents. [21] Because digital files are so easy to copy, I have the backups of my whole library in my laptop PC and in two portable hard-disk drives so that if my tablet is lost or broken, I still have my library data at hand. [22] This three-fold backup is impracticable with paper books. [23] Just imagine how time-consuming and tedious it might be to make just one Xerox copy of a 200 page paper book! [24] Even if you manage to make it, where do you put those paper copies? [25] In contrast, with digital book data, backup can be so simply and quickly done. [26] Therefore, you can say that my books are far more securely protected than paper books.

The structure of the body part in this essay is pretty straightforward.

Concluding Paragraph: How to Finish your Essay

Finally, after these supporting paragraphs, the essay is concluded by paragraph 6.

> < Paragraph 6 >
>
> [27] <u>Portability, flexibility in annotation, and ease of backup: these are some of the reasons why I am very much satisfied with my present reading environment</u>. [28] It may be that my reading method works because I am a sophomore and have less than a hundred books of my own. [29] A professor who owns thousands of books would find the idea of converting them into PDF from scratch totally unrealistic. [30] I am wondering what will happen as my library gradually increases in the future. [31] For the time being, however, I cannot imagine my daily life without my whole library in my tablet.

Notice that all of these paragraphs have a topic sentence at their very beginning, which makes the point of each very clear to the reader.

OK? From this, we can see that it is clear that the location of the topic sentence is very important. Next let's focus on some of the cohesive devices employed and see how they glue the whole essay together.

Cohesive Devices: Transition Signals

First of all, in English writing, some words and phrases are designated "transition signals" or "transition words". These are some of the typical transition signals employed in this sample essay.

> < paragraph 1 > For example
> < paragraph 2 > first, Then
> < paragraph 3 > First of all, because, For example
> < paragraph 4 > In addition to, likewise, What is more
> < paragraph 5 > again, Because, In contrast, Therefore
> < paragraph 6 > however

Their main function is to make clear how parts of the text are connected and to help the reader follow the thread of the argument.

In paragraph 1, the phrase *For example* signifies that what follows are examples of small mobile devices mentioned in the first sentence.

In paragraph 2, the words *first* and *then* clearly indicate the sequential order of the process of converting books into a digital format. These transition words are very straightforward, aren't they? They clarify the transition within a paragraph.

Points

➡ transition signals（つなぎ語、つなぎ表現）について

連続する文と文、パラグラフとパラグラフがどのような論理的なつながりを持っているかを表す接続表現を transition signals と呼びます。これらは例えば、「例示」（for example など）、「因果関係」（because, therefore など）、「逆接」（however, although など）、「列挙」（first of all, then, likewise など）などのカテゴリーに分類されます。

transition signals の使用について意識的になることは、cohesion によってつながった文章を書くために重要なことです。たしかに紋切り型の transition signals を使い過ぎると、幼稚な感じを与えることもありますが、どのように論理的につながるのかが不明な文を連ねるよりははるかにましです。最初は型にはまったつなぎ方しかできなくても、上手な書き手の文章をたくさん読み、自分でも書く練習を重ねていくうちに、紋切り型ではないつなぎ方もできるようになっていくでしょう（その例は、この後のほうで紹介されています）。まずは型を覚えることが先決です。

Another thing you should know about how paragraphs are connected is that they often start with a transition from the previous paragraph, or end with a transition to the next paragraph. For example, paragraph 3 starts with sentence [11].

> [11] **One year after having changed my reading method in this way, I have become sure that digitized reading has several advantages.**

In this sentence, the phrase *having changed my reading method in this way* refers to the overall content of paragraph 2. Sentence [11] first sums up the previous paragraph and then starts a new topic: "several advantages".

Sometimes connecting devices can be more sophisticated. For example, sentence [12] starts the list of advantages of digitized books by using the transitional signal, *First of all*.

> [12] **First of all, I no longer have to carry along bulky textbooks from home to college, because everything I need in the classroom is stored in my light-weight, handy tablet.**

Here, the simplest procedure for starting paragraph 4 would seem to be to use the transitional signal *secondly*, and for paragraph 5, another transitional signal *thirdly*, which would introduce the second and the third advantages.

> [Potential Paragraph 4]
> Secondly, digital reading gives me more freedom in taking notes.

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< Actual Paragraph 4 >
[16] In addition to this excellent portability, digital reading gives me more freedom in taking notes.

In actuality, however, paragraph 4 starts with the phrase, *In addition to this excellent portability*, which serves in this situation as a transition from paragraph 3. Here, the phrase *this excellent portability* functions to summarize the topic of the previous paragraph and, combined with *in addition to*, announces to the reader that another advantage is to be presented.

Meanwhile, paragraph 5 could begin with:

[Potential Paragraph 5]
Thirdly, digitized books beat their paper equivalents because digital files are so easy to copy that I can have the backups of my whole library in my laptop PC and in two portable hard-disk drives ....

In actuality, however, the author cites a possible opposing view to the digital reading method explained in paragraphs 3 and 4, and then presents the third advantage as a counterargument to that possible criticism.

< Actual Paragraph 5 >
[20] Although someone might mention the danger of losing your whole library by losing your tablet PC, actually, here again digitized books beat their paper-based equivalents.   …

Let us consider paragraph 6, the concluding paragraph. Notice that the author starts the paragraph by recapitulating the three advantages, rather than just using a very simple transition signal such as *in conclusion*.

< Paragraph 6 >
[27] Portability, flexibility in annotation, and ease of backup: these are some of the reasons why I am very much satisfied with my present reading environment. …

Portability refers to paragraph 3, *flexibility in annotation* to paragraph 4, and *ease of backup* to paragraph 5. This is a very nice way to remind the reader of what was stated in the body of this essay.

Finally, after summarizing these three supporting paragraphs in this way, the author introduces a conclusive statement: *I am very much satisfied with my present reading environment*. The author's conclusion in this essay is very clearly stated in this fashion. Further, the very last sentence in the conclusion paragraph is: *I cannot imagine my daily life without my whole library in my tablet*. This leaves the reader a strong impression of how the author is fascinated by the digitized library, and is therefore a very nice way of concluding the essay.

OK. We have just seen how normal vocabulary is used to do more than what simple transition words can do: it can be very helpful to the reader, in the course of reading a particular paragraph, at points in which we might forget where we are in the logical development of the entire essay, and some kind of reminder is necessary. In such cases, cohesive devices using normal vocabulary serve both as **a text-glue** and as **a reminder** to help the reader keep track of the flow of the essay's argument.

Points ─────────────────────

➡ transition signals 以外の手段

　たとえば第 3 パラグラフの冒頭の文[11]は、副詞句の中の having changed my reading method in this way が第 2 パラグラフの内容を簡潔にまとめており、その後の I have become sure that digitized reading has several advantages が第 3 パラグラフの topic を示すという働きをしています。これによって、第 2 と第 3 パラグラフのつながりができると同時に、読者はすでに読んだ第 2 パラグラフの内容を確認することができます。

> [11] **One year after having changed my reading method in this way, I have become sure that digitized reading has several advantages.**（このように自分の読書の仕方を変えてから 1 年たった今、私は読書のデジタル化にはいくつかの利点があると確信している。）

　第 4 パラグラフ冒頭[16]の In addition to this excellent portability も、this excellent portability によって第 3 パラグラフの内容を簡潔にまとめると同時に第 4 パラグラフにつなぐという役割を持っています。Secondly という型どおりの transition signal を用いる場合と比較すると、単調さを回避するだけでなく、読者に対して親切な書き方となっています。第 3 パラグラフできちんと書いた内容をわざわざ別な言葉でまとめて挙げる必要があるのかと思われるかもしれませんが、人間はどんどん忘れていく生き物です。要所要所でそこまでのまとめをしてあげることで、記憶を新たにして論理の流れを再確認することができますし、万一誤読していたときに修正のチャンスを読者に与えることにもなります。

　第 6 パラグラフ冒頭の[27]も、Portability によって第 3 パラグラフを、flexibility in annotation によって第 4 パラグラフを、ease of backup によって第 5 パラグラフをまとめながら、エッセイ全体の結論を導入する役割を果たしています。これによって、読者は、もう忘れてしまっているかもしれないエッセイ全体の論理の流れを把握し直すことができます。

　ここで注意していただきたいのは、**transition signal 専用の表現だけでなく、それ以外の普通の語彙をうまく使うことによっても、文章をつないで cohesion をもたらすことができる**ということ、そして同時に、読者に論理の流れを思い出させることができるということです。面倒だと思わないで、読者を親切に導いていく技術を身につけるよう努力してください。

─────────────────────────────────────

In these units, we have learned the basics of constructing an essay; the minimum requirements for writing an essay which communicates your meaning clearly. From this starting point, you can learn to be a better writer by acquiring advanced strategies like the ones we learned today, such as manipulating normal vocabulary instead of simple transition words, or writing your conclusions by using impressive statements.

That may seem to be a distant goal. However, you are going to have plenty of opportunities to read many other well-written essays. If you keep paying attention to their organizing strategies, hopefully you will be able to acquire a wide and flexible repertoire of tactics to improve your writing skills.

Summary

Now, let's wrap up today's points.

1. In the first paragraph of an essay,

   (1) the topic sentence often appears after introductory statements, and
   (2) a brief preview of the supporting ideas can follow this delayed thesis statement.

2. The following kinds of paragraphs often have no topic sentence:

   (1) recipes or instructions, or
   (2) paragraphs which are a continuation of the previous paragraph's content.

3. You can use transition signals or other vocabulary to connect the sentences or paragraphs in an essay with one another.

Well, that's all for today. I hope you enjoyed the lecture. Good luck, keep working hard, and see you next time!

~~~~~~

Further Tips (1)

適切な transition signals を選ぼう

　transition signals を使えば文と文のつながりが明確になるのですが、どんな transition signals を選んでもよいというわけではなく、適切なものを考えながら選ぶということが大事です。たとえば、第 4 パラグラフを以下のように書き換えてみましたが、どう思いますか？

[16] **And** digital reading gives me more freedom in taking notes. [17] Everybody knows you can jot down your memos in a paper book, if it is your own, of course. [18] **And** with digital reading, you can annotate on the screen using your finger or a stylus pen. [19] **And** you can delete or modify your notes at your will, which is impossible with paper books.

And という transition signal が多用されていますね。実は and は追加、前後関係、因果関係など、さまざまな

つながりを表すことができる万能的表現なので、このように and だけを多用して文をつないでいくと、論理的な関係がかえって不明瞭になる危険があります。それよりは、その箇所で最も適切な、単機能の transition signal を選ぶほうが望ましいのです。たとえば[16]の And は、digital reading の利点を追加する表現を導くので、In addition の方が適切です。[18]の And は惰性的にいいかげんに使われている例です。ここは、「紙の読書と同様に digital reading でも」というつながりを表すべきところなので、And は使わず、代わりに likewise を使って With digital reading, you can likewise annotate....としたほうがよいでしょう。[19]は、digital reading では「さらに」こんなこともできる、というつながりを表すので、And の代わりに What is more や Moreover を使うほうが意味がはっきりします。

　このように transition signals を上手に使い分けるには、慣れと経験が必要ですので、他の人たちが書いた**上手なエッセイをたくさん読んで手本として、勘所をつかんで**ください。

Further Tips (2)

注意！似て非なる first と at first

Transition signal の用法で、**北大生に非常に多くみられる誤り**を1つ紹介しましょう。それは、**at first の誤用**です。何となくぼんやりと意味を知っている気になっていると大きな失敗をします。列挙を示す場合、最初に、first あるいは first of all などを使います。これらは、いくつか順番に出てくるもの最初のものを示す合図としてとても有用です。しかし、at first はこれとは全く意味が違います。列挙をする最初のものをただ順番に示すだけの場合に at first を用いると大変不自然になります。at first の意味機能を2つの辞書で確認してみましょう。

> **COBUILD7の説明**：You use **at first** when you are talking about what happens in the early stages of an event or experience, …, <u>in contrast to what happens later</u>.
> **『ジーニアス英和辞典』の説明**：最初は、初めは《**「しかし後にはそうではなかった」の意を含み**、but 節、then, later, afterward などが続くのが普通》

したがって、友達の良さを列挙して紹介しようとして、

> **First of all, she was very nice, ….**

とすれば、その人の良い点の例が次つぎに挙がってくることが自然と予測されますが、もしこれを

> At first, she was very nice, …

としてしまうと、「最初は一見とてもいい人だったんだけど、実は後からそうでもないということが分かった」という意味を示唆することになってしまいます。大きく印象が変わってしまう、あるいは思わぬ誤解を与えてしまう可能性もあるので、十分に注意しましょう。このような at first の意味はどの辞書にも必ず書いてあります。丁寧に確かめる癖をつけておくとよいでしょう。

How to Make Yourself Understood

English I   Online Materials

Tips for Writing Sensible Paragraphs
Unit 10
Planning an Outline

キーワード（key words）

アウトライン（outline）　項目の階層化（layering sections）

Tips for Writing Sensible Paragraphs

Unit 10　Planning an Outline

- CONTENTS -

Scripts and Annotations
（スクリプトと解説）

Further Tips

Takashi Tsuchinaga, Satoshi Oku, and Jeff Gayman

Scripts and Annotations（スクリプトと解説）

Oh, hello everyone. I'm Peter Richardson. Welcome to the "How to Make Yourself Understood" video series, Unit 10. This is the last unit of the session titled "Tips for Writing Sensible Paragraphs". Thus far, we have looked at academic writing as an end-product. This video is going to focus on one important and indispensable step in the writing process which we need to do prior to the writing: planning an outline.

How to Start?

Suppose you are asked to write an essay as one of your course assignments. You have decided on your topic as well as completed collecting the necessary information. Now what do you do next? Do you think you are ready to boot up your word processor and write your article from the first sentence of the first paragraph to the end? You forget about another important step before you write, namely, **outlining.** An outline is a plan for an essay, in which the organization of the essay is visualized by listing ideas.

Just as an architect compiles a plan for a building before construction, every academic paper writer makes an outline before proceeding to write an essay. Let's see how an outline is made, taking for example an outline for the sample essay used in Units 8 and 9. The top level outline items are the following.

> **Thesis: I started to digitize my reading activities**
> > I. introduction
> > II. digitizing process
> > III. advantages of digitized reading
> > IV. conclusion

Points ————————————————

➡ **アウトラインを作る**

　アウトラインとは、エッセイの組み立てを視覚的にわかりやすく表した見取り図、いわばエッセイの設計図です。家を建てる前には設計図を作らなくてはならないのと同様に、**エッセイを書くにはまずアウトラインを作らなければなりません**。

————————————————————————————

Creating an Outline

The thesis of the essay is "I started to digitize my reading activities." The first component, the **introduction**, puts forward this thesis. The second and third components constitute the **body** of the essay. The final component is a **conclusion**.

> **Thesis: I started to digitize my reading activities**

I. introduction

II. digitizing process

III. advantages of digitized reading

IV. conclusion

By laying out these components, that is, by actually writing down this basic flow chart, you can visualize the general framework of what you are going to write. This is something you really have to do as the very first step of your actual writing. Then you can elaborate these outline items into more specific details in a step by step fashion.

Take this introduction part for example. The introduction is divided into three outline items.

I. introduction

[A] is a traditional way of doing things which has been changed by computers, especially small mobile devices

[B] is a thesis statement for the essay: "I started to digitize my reading activities"

[C] is a very brief preview of the essay's logical progression

Then, component A is further subdivided into three items, each giving an example of a traditional way of doing things which has been changed by computers.

[A]

1. mobile devices with a camera installed

2. digital maps, and

3. online calendars

Component C of the introduction is meant as a preview of supporting ideas. It comes in two parts. First, the process of how I digitize my own books into digital data is going to be described. Then, secondly, my evaluation of the new reading method is going to be stated. After that, the remaining three top-level items are divided and subdivided in a similar way.

For example, the second section, "the digitizing process," consists of four components, A, B, C, and D.

II. digitizing process

[A] separating book pages

[B] scanning

[C] saving the data as PDF

[D] reading "books" on the tablet PC

Likewise, the third section, "the advantages of digitized reading", has three components;

III. advantages of digitized reading
    [A] excellent portability
    [B] more freedom in taking notes, and
    [C] protection against data-loss

Each of these components in turn is further divided into two subcomponents: two examples of excellent portability, two specific features of digital note taking, and two arguments that digital libraries are more easily protected than paper books.

The conclusion section also has the following three components.

IV. conclusion
    [A] I am satisfied with the digital library because of the three advantages
    [B] these advantages may be conditional on the number of books one owns, and
    [C] for the time being, I cannot imagine my reading life without my digital library

Now you can see how the relationship of outline items is visualized: the basic plan of the essay is now very clear. Note that the difference in the level of each outline item is given different kinds of labels. For example, at the top level, we use roman numerals. To visualize the components of the next level, we employed two devices; using capital letters, A, B, and C, and so on, and indenting. To indicate the next subcomponents, we used Arabic numerals, 1, 2, 3, and so on, and further indenting.

Using different labels and indenting is very useful in particular when you wish to write a long essay consisting of several components.

Points ————————————————

➡ **アウトラインの基本形**

　アウトライン**項目は階層構造をなすように配置**します。それぞれの項目の階層レベルは字下げ（indentation）の量によって区別されます。さらに、**階層レベル毎に異なるラベルをつける**こともあります。sample essay のアウトラインでは、最上位レベルがローマ数字、その下のレベルがアルファベット大文字、その下のレベルがアラビア数字という方式をとっています。

    I. introduction
        A. traditional way of doing things changed by computers (esp. small mobile devices)
            1. mobile devices with a camera installed
            2. digital maps

           3. online calendars

    B. [thesis statement] "I started to digitize my reading activities"

    C. a very brief preview of the essay's logical progression

           1. digitization process

           2. my evaluation of the new reading method

II. digitizing process

    A. separating book pages

    B. scanning

    C. saving the data as PDF

    D. reading "books" on the tablet PC

III. advantages of digitized reading

    A. portability

           1. textbooks

           2. my whole library

    B. freedom in taking notes

           1. paper-book-like annotation

           2. possible modification

    C. protection against data-loss

           1. manifold backup

           2. better than paper-book

IV. conclusion

    A. satisfied with the new reading method

    B. advantages may be conditional

    C. For now, I can't imagine life without my digital library

    アウトラインの作成過程では、項目の追加、削除、移動などを頻繁に行うので、まず下のように、文字ではなく記号と字下げだけを用いて、アウトラインが確定したら文字を振るというやり方でもかまいません。

    ・introduction

        ・traditional way of doing things changed by computers (esp. small mobile devices)

        ・mobile devices with a camera installed

            ・digital maps

            ・online calendars

        ・[thesis statement] "I started to digitize my reading activities"

        ・a very brief preview of the essay's logical progression

            ・digitization process

            ・my evaluation of the new reading method

_____

Why Outline?

Well, those who are not yet familiar with academic writing might find outlining a tedious and time-consuming job, and prefer to skip this process. However, that is one of the deadly mistakes beginners are tempted to make. Look at the following example.

> **It is kind of easy to make a digital copy of paper-books recently. The backup of the data is saved in my desktop PC. I don't have to carry along all of the necessary books to school. I can change my memos in the digital books simply by deleting and modifying them. Digitized reading activities are cool. I can go to classes only with my tablet PC, and these days scanners are very fast.**

Notice here that the content ingredients are about the same as our original essay, but this paragraph doesn't sound right. The problem here is rather straightforward. The author just scattered her ideas on digital reading practices onto paper. Obviously, the author did not lay out the outline before starting to write.

Actually, outlining is such an important and indispensable part of writing process that having completed your outline means more than half of the essay writing being done. The rest may be smoothly and confidently finished. Let's use the architecture metaphor again. In order to make a well-constructed and robust building, an architect has to make a plan beforehand. Similarly, an academic paper writer, in order to write a well-structured essay, has to make an outline in advance.

The outline helps the writer keep an overall picture of the final product in mind. You can safely begin to write an essay, deciding on which outline is going to be covered by which paragraph and giving details to outline items.

Furthermore, an outline may change or develop in the course of writing. It sometimes happens that you come to find it necessary to think again about your essay thesis or structure. You may want to omit or add some outline items, or to change the order of description. In such cases, you are free to revise your outline.

In contrast, without outlining, the essay output might exceed the limit, or collapse in the middle of the writing process. In the worst case, you are forced to rewrite all over again from the very beginning! Therefore, skipping outlining might cause you to end up with an unexpected tedious and time-consuming job.

Points ――――――――――――――――――

➡ アウトラインの効用

課題のエッセイを書くだけでも大変なのに、その前にアウトラインなんか書いていられるか、などと考える人がいるかもしれませんが、アウトラインを書くことによって以下のような効用が期待できます。

1. **アウトラインという設計図があると、構成の整ったエッセイを書きやすくなる**

    Unit 7 の解説で「思ったままに書けばよい」という考え方ではまとまりのない文章を書いてしまう危険があると述べましたが、アウトラインを作ることによって「頭の中の混沌とした思考を整理して、言語化し、理解可能な形に構成する」ことができるのです。

2. **アウトラインがあると、エッセイの全体像を頭に入れて調整しながら書くことができる**

    アウトラインはエッセイの骨組みであり、エッセイ本文を書くという作業は、骨組みに肉付けをしていく作業と言えます。骨組みがしっかりしていると、どの部分にどの程度肉付けをしていくかという配分もしやすくなります。

    たとえば下の I を 1 つのパラグラフで表現するとしましょう。書くべき項目は A-1、A-2、A-3、B、C-1、C-2 です。これら 1 つひとつにどれくらいの分量の言葉を使って表現するかの見当をあらかじめつけながら書くことができるので、最終的にちょうどよい分量のパラグラフができあがります。もしもアウトラインなしで書いていると、調子に乗ってしまって、たとえば A-1 に相当する部分がかなりの分量になり、結果として introduction が肥大してしまうということになりかねません。

    I. introduction
        A. traditional way of doing things changed by computers (esp. small mobile devices)
            1. mobile devices with a camera installed
            2. digital maps
            3. online calendars
        B. [thesis statement] "I started to digitize my reading activities"
        C. a very brief preview of the essay's logical progression
            1. digitization process
            2. my evaluation of the new reading method

    エッセイの長さだけでなく、論理展開の点でもアウトラインは役立ちます。アウトラインなしで、だいたいの見当しかつけずに書き始めると、途中で論理が破綻してしまったり、つじつまの合わない部分が生じてしまうことがあります。そうなると最初から書き直しということになります。アウトラインを作っておけば、そこに論理展開の筋道がきちんとつけられているので、安心して書き進めることができます。

➡ **一度作ったアウトラインは変更可能か？**

    可能です。書いていくうちに設計変更が必要に感じられることはよくあります。たとえば、上の例ですと、A の下位項目として 3 つ考えていたのだが、実際に書いてみると 1 と 2 だけで、どうしてもかなりの分量になるので、3 は省きたくなるかもしれません。ですから、**エッセイ本文を書きながら、必要に応じてアウトラインもきちんと改訂していくのがよい**でしょう。

Summary

Now, let's wrap up today's lecture.

1. You should make an outline before starting to write
2. An outline is a visual plan of essay organization, with ideas listed hierarchically, using indentation and labels
3. You do not have to regard an outline as something permanently fixed: it may be revised or developed in the course of writing

General Review: Tips for Writing

Before concluding the "Tips for Writing Sensible Paragraphs" series, let us quickly review what we have learned in this series.

This lecture series gave you the important foundations for your academic writing skills; namely, you always have to bear in mind: cohesive text, paragraph structure, essay structure, and outlining. These are essential features in order to make yourself understood by writing clearly and attractively. Based on the groundwork you have learned in this lecture series, you will be able to learn more advanced properties of academic writing.

Well, that's all for today. I hope you enjoyed the lecture. Good luck, keep working hard, and see you next time!

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Further Tips (1)

アウトライン作成を補助する道具

　アウトラインを作るのに別段特別な道具は必要ありません。紙と鉛筆、消しゴムがあればそれで十分とも言えます。実際昔の人たちは手書きでアウトラインを作っていました。

　しかし、今は執筆作業をパソコン上で、ワープロ（word processor）を使って行う人がほとんどです。ワープロは本来論文、レポートなどを書くための便利な道具として作られました。アウトライン作成は書く作業の中の重要な一部です。ですから、どんなワープロにも、当然のこととして、アウトライン作成を補助する機能がついています。そのような機能の存在すら知らない人（学生だけでなく教員も）が多いようですが、せっかくある便利なものは使っておくとよいかもしれません。アウトライン項目のインデントや移動も自由自在、ラベルの文字・数字も自動的に連番にしてくれます。

　興味のある人には、たとえば、下記のような論文執筆をする学生・研究者向けの本がお手頃で有用です。

　　　　田中幸夫『卒論執筆のための Word 活用術：美しく仕上げる最短コース』
　　　　ブルーバックス B-1791（講談社、2012）

Further Tips (2)

英文チェックとアウトライン

　将来みなさんが英語で本格的な研究論文を書くときに、自分で書いた英文に問題がないか、英語のネイティブ・スピーカーにチェック・英文校正をお願いすることがあるかもしれません。アウトラインがしっかりしていて、各パラグラフ内、およびパラグラフ間の論理展開を書き手がはっきりと把握して書かれた文章であれば、英語表現のレベルでのチェックですみます。たとえ英語が苦手であっても、何をどう論じたいかがはっきりしていれば、表現を手直しするのはそれほど大変ではないでしょう。そして、チェックを受けることによって、みなさんの英語表現力も向上することが見込まれます。

　しかし、**アウトラインがいい加減なまま書かれた英文は**、英語表現に問題があるだけでなく、そもそも議論の展開の仕方、パラグラフ構成自体が不明瞭だったり不適切だったりという深いレベルでの不具合を抱えているので、**チェックしようにもお手上げです**。何を言おうとしているのかがそもそもわからない、どのパラグラフもパラグラフの体をなしていない、いったいどこに topic sentence があるの？など。そうなってしまうと表面的な書き直しではどうにもならず、英文校正者が書き手に代わって書き直し（rewrite）しなければまともな文章にはならないという事態に陥ってしまいます。これでは有益なチェックを受けることは望めません。高いお金を払ってプロに英文校正を依頼しても、自分が述べたかったこととは違う内容の論文になって返ってくるということさえ起こりかねません。

　この点からも、**アウトラインをきちんと作って、各パラグラフで何をどう論じたいのかを明確にしておくことは、非常に有益です**。英語による文章表現力が自分は不足していると思うのであれば、なおさら、確固としたアウトラインを作って、土台を固めておかなくてはなりません。

Further Tips (3)

さらにプロフェッショナルなアカデミック・ライティングのために

　Unit 6 から Unit 10 まで、アカデミック・ライティングの基本として、まとまった cohesion に支配された文章（テクスト）を書くこと、パラグラフとエッセイの構造、アウトラインといった話題についてお話ししてきました。しかし、わかりやすく説明するために、例文としてはアカデミックというよりは身近な題材を扱った文章を使ってきました。

　本格的なアカデミック・ライティングについて学ぶには、研究テーマの絞り方、文献調査の方法、文献の引用（quotation）・要約（summary）・書き換え（paraphrase）、出典の明示の仕方、避けるべき剽窃（plagiarism）など、いくつかの重要な事柄を学習する必要があります。さらに上級者向けのアカデミックな内容については、北海道大学英語 II オンライン授業のために作られた、**Philip Seaton による"Academic Writing"というビデオ講義を**ご覧ください。北海道大学オープンコースウェア・ウェブサイトの全学教育の英語 II（2010 年度）講義資料として公開されています。

URL は http://ocw.hokudai.ac.jp/Course/LiberalArts/EnglishII/EnglishII/2010/index.php?lang=ja&page=03 です。

How to Make Yourself Understood

English I   Online Materials

Steps toward Attractive Presentations
Unit 11
Purpose and Content of Presentation

キーワード（key words）

　　情報伝達型（informative type）　　説得型（persuasive type）

　　普遍的価値（universal value）　　個人的な体験（personal experience）

　　示唆や教訓（suggestion / lesson）

Steps toward Attractive Presentations

Unit 11   Purpose and Content of Presentation

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Scripts and Annotations
（スクリプトと解説）

Atsushi Tsujimoto, Satoshi Oku, and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

Hello everyone. I'm Chuck Brown. Welcome to the "How to Make Yourself Understood" video series, Unit 11. We'll now start talking about "Steps toward Attractive Oral Presentations." At the moment, you may not have a clear image of yourself making a presentation in English in front of a large audience. Or you might be nervous already simply by thinking about the act of making a presentation. Well, don't worry. You are going to learn some basics of oral presentations through this video series so that you may get prepared for making attractive presentations.

Warming Up Quiz: What is the Purpose?
Let's consider the following titles of presentations first.

Suppose that you are making a presentation under Title 1, in front of international students visiting Hokkaido University: Some Beautiful Spots on the Hokkaido University Campus. What is the purpose of this presentation? Clearly, the purpose here is to provide information; something about Hokkaido University. OK, how about the next title?

Suppose that you are making a presentation in front of your classmates, under Title 2: Let's Set Up a Bicycle Recycling Project on Campus. This time, the purpose of the presentation is not just to provide information, but rather to make a proposal and to try to persuade the audience to join the project.

As can be seen from these simple examples, presentations usually have their own objectives. So the types of presentation can be classified in terms of the objective of the presentation.

Points ――――――――――――――――――

➜ 「プレゼンテーション」は、公式な場所で多くの人々に向けて話をする形態だけとは限りません。上述のように、北海道大学のキャンパスを誰かに紹介したり、社会的意義のある企画を誰かに持ち掛けることも、「プレゼンテーション」と理解しよう。プレゼンテーションをする場合は、常に以下のことを意識しよう。

・「誰に対して」、「どのような目的で」、「どのように（どのような手段を使って）」プレゼンテーションするのか。（相手が十分に受け止められるプレゼンテーションの形態を模索する）
――――――――――――――――――――――――――――

In terms of Objective
Therefore, before you actually prepare your presentation, it's a good idea to be aware of what your presentation will be about. Is it just to provide information? Is it to persuade your audience? Or will your

primary objective be to entertain your audience?

< informative type >

If your primary purpose is to provide information, the content must be accurate, and easy to understand. You always have to keep in mind that the audience are just listening to your speech for the first time. The information in your talk will be completely new to them. So it's a good idea to try to avoid using difficult words, to try to be concise, and to make your presentation easy to follow.

< persuasive type >

If your main purpose is to try to persuade the audience, you should present your argument logically to make it convincing, as well as accurate and easy to understand.

OK? We've just seen that presentations can be classified in terms of the objective. Let's now look at some specific examples. Suppose that you are introducing Ohno Ike Pond on campus to international students.

Points ——————————————

➔ プレゼンテーションの目的として、大きくは、informative type（情報伝達型）と persuasive type（説得型）に分かれます。実際には、この二つのタイプがミックスした場合が多いですが、まずは、それぞれのタイプを成立させるために、どのような要素が必要なのか理解しよう。

・informative type（情報伝達型）・・・・正確かつ新しい情報であること。また聞き手にとって、理解しやすい表現であることが求められる。

＊新しい情報が専門用語である場合、それらの用語を相手に理解してもらえるように、必ず簡単な言葉に置き換えて説明する必要がある。また同時に、具体的な例を挙げて、相手がしっかり理解できる環境を整える必要もある。

・persuasive type（説得型）・・・・説得的であること。そのために、何よりも論理的に話を組み立てることが求められる。

＊説得的であっても複雑な論理を組み立てると、聞き手は混乱しますので、分かり易い論理構成の中に、必要最低限の情報を織り込もう。

下の例＜Sample 2＞(bicycle recycle project)であれば、
a)「問題提議」　→　b)「 解決方法の提示」→　c)「想定されるメリット」
　この３段階の論理を示すことで、聞き手を説得しようとしています。

Sample passage: informative type

< Sample 1 >
Ohno Ike Pond is located somewhere in the middle of the campus. It was dilapidated for a long time, but it was restored sometime ago. Now it is one of the most beautiful spots on campus.

If this informative passage is a part of your presentation, it has at least two shortcomings. First, the word *dilapidated* is too difficult. Second, the audience cannot understand where the pond is and when it was restored. That is, this paragraph is not easy to understand and not accurate on some important information. So you may want to revise it as follows.

< Sample 1 (revised) >
Ohno Ike Pond is located between the engineering department and the faculty restaurant. It was neglected for a long time, but it was restored in August, 1998. Now it is one of the most beautiful spots on campus.

This is much better because the relevant information is accurate and clear.

Let us next look at another sample paragraph which is supposed to be an instance of the persuasive type.

Sample passage: persuasive type

< Sample 2 >
There are too many bicycles discarded on campus. I really don't like this kind of mess. Some of them are still in good shape, and so we can recycle them. This may be a good idea. If you are interested, please let me know.

Well, what do you think of this talk? Would you like to join this project? You can understand the point of the talk but it may not sound very convincing. Let's try to revise it to make it more logical and persuasive.

< Sample 2 (revised) >
About 200 bicycles are discarded on campus every year, many of which are still usable. If we set up a system to recycle such bikes, we can make our campus cleaner, save resources, and also help needy students. I believe this is a good idea. So let's do it. Why don't you help me?

Well, you may find this revised version more convincing. The speaker gave reasons for this project clearly and logically. Based upon these revisions, we can easily imagine that more people will be persuaded and join the project.

In terms of Content

Presentations can also be classified in terms of their content; in other words, the topic of the presentation. Your presentation may contain universal values, or your presentation may be mainly about your personal matters and experiences, or your presentation may contain suggestions or lessons for the audience to seriously think about and learn something important.

Containing Universal Values

When you talk about universal values or general topics, it's a good idea to try to make the audience recognize that the topic is familiar to them. Providing specific examples is always helpful.

Containing Personal Matters

When your talk contains your personal experiences or stories, the audience will be strongly attracted, because they like this kind of content. It would be a good idea that you also try to extract some general value from your personal story.

Containing Suggestions/Lessons

The third type of presentation content contains suggestions or lessons. This, again, is different from simply providing information, universal values or personal experiences. It may include some issues for serious consideration, or it may contain an important lesson to take to heart.

Points ————————————————

➔ プレゼンテーションの内容として、以下の**どれに特化して話をまとめるのかを決めよう**。

・**Containing Universal Values（普遍的な価値を提議する）**
　普遍的な価値を提議することはやさしいことではないかもしれませんが、注意深く考えてみると、身近にも小さな題材はたくさんあります。上述した論理構成（「問題提議」→「解決方法の提示」→「想定されるメリット」）にもとづき内容を組み立てることが重要ですが、その内容は、あくまでも聞き手がその話を聞くことによって自分の生活に新たな価値を見出すものでなければなりません。

・**Containing Personal Matters（個人的な体験などを述べる）**
　個人的な経験談は、誰もが興味を示すものです。この内容を上手に提示すれば、聞き手が寝てしまうことは、ないでしょう。内容をまとめる際のポイントは、以下の a)～c)にまとめられます。

　　a)「どのような状況で経験したことか」
　　b)「どのような経験をしたのか」
　　c)「その経験によって何を感じたのか（考えたのか）」

これらを分かりやすくまとめるということです。聞き手はあなたのその話によって、自分の経験には無い新しい世界を経験するために興味を示すのです。

・**Containing Suggestions / Lessons（示唆や教訓を示す）**

示唆や教訓を示すことなど、一見とても難しいことに思えるかもしれません。しかし、自分の目線で気がついたことや学んだことが、多くの人にとっても示唆に富む内容であることも少なくないはずです。これは、上述の「普遍的な価値を提議する」タイプの内容と似ていますが、示唆や教訓を示す場合は、個人的な経験を素材にすることも多いでしょう。辛い経験をどのように克服してきたか、楽しい経験から何を再認識したかなどを具体的に示すことは、少し工夫をすれば、それほど難しくはないでしょう。ちょっとした小さな経験が自分の考え方や物の見方を変えるきっかけになったということは、誰にでもあることでしょう。

以下に示される、皆さんの先輩が行ったプレゼンテーションは、個人的な経験です。深刻な内容でありながら細やかな状況描写、身内と深く向き合う状況、そこから学ばれた教訓、これらが、聞き手の心に強く訴えかける、重要なメッセージを生み出していることが分かるでしょう。

以下に、具体的なプレゼンテーション（北大学生の例）を見ていきましょう。

_____

Now, as you may easily notice, any specific presentation actually may contain all of these types of content to some extent at any one time.

Possible Presentation Types

OK, next, let's quickly consider some possible presentation types which you may be requested to do as a first year Hokudai student.

First year college class

First of all, it is most likely that your very first presentation will be a presentation in your college classes. The audience is your classmates, and in the simplest case, you will just simply be reporting on your homework assignment. For the purpose of presentation practice, you may be assigned one of the following topics. For instance, "This is my treasure", "The person who changed my life", "What I want to do in college", and so on. These topics are related to your personal matters, and therefore, easily adaptable to an oral presentation. In other words, you already have something to talk about.

"First Step Program"

Alternatively, there is a possibility that you might join the "First Step Program" provided by the Office of International Affairs, Hokkaido University, and make a presentation to international students. In this case you might be asked to introduce something about Hokkaido University, Sapporo, or Japan, to an international audience. In this situation, possible topics might be "Brief History of Hokkaido University," "Attractive Places

on the Hokudai Campus", "Interesting Spots in Sapporo", "How to Enjoy Hokkaido Foods," and so on. If this were the case, you would want to do some research on facts and data, because you would want for the information that you would be presenting on to be accurate.

These two situations are rather realistic ones for first year Hokudai students. So, based on these you can try to imagine a specific situation in which you might make a presentation and prepare yourself accordingly.

As we've seen so far, there are various possible situations in which you may have to make a presentation during your college years. Finally, let us watch one sample presentation given by one of your *sempai* senior students. The title is "The most influential event in my life."

Demo Presentation by your *Sempai* Student

> I have a younger brother. In his childhood, my parents treated him like a baby, so I thought he was a little, powerless boy. Five years ago when he was 11, he had a hard surgery, which changed my feel[ings] about him. Before the operation, he was very nervous and whenever nurses came to his room, he cried and made us tired. So I wondered what would happen to him after the operation. When the operation finished, he lay in bed weakly. He wasn't able to move because of pain. Nevertheless, he was very patient and never cried. This time, I found that he was not a little, powerless child. He was very brave. Thanks to this incident, I learned that I had seen only people's appearance[s]. Everyone has strength in their heart even if it does not appear usually. Though my brother is still powerless, I don't make a fool of him because I know he is honorable. When we communicate with people, it is important to try to understand what they really are. Thank you.

How do you like it? This is a short but very good presentation. Notice that the content of this presentation is a mixture of the three types of content we have introduced in today's lecture. The presenter is talking about a very personal experience of hers: her brother and his surgery. However, the important message in this presentation contains universal values; that is, everyone has strength in their heart, and a lesson to remember: we should not judge people by their appearance.

Summary
OK? Let's wrap up today's points. Oral presentations can be classified in various ways.

1. In terms of Objective
First, each presentation should have its own objective. The purpose will be to provide information, or to persuade the audience, or to simply entertain the audience.

2. In terms of type of Content

Presentation types can be classified in terms of content as well. The topic may be about your personal matters. Or the presentation may contain some universal values, or the presentation may contain an important suggestion or lesson for everyone to remember. As we have just seen in the last sample presentation, one single presentation may often contain all of these three types of content to some extent. In other words, even if the main topic of your presentation involves some suggestion, for instance, it's a good idea to include your personal experience as a concrete example. Likewise, even if your primary purpose is to convey your personal experience, it's a good idea to extract some universal value from your experience and share it with your audience.

Well, how was the lesson today? As we have learned, there are various types of presentations in terms of objective and types of content. Therefore, when you prepare a presentation, it's very important to have a clear image, in advance, of the purpose and content of your talk.
.
Ok, that's all for today. Good luck, keep working hard, and see you next time!

> **Yu:** Chuck! Are you all done?
> **Chuck:** Oh, Onee-chan! Yes, I'm all finished here.
> **Yu:** Well, good boy. Let's go home then!
> **Chuck:** OK. Let's go!

Points ────────────────

➔ 目的と内容を明確にしてから準備を

どのような「プレゼンテーション」であっても、漫然と人前で思い付きを話すわけではありません。何らかの「目的」があり、話す内容の「タイプ」があります。大学生活では、これからプレゼンテーションの機会はさまざまあるでしょう。そして、その時のプレゼンテーションはどのようなタイプのものであるのかをしっかり意識して、準備をすることがとても大切です。

How to Make Yourself Understood

English I　Online Materials

Steps toward Attractive Presentations
Unit 12
Audience and Presentation Tools

キーワード（key words）

　　聞き手の規模（size of the audience）、聞き手の属性（profile of the audience）

　　プレゼンテーションに用いる道具（presentation tools）

Steps toward Attractive Presentations

Unit 12   Audience and Presentation Tools

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Scripts and Annotations
（スクリプトと解説）

Further Tips

Atsushi Tsujimoto, Satoshi Oku, and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

Hello everyone. Welcome to the "How to Make Yourself Understood" video series, Unit 12. I'm Emma Cook and I'm from Hemel Hempstead, in the UK. I have been working at Hokkaido University since 2013. In the last video, we learned that it is very important to have a clear idea of the purpose and the content of your presentation before you start preparing for it. In this video, we are going to learn two more aspects we have to bear in mind about presentations: the audience and the presentation tools.

Warming Up Quiz: The Topic is Set. Then, are you Ready?

Suppose that your topic is "How I Changed my Reading Activities", and that you have decided to introduce how handy and convenient it is to use digitized books. Now, do you have a clear image of how your presentation will turn out to be? If you do not know who you are going to be talking to, it would be very difficult to prepare your presentation even if you already had an idea of what you were going to be talking about. Furthermore, if you do not know what presentation tools you can or cannot use for the particular presentation you are going to make, it will be virtually impossible to start preparing. So let us think about these two important aspects one by one.

1. Who are you Talking to?

1.1 Size of the audience

< small group? >

First of all, you should be conscious of the size of audience you expect to be speaking to. For example, if you are going to talk to a small group of people, say less than 10, you may not have to care much about the volume and speed of your speech. Just try to articulate clearly.

< middle-sized group? >

However, if your audience is a middle-sized group of 20 to 50 people, you will likely have to project your voice to the other end of the room, and may have to speak more slowly and clearly than usual. You will likely have to be careful of the volume of your voice, especially if you are not going to be using a microphone.

< large audience? >

Thus, if you are going to be making a presentation in front of a large audience of more than 50 people, you will have to prepare accordingly. For example, even if you use a microphone, you will have to articulate very clearly, and speak more slowly especially for the parts you would like to emphasize.

Points	——————————————————

➔ 伝えるべき内容を分かりやすく伝えることは重要ですが、「どれくらいの規模」の人達に話すのか、この事を
意識した場合、必然的に話し方が異なってきます。

・small group（10 人以下）
　　　　10 人以下のグループに話す際は、自分の言葉、一語一語に気をつけて、はっきりと話す。1 人ひとりの
　　　　顔を見ながら、表情の変化を見ながら語り掛けることが望ましい。不明瞭な話し方をすると聞き手の表
　　　　情が変わってくるので、伝わりにくかったことは、再度、分かりやすく説明し直すことが望ましい。

・middle-sized group（20-50 人）
　　　　20 人から 50 人規模のグループに話す際は、その場所にいる人すべてに自分の声が届くように、大きな
　　　　声で、ゆっくりとはっきりと話すことが必要です。これくらいの規模までは、聞き手全員の表情が分か
　　　　りますので、できるだけ彼らの表情の変化に注意し、聞き取りにくそうな表情をしていないかを常に確
　　　　認し、部屋の一番後ろにいる人にもはっきりと話が伝わるように、話し方を調整しよう。

・large audience（50 人以上）
　　　　50 人以上のグループに話す際は、マイクを使う必要があります。声は大きくなりますが、マイクの性能
　　　　が悪いと声がこもる場合もあり、聞き取りにくい状況も想定されます。特に、話が長くなる場合、聞き
　　　　手にとっては単調に聞こえることもあります。このような状況を回避するために、**しっかりした構成の
　　　　内容を準備することが不可欠**です。その上で、自分が強調したいことを、**はっきりと、ゆっくりと話す
　　　　習慣をつけましょう**。

_____

1.2 Profile of the audience

The next important thing you have to take into account before your presentation is the profile of the audience. Suppose you are going to be talking about foods in Sapporo.

< audience: classmates in Sapporo >

How will you prepare your presentation if your audience is going to be your high school classmates from Sapporo? You can reasonably assume that all of them already know many things about foods in Sapporo. So you may want to introduce something new or something specific to your own experience so that your classmates get interested.

< audience: college classmates >

By contrast, if the audience is going to be your college classmates, how will you prepare your presentation? This time, you can reasonably assume that your classmates already know many things about your college life, but some who are from mainland Honshu may not have had *jingisukan* mutton barbeque yet, for example

< audience: international students >

Or what if your audience is going to be international students visiting Hokkaido University? Then, you can reasonably assume that they may not know many things about foods in Sapporo.

As you can see from these examples, when you prepare your presentation, it is not enough that you know well what you are talking about. Rather, it's a very good idea to take into careful consideration what your audience may already know about what you are going to talk about, and what they really want to hear from you. In other words, it is very important to remember that you have to talk about what the **audience wants to hear**, not just what YOU want to talk about. In order to do this, you really have to recognize the profile of the audience, namely, who you are talking to, in advance.

So, one of the frequent mistakes presentation beginners commonly commit is to forget the size and the profile of their audience. For instance, it is very likely that your first English presentation will be to your classmates. So don't use very long and complex sentences, and don't use difficult words that even you have known only by consulting a dictionary.

Points ――――――――――――――――――

➜ プレゼンテーションを通して伝えられる情報は、聞き手にとって「新しい情報」で、かつ「知りたい情報」であること。話し手は事前に、**聞き手の属性（profile of the audience）を、しっかりと把握する**必要があります。

➜ 聞き手がすでに知っている情報は、長々と話すべきではない。
（新しい情報を説明するための入り口として、少し触れる程度が望ましい）

> 例）　皆さんは、〇〇の事はよくご存じだと思います。これは△△ですね。しかし、いまは状況が変わってしまい、□□なのですよ。今日はこの事について話をしたいと思います。

―――――――――――――――――――――――――――

2. What Tools are you Going to Use?

OK, so, let's go on to the second part of today's lecture, presentation tools.

< no specific tools >

In some cases, you may not use any presentation tools, like this:

Student A: Good afternoon. My name is Nagisa Nakamura. Would you like to go abroad? What countries do you want to go? I'm here to talk about what I want to do in my college life.

Student B: I think Hokkaido University is good for pursuing my dream, so I am here today.

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< handout materials >

In some cases, you may use handout materials which you distribute to the audience, like this:

> **Teacher A:** Look at (9) on the handout, OK? Page 3, top of the page 3, look at (9), OK?
> Four plausibility conditions …

< concrete items >

In some other cases, you may use a specific object to demonstrate, like this:

> **Student C:** Today, I'm going to talk about my treasure. This is my treasure. This is a silver chain.

> **Student D:** What is your treasure? My treasure is the T-shirt. The T-shirt is basically black, but back
> of it printed the logo CHICAGO and around the logo is very colorful.

< presentation slides >

Or you may use presentation slides, like this:

> **Student E:** … 360 citizen and I did the survey with the city office and [those in] charge of the
> promotion of public relations.

> **Teacher B:** As we have seen, what is our language knowledge as adult speakers of native language?
> What is the endowment; inborn, innate property? And what is the necessary "primary linguistic
> data"? All of these are not very clear …

As you can easily imagine, your presentation preparation will vary greatly depending on what tools you are going to use.

Notice also that how to use presentation tools depends on the size of the audience. For example, if your audience is a small group of less than 10 people, demonstration using a real object would be very effective; you can even circulate and let the audience touch the object. However, you cannot do that when the audience is very large. Likewise, if you use presentation slides, you will have to use larger fonts if your audience is large. It is very important to make your slide content easily visible to all the people in the room.

Points ————————————————

➜ プレゼンテーションをする際に使われる道具は、それぞれの状況に応じて、自分が伝えるべき情報が、もっとも伝わりやすいものを選択しよう。

・no specific tools（**特に道具は使わない**）

これがプレゼンテーションの基本です。しっかりした構成の内容を、適切なことばで分かりやすく表現すれば、十分に聞き手に訴えるプレゼンテーションができます（歴史に残る名演説がたくさん知られていますが、それらの多くは、特に道具を利用していませんね）。下記で示す道具はあくまでも補助的なものですので、まず、**道具は何も使わずに聞き手にしっかりと内容を伝える方法を身につけましょう**。これがしっかりできずに道具に頼ったプレゼンテーションをしても、相手に伝わる良い発表にはなりません。

・handout materials（**資料を配布する**）

これには以下の２つの機能があります。

　　　（ⅰ）発表の際に同時に見てもらい、具体的な情報を補足するもの
　　　（ⅱ）口頭で伝えるには不向きな詳細なデータや情報を聞き手の手元に残すためのもの

(i)は具体な資料や例を見てもらいながら説明をするのが有効な場合に役に立ちます。（プレゼンテーションスライドを投影する機器が整っていない場所でも使えるという利点があります）。(ⅱ)の方法は、発表の後でじっくりと見てもらうものという位置づけです。資料を（事前）配布する場合は、**上記(ⅰ)(ⅱ)の役割をきちんと区別して利用することが重要**です。特に、プレゼンテーション中に具体的な情報を大量に示しても、聞き手の理解は追いつきません（発表者にとっては、何度も考え抜いた良く知っている内容であっても、聞き手は初めて聞く話しであるということを忘れずに）。したがって、上記(i)の目的で配布資料を利用する場合は、内容のエッセンスだけが伝わるように簡潔な記述にすることが重要です。

・concrete items（**具体的な物を見せる**）

「具体的な物」について話をする際は、聞き手の前に、その実物があれば効果的です。上記 Student C, Student D の「this is my treasure」のような Show and Tell タイプの方法です。さらに、聞き手が少人数グループの場合には、実物をまわして実際に触ってもらうという方法も効果的でしょう。話す場所に持ち込むことが困難な物の場合は、写真やイラストでもいいでしょう。どのような提示方法を選ぶにしても、聞き手が具体的なイメージを抱くような工夫が必要です。「これが私の宝物」というプレゼンテーションをするのに、聴衆に見せる実物も写真もなければ、分かりやすい発表は難しいでしょう。

・presentation slides（**パワーポイント・スライドを使う**）

プレゼンテーション初心者が犯す典型的な間違いは、スライドにたくさんの情報を詰め込んでしまうことです。情報量が多すぎるスライドは、会場から見づらくなるばかりでなく、聞き手がスライドの情報を一生懸命読み始めて、発表者の言葉を聞かなくなってしまいます。スライドは発表者のための「発表原稿」ではありません。あくまでも、聞き手の理解を助けるための補助手段です。特に、比較的大きな会場で、多くの人に向かってプレゼンテーションする場合は、会場の人すべてがしっかり理解できるように、各スライドで使う文字は大きく、またできるだけ図表を利用するなど、イメージを中心に描き、自分のメッセージを伝えるようにしましょう。プレゼンテーションの基本は、何も道具を使わずに行うことであるということをもう一度しっかり認識してください。**発表用のスライドはあくまでも補助手段**であるということを忘れずに。

Summary

OK, let us wrap up today's lecture.

When you prepare your presentation, you have to think seriously about not only what you are going to talk about, but also about who you are going to be talking to: that is, the size and profile of the audience. Further, you have to consider what presentation tools you are going to use. In order to make your presentation attractive, as well as the topic itself, it is extremely important to consider these additional factors when you prepare your presentation.

What is more, considering who your audience will be and what tools you will be using is very important when you make a presentation in Japanese, or in any other native language, as well.

Well, how was the lesson today? What is important when you prepare your presentation? In a nutshell, always try to be audience-friendly. The main player in your presentation is not you: it's the people who are watching and listening to your presentation.

OK, that's all for today. Good luck, keep working hard, and see you next time!

OK, guys? Let's start today's story.
"Prince Goose in Ohno Ike Pond". Once upon a time, there was a deserted pond in the middle of an old university campus. The place was so neglected that no birds or animals came to the pond …

~~~~~~

Further Tips

話者が抱くイメージを伝える

Unit 12 では、聴衆の規模や属性、話す際に使用するアイテム、これらに注意を払いながら、いかに効果的なプレゼンテーションを行うかを説明しました。プレゼンテーションでは、**「話し手が抱くイメージを、いかに明確に、聞き手に伝えられるか」**が重要です。しかし、いくら熱意があっても、それを明確に伝えるための技術的な裏づけがなければ、自分の抱くイメージは聞き手の心には届きません。外国語でのプレゼンテーションの場合はなおさらです。聴衆の属性や使用する道具について考慮することは、そのために必要な条件の１つです。この他にも、このレクチャーシリーズで扱ってきた、発音・文法・しっかりした全体の構成をなど、総合力を少しでも高めて、話し手と同じイメージが聞き手の心に浮かぶように、プレゼンテーションのスタイルを工夫しましょう。To Make Yourself Understood を目指して！

How to Make Yourself Understood

English I　Online Materials

Steps toward Attractive Presentations
Unit 13
Verbal and Non-Verbal Communication

キーワード（key words）

　　　言語によるコミュニケーション（verbal communication）

　　　言語によらないコミュニケーション（non-verbal communication）

　　　アイコンタクト（eye contact）　　体の動き・ジェスチャー（body language）

Steps toward Attractive Presentations

Unit 13　Verbal and Non-Verbal Communication

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Scripts and Annotations
（スクリプトと解説）

Further Tips

Atsushi Tsujimoto, Satoshi Oku, and Jeff Gayman

Scripts and Annotations（スクリプトと解説）

Hello everyone. Welcome to the "How to Make Yourself Understood" video series, Unit 13. I'm Peter Richardson. In the last video, we learned that it is a good idea to take into consideration who your audience is and what presentation tools you are going to use before you start preparing your presentation. Today, we are going to learn some tips for the actual performance of your presentation. Let's first consider the following questions.

Warming Up: Essays and Presentations, What is Different?

What aspects are common between oral presentations and written essays? And what are crucial differences between presentations and written essays?

Common Aspects in Essays and Presentations

First of all, both presentations and essays are modes of communication using language, with specific purposes. You may want to convey some information to your reader or audience, you may want to persuade your reader or audience, or you may want to give suggestions or lessons for the reader or audience to take into serious consideration. Therefore, the basic structure of your presentation must be the same as the basic structure of essays we have learned in Unit 6 to Unit 10 in this video series. That is, a good presentation has to have **an introduction, a body, and conclusion**. So, the foundations we have learned for essay writing also apply to oral presentations.

Fundamental Differences

However, there are several crucial differences between essay writing and oral presentations. Written essays are completed before the reader actually starts to read, whereas oral presentations are being created live together with your audience.

So, even if you have prepared a well-structured manuscript for your presentation, it's never good enough. In a presentation, how you address your audience is extremely important. Let's consider some verbal aspects first.

Points ————————————————

➔ プレゼンテーションを実施する前には、パラグラフ・ライティング（Unit 6 – Unit 10）で学んだような原稿を一度しっかり用意するのがよいでしょう。しっかりとした全体構造、文法的にも語法的にも**分かりやすく正確な文章をしっかりと準備**します。しかしながら、**本番ではそれを読んではいけません**。聞き手に話しかけなければならないからです。要点と話の流れが確認できる、**箇条書きのメモを手元に用意**して、原稿は伏せておきましょう。プレゼンテーションは、聞き手との双方的なコミュニケーションですので、質問や感想を受けたりした場合には、臨機応変に応えられるように、原稿とは別に+ α の情報も準備しておくとよいでしょう。

1. Verbal Communication

Look at the following presentation.

> Yu: Hello, everyone. I'm Yu Sakamoto. Today, I would like to talk about my reading activities, using digitized books.

< Don't read >

How do you find this introduction? It is not very attractive, is it? The presenter is just reading her manuscript, not trying to communicate with the audience. A presentation is a live communication; so you have to be talking to your audience, not just reading your manuscript draft. Yu, why don't you try again?
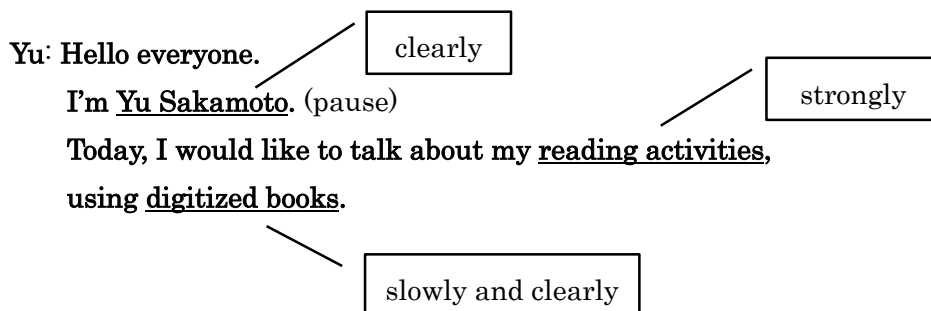
> Yu: Hello, everyone. I'm Yu Sakamoto. Today, I would like to talk about my reading activities, using digitized books.

< Try to talk to the audience >

Hmm …. OK. You are not just reading this time but trying to talk to the audience. However, it is still not very natural or attractive. What is the problem? Well, recall what we learned in Unit 1 to Unit 5 in this video series.

< Proper use of prosody, intonation, and pauses is crucial >

Your pronunciation is very important in order to make your presentation clear and attractive. Especially, your prosody, intonation, and use of pauses are crucial. If you employ these verbal features properly, you will sound like you really are talking to your audience. Hence, your presentation will become clearer and more attractive. OK? Why don't you try once again?

Yu: Hello everyone. | clearly |
    I'm <u>Yu Sakamoto</u>. (pause) | strongly |
    Today, I would like to talk about my <u>reading activities,</u>
    using <u>digitized books</u>. | slowly and clearly |

Right. As you can see, clear articulation and appropriate prosody will make your speech easy to understand and thus attract the audience's attention effectively.

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Points ──────────

➔ **Verbal Communication**（言語でのコミュニケーション）は、プレゼンテーションの命です。聞き手は、言葉を通して、話し手の伝えようとする情報を獲得することになります。話し手は、できるだけスムースに情報を伝える環境を整える必要があります。以下に注意を払ってください。

棒読み厳禁

a) 語法・文法・構成がしっかり整った原稿を用意する
b) 原稿を棒読みしない
c) 一つひとつの文を、適切な抑揚（intonation・prosody）で話す
d) 適宜、間（ま）（pause）を作る

(c) (d)を意識することによって、聞き手にとっての理解のしやすさが格段に増します。また、適切な間（pause）は、大きなまとまりの切れ目を明示することになり、話全体の構成の理解に役立つと同時に、余韻を残すことによって、聞き手は理解を深め、強い印象が残ります。

2. Eye contact

Now, in addition to verbal features such as articulation, intonation, and prosody, there is one more crucial feature to make your live performance attractive: eye contact. Eye contact is very important for establishing the connection with your audience that will make them want to listen to what you have to say.

While it may be easy to have eye contact with people in a small-sized audience, making eye contact can be difficult and is even more important, when the audience size becomes larger. For example, if you get nervous and talk into the air or talk to the wall at the back of the room, the audience will feel that you are not really talking to them. Also, you shouldn't talk to the manuscript draft which you are holding in your hands, nor to the presentation screen. They are not your audience.

What should we do when we are talking in front of a large audience? It will be difficult or even very unnatural to try to have eye contact with each single individual when there are, for example, more than 20 people in the audience. Here are some tips for such a situation. Try to find three or four people in the large audience who keep watching and listening to you with interest. Then, try to talk to such people in turn so that the entire audience feels like you really are talking to all of them. This creates a small-group atmosphere even when you are talking to a very large audience. Let us look at the following presentation.

> Yu: Hello, everyone. I'm Yu Sakamoto. Today, I would like to talk about my reading activities, using digitized books.

Now, it is evident that eye contact is the crucial factor to make a good connection with your audience.

Furthermore, by having proper eye contact with the audience, you may be able to notice if something unexpected happens during your presentation. For instance, some of the audience may not have taken a seat yet, some of the audience may not have received the handout materials you distributed, or even your microphone may not be working. If you are not looking at the audience carefully, you may start making your presentation without noticing these kinds of accidents.

Since a presentation is a mode of communication, it is very important to try to sense how the addressees, namely, your audience, are feeling about your presentation. So, don't be shy. Try to communicate with your audience.

Points ————————————————

➔ プレゼンテーションは、聴衆とのライブでのコミュニケーションですから、「聞き手の方を見て話す」ことが重要です。しかし、大勢の聴衆を前にして、具体的に「聞き手の方を見る」とはどのようなやり方をすればよいのでしょか。これを効果的に行う方法がアイコンタクトです。特に、多くの人々に向かって話す際（20 人以上）は、アイコンタクトは重要な行為になります。以下を意識して実践してみましょう。こうすることによって、聴衆の数が多い場合でも、あたかも聴衆 1 人ひとりに話しかけているような、よい雰囲気を作り出すことが出来ます。

　　a) あなたの話に興味をもっていそうな人を、3、4 人見つける
　　　　（こちらを向いてうなずきながら聞いてくれる人が必ず何人かは聴衆の中にいます）
　　b) その人たちに対して、順番にアイコンタクトをしていく

➔ アイコンタクトは、聞き手との双方向のコミュニケーション（気持ちのやり取りと言ってもいいかもしれません）を促進するものですが、以下のことにも役立ちます。

　　c) 早めに不測の事態を認識でき、しかるべき対応が可能となります（以下の事例など）
　　　　・まだ着席していない人を確認できる
　　　　・すべての人に配布資料が渡っているかを確認できる
　　　　・マイクが ON になっていない（あるいは音量が十分でない）ことにすぐに気づく

　　d) 自分の話に興味を持っている人を聴衆の中に見つけることで、リラックスして話ができる

原稿にかじりついて、周りが見えなくなっていると、かえって緊張してしまいますし、ちょっとした聴衆の反応にも気づかずに、独りよがりのプレゼンテーションになってしまうかもしれません。

————————————————————————————

Also, don't be afraid of making minor mistakes. It is impossible to have a live performance without making any mistakes. Suppose you are making a presentation in your mother tongue, say, Japanese. Even then you may misstate something, make unnecessary repetitions, have a slip of the tongue, and so forth.

Likewise, native speakers of English may make some language mistakes, while … uhm …, during a live presentation in English. So practice a lot in advance, and on stage, do your best and don't worry too much about making minor mistakes.

3. Non-Verbal Communication

Finally, let us consider a little about non-verbal communication aspects of your presentation. Your gestures or body language may convey a lot of information; sometimes much more than you expect.

For example, it may not be a good idea to stand still like this when making a presentation. This may give the audience an impression that you are very nervous. Try to relax. You may want to move your hands naturally like this. Natural movements of your hands and your body will make *you* relaxed, and also make the audience feel comfortable. Together with eye contact, natural movements of your hands and body will make your presentation very natural and attractive.

< Some inappropriate gestures >

There are, however, some gestures that are not appropriate in your presentations. For example, making a circle using your thumb and forefinger may mean "money" in Japan, but not in western countries. In some countries, such a gesture might suggest something very inappropriate. So you have to be very careful.

Likewise, in Japan, pointing your forefinger to your nose may mean "myself". In English speaking countries, however, such a gesture simply means "nose". Putting your hand on your chest would be more appropriate in such a case.

It's my nose.

It's me.

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Similarly, pointing your finger to someone in the audience looks extremely rude in any circumstances. So if you want to address a specific person in the audience, it would be a good idea to stretch your arm toward the person with your palm up. So proper gestures will help make your presentation lively and attractive, while inappropriate gestures might give the audience a very bad impression of you.

Points ─────────────────────

➡ **Non-Verbal Communication**（言語によらないコミュニケーション）は、あなたのプレゼンテーションをより生き生きとした魅力的なものにします。自然な「身振り手振り」や「ジェスチャー」は、自分自身をリラックスさせてくれると同時に、聞き手にも自然な発表である印象を与えます。積極的に取り入れましょう。

a) 言語によらないコミュニケーション（「身振り手振り」「ジェスチャー」）を用いるメリット
・聞き手に、言語表現以上の情報を提供する
・自分自身がリラックスできる
・アイコンタクトと併用すれば聞き手は強印象を受け、記憶に残るプレゼンテーションとなる

ただし、不適切なジェスチャーは、上手く通じないばかりか、思わぬ誤解や不快感を与えてしまう場合もありますから、注意が必要です。

b) ジェスチャーは、万国共通の「意味」を持たない
・人差し指の先と親指で丸を作ると、日本人は「お金」をイメージしますが、欧米ではその意味を持ちません（とても不適切な意味を暗示する可能性もあります！）
・日本人は「私」という意味で、人差し指の先を自分の鼻に向ける動作をすることがありますが、英語圏では、その意味を持ちません

c) ジェスチャーは、失礼な行為を意味する場合もある
・誰かを人差し指で指すのは、いかなる場合でもあまり良いジェスチャーとはいえないでしょう。聴衆の誰かを指したい場合は、手のひらを開いて上に向けて、相手のほうに腕を伸ばすのがよい方法です

この他にも、**自国では普通のジェスチャーでも外国では無礼な行為に当たるものや、全く違った意味に取られるものもあります**ので気を付けてください。

Summary

Well, let us wrap up today's points.

Presentation is a mode of communication. You really have to try to communicate with your audience. Therefore, **don't just read your draft**, but talk to the audience. **Proper use of your vocal features** is very important. You don't have to speak very fast or pretend to be fluent, especially when making a presentation in a foreign language. Just try to articulate very clearly. Further, try to use **proper prosody, intonation, and pauses.** This will make your presentation very audience-friendly.

Eye contact is extremely important to establish a good rapport, or connection, with your audience. You are not speaking into the air; you are speaking to people.

And finally, your **gestures** or **body language** are much more important than you may imagine. Proper gestures not only relax you, but also make your presentation lively and interesting to follow.

Satoshi (voice): Peter. Are you ready now?
Peter: Oh yeah, … ok…, give me another second… . Hmm…. Ok. Ok, I'm ready now, Satoshi.
Satoshi (voice): Ok. Take 245. Action!
Peter: Well, how was the lesson today? You are still nervous? I know. Everyone gets nervous in making a presentation. The only way to reduce your tension is to take enough time to prepare and practice many, many, many times. Ok, that's all for today. Good luck, keep practicing, and see you next time!

Satoshi: Cut!
Peter: Phew…
Satoshi: Congratulations! You finally did it just before midnight. Well done. We can go home now.

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Further Tips (1)

失敗を恐れない

英語でプレゼンテーションするにあたり、「失敗を恐れない」ことが重要であることを述べましたが、これは別の意味でも重要であると理解してください。以下の(a) , (b)の日本語を比べてみましょう。

(a) 私はこれから学食へ行きます。あなたも私と一緒に行きますか？
(b) これから学食へ行くんだけど、どうかな？ 君も一緒に

(b)はとても informal な表現ですが、それでも日本語で許容される文法構造にきちんと従っています。したがって、多くに人に正しく言いたいことが伝わります。しかし、外国語の場合は informal でカジュアルな表現がその言語の文法構造で許容される範囲であるかは、非母語話者にとっては判断がむずかしい問題です。特に、日本語で許される自由な語順や省略が、その外国語で同じように許されるとは限りません。英語は一般に、語順の自由度が日本語よりも低いと考えられますし、省略に関しても英語と日本語とではパターンがかなり異なります（異なる文法規則に従っています）。したがって、**安易に日本語の感覚だけに頼って、知っている単語を適当に並べたり、親しみをこめるつもりで省略をしたり、インフォーマルな話し方をしたつもりでも、うまく通じないばかりか、思わぬ誤解を招くことに**もなりかねません。プレゼンテーションの場合は、あまりにも非標準的な部分が多い英語を使っていると、どんなに熱意を持って伝えようとしても、話している内容そのものまで、軽く見られることさえあります。発表用の原稿はしっかり準備しなければなりません（ただし、本番では「読ん」ではいけません。）

　準備してきた以外のことを、即座に述べなければならないような**実際の場面では、失敗を恐れずにどんどんトライすることがとても大切**です。しかし、普段の勉強・練習では、母語話者のような完璧さを求める必要はありませんが、英語の基本的な文法・構文にしっかりと従った正確な文表現を意識して身に付けることが重要です。それを日頃から積み重ねることによって、いざという時でも、相手にきちんと伝わる英語が少しずつ口から出てくるようになるでしょう。**「失敗を恐れない」**ためにも、日ごろから**正確な英語表現を出来るだけたくさん自分の中に蓄えておく努力を続けることが、とても大切**になります。

Further Tips (2)

リズミカルに話せるようになると、言葉が溢れてくる

語彙をしっかり増やし、基本的な文法にきちんと従って英語で話すことに慣れてくると、少しずつリズミカルに話せるようになります。さらに練習をたくさん重ねれば、少しずつ言葉が溢れてくるようになるでしょう。これは、意識的／無意識的に、話すセンテンスに関して「意味のまとまり」（semantic groups）で区切りながら話す習慣が付いてきたことを意味します。正確な英文を、CD やパソコンなどの音声をお手本にして、イントネーションやポーズ（pause）を意識しながら、1 人で英語を話す練習（shadowing）を繰り返しやってみてください。仮に会話練習の相手が簡単には見つからなくても、自分 1 人ででも英語を話す能力を鍛える良いトレーニングになります。毎日数 10 分ずつでもいいので、このような練習を一定期間続ければ（半年～ 1 年）、英語で何か話すことに対する抵抗感がぐっと減ってくるはずです。

How to Make Yourself Understood

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Steps toward Attractive Presentations

Unit 14   Learning from Real Presentations
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Scripts and Annotations
（スクリプトと解説）

Further Tips

Atsushi Tsujimoto, Satoshi Oku, and Jeff Gayman

Scripts and Annotations (スクリプトと解説)

Hello everyone. I'm Jeff Gayman. Welcome to the "How to Make Yourself Understood" video series, Unit 14. This is the last lecture of this video series. I hope you will enjoy it. Today, we are going to watch some samples of actual presentations, from which we can learn many important tips for a good presentation.

1. Sample Presentation by an Undergraduate Student

First, let's watch the introductory part of one of your *sempai*'s presentations. This was taken in an English I class. His topic was "the event that changed my life". The speaker started his presentation by asking questions first to attract his audience's attention.
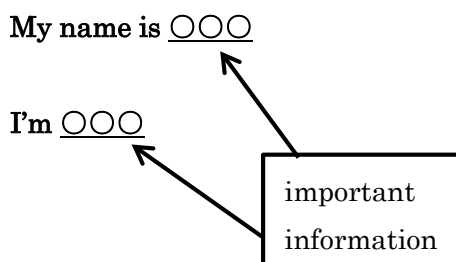
> [Sample A]
> Good afternoon, everyone. My name is Fumiyoshi Sasajima. Have you ever been to [any] foreign countries? Which countries do you want to go? To tell the truth, I've been to England once. I stayed there for only three weeks. But I'm sure that this experience influenced me very much. When I was a high school student, I took part in a school project; "Studying in England." Although there were a lot of people who wanted to participate in it, I was lucky to be chosen as a member.

Although his pronunciation is not perfect, his presentation is still very attractive because he looks confident, and he is trying to communicate with his classmates, maintaining eye contact, and talking carefully using proper prosody, intonation and pauses. This presentation also employs some useful strategies we have learned in this video series.

< Good Features >

Remember that when you talk, it is essential to clearly articulate important information. Specifically, in the presentation we have just seen, the presenter did this by saying his name very clearly. This is very important because what the audience wants to hear is this part, not this part. One of the typical mistakes which Japanese students often make during self-introductions is to say their names very softly and quickly, which is not appropriate, especially when you talk to non-Japanese listeners because they will not be familiar with Japanese names.

My name is 〇〇〇

I'm 〇〇〇

important information

The speaker in our first sample presentation also uses body language properly, which helps the audience to understand what he is talking about.

I've been to England <u style="color:red">once</u>. I stayed there for only <u style="color:red">three</u> weeks.

< How to start >

As we can see from this sample presentation, it is very important to start your presentation powerfully and clearly. Here are some useful representative example phrases with which you might begin your presentation.

> I'm here today to talk about …
> I would like to start my presentation by introducing ….
> Today I would like to show you how ….

Again, how you start your presentation is crucial in order to get your audience interested.

Points ——————————————

➔ 学部の 1 年生など、初めて英語でプレゼンテーションする場合は、難しい構文や語法、難しい単語を利用する必要はありません（自分でも和英辞書を使わなければ分からないような難しい単語を使っても、クラスメートの聞き手には理解してもらえないでしょう）。しかし、高校までに学んだような基本的な語法・文法・構文にきちんと従った英語表現を準備することは大変重要です。基本的な文法事項（基本単語の語法、冠詞の使い方、前置詞の使い方、時制の一貫性など）は、発表原稿の中に何度も何度も繰り返し出てきます。したがって、その使い方が間違っていたり不正確であると、それが原稿中に何度も出てくることになります。結果として、間違いだらけの英語原稿になってしまうのです。これでは、どんなに興味深い内容を用意したとしても、どんなに熱心に伝えようとしても、分かりやすく魅力的なプレゼンテーションをすることは出来ません。**文法的に正確な英語表現を心がける**、そして、Unit 6 – Unit 10 で学んだ方法に従って、きちんとした構成の発表原稿を用意する。これは不可欠な準備です。

➔ 何度も繰り返し練習をつむこと。上記の準備ができたら、本番を想定して**時間を計りながら何度も練習**をします。人前での発表は、誰でも緊張します。ましてや、（初めての）外国語での発表は相当なプレッシャーを感じるでしょう。そのようなプレッシャーを少しでも軽減する一番の方法は、しっかり準備をし、何度も繰り返し事前練習をしておくことです。「あれだけ事前練習をした」という事実が、必ず自信につながります。

➔ その上で、本番の発表では、**聞き手に伝わる雰囲気、話し方を心掛ける！**初めて英語でプレゼンテーションを行う際は、この事が最も重要です。せっかくしっかりした内容の発表を準備しても、発表の方法そのものがまずければ、聞き手に言いたいことは伝わりません。上記の学部生による Sample A のプレゼンテーションは、以下の点が優れています。これは、このビデオシリーズで学んだことです。

　　a）**自信をもって落ち着いて話している**
　　　　　→ **聞き手は、安心して聞いていられます**
　　b）**アイコンタクトをきちんと行っている**
　　　　　→ **聞き手の注意を集めることができます**
　　c）**「イントネーション」や「間」（ま）をうまく使っている**
　　　　　→ **聞き手にとって、理解しやすい話し方です**

また下記は、基本的なことですので、プレゼンテーションの最初に意識して話してください。

　　d）**まず自分が何者か名乗る（氏名、所属など）**
　　e）**今から何を話すのか、まず示す**
　　　　例）　I'm here today to talk about …

_____

2. Sample Presentation by a Graduate Student

The sample presentation we have just seen was by a freshman student, who is talking about a personal matter: his experience in England. However, when you are a fourth year student, or a graduate student, it is highly likely that you will present your own personal research in front of other professional researchers and students with the same interest. Let's next watch one such presentation. The speaker is one of your *sempai* graduate students. She is talking about NPO activities for supporting the education of international children living in Sapporo.

　　[Sample B]
　　Odori high school provides first language support – first language support. And then they teach students' first language, but they don't teach subjects in their first languages. So … I think … it's not enough. Effective education support is to teach them subjects in their first languages, especially at younger ages. Also I'd like to see an example of other countries [with] many immigrants and how they provide effective education for immigrant children, especially by using NPO and university. Please let me know if somebody knows about current effective educational support models in England. Thank you so much for listening.

< gestures help >

First, her use of body language makes her presentation look very natural, and helps the audience to

understand what she is trying to say.

> **Effective education support is to teach them subjects in their first languages,** especially at younger ages.

You can see that her hand movement makes it easier to follow what she is saying.

< How to Finish Powerfully >

OK? Next, how to finish your presentation is also very important. Do not fade away. Rather, try to finish powerfully, in order to give the audience a good impression of your entire presentation. Here are some sample phrases which you could use to conclude your talk.

> **I would like to finish by emphasizing …**
> **I would like to finish by asking you to remember that …**
> **Finally, then, I would like to repeat the one main point I have talked about today …**

By using these concluding phrases, for instance, you can remind the audience of the point you would like to make. Now, let's watch our sample presentation once again and see how the speaker concludes her presentation.

< By asking the audience for some information >

> **Please let me know if somebody knows about current effective educational support models in England. Thank you so much for listening.**

Notice that she closes her talk by asking the audience for information. This is actually appropriate here because about one-third of the audience in this particular presentation are from England. In other words, she adjusts her concluding remarks to the profile of her current audience, a good strategy in an actual presentation situation.

Points ————————————————

このプレゼンテーションは、皆さんの先輩大学院生が行ったものです。話し方においてとても参考になる点が含まれています。以下がポイントとなります。

a) 「話している内容」と「ボディー・ランゲージ」がリンクしている
話している内容に、それをイメージさせるボディー・ランゲージが加わることで、
聞き手は、より具体的なイメージをいだくでしょう

b）聴衆を巻き込んでいる

プレゼンテーションは、双方向のコミュニケーションであることを繰り返し述べてきました。この
プレゼンテーションは、「札幌に住む外国の子供たちを支援する NPO の活動」について述べたもの
です。一方で、この研究発表の聴衆の 3 分の1は、実はイギリスからの大学院生や研究者でした。
他の地域での事例を知るには絶好の機会です。話し手は、Please let me know if somebody knows
about current effective educational support models in England と、聴衆に話しかけています。**発
表の終わり方を、聞き手のプロファイルに合わせて工夫している**とてもよい例です

c）何となく終わらない

「自分のプレゼンテーションは、そろそろ終わります」というメッセージは必要です。聞き手にと
って、気が付けば何となく終わっていた、というものでは格好がつきません。かならず**最後を締め
るメッセージを示しましょう**

例）I would like to finish by emphasizing …

3. Question and Answer Session

In actual conference presentations, the next step would be a question-and-answer session following your
presentation. This session is extremely important because it's the time when you as the speaker and your
audience actually interact. Also, since the question-and-answer session comes at the very end of your
performance, how you deal with the questions and comments from the audience will strongly affect the
impression of your entire presentation. So let's watch one example.

[Sample B – Question and Answer Sessions]
Question: What Odori high school is doing is different from what your NPO is trying to do.
　　　　　Is that correct?
Answer: Yes, it's a little bit different. It's different, yeah, because this NPO has been
　　　　providing education in their first languages, and also using the second language,
　　　　Japanese. And if the students don't understand the subject in Japanese, we will
　　　　teach, ah, the NPO will teach the subject contents in *their* first languages.

As you can see, your *sempai* is handling the question pretty well. She is trying to answer the question
accurately and sincerely, while at the same time, maintaining eye contact and using her hands naturally. In
this way, she is maintaining a connection with the audience. So, it's always essential to "talk" to the audience.
You should remember that a presentation is not just reading, but rather a mode of communication between
you and the people whom you are talking to.

Points ────────────────────

➜ 英語でのプレゼンテーションで「質疑応答」が上手に出来るようになると、あなたのプレゼンは高いレベルに達したと考えてよいでしょう（母語での発表でもやさしくありませんね）。**「質疑応答」は発表の最後に行われるものですから、その対応の仕方の良し悪しが、発表全体の印象を大きく左右します。** 発表そのものが良いできであっても、質問やコメントへの対応の仕方が誠意の感じられないものであると、発表者へのイメージは下がってしまいます。一方、発表そのものがそこそこの出来であっても、質問やコメントに対して、適切に、誠意を持って、分かりやすい対応をすれば（つまり、発表者と聴衆との間で、よいコミュニケーションの時間を共有できれば）、発表全体の印象がぐっと良くなります。

➜ 海外の国際会議などで、発表後に多くの質問を矢継ぎ早に受けることがあります。その際は、**臆せず、冷静に、**「もっとゆっくり話してください」とか、「あなたの質問は「〇〇〇〇」であったと理解でいいですか？」と聞きましょう。**質問者は、繰り返し話すことを苦にしません。分かったフリをして関係ないことを回答しては、せっかくの聴衆とのコミュニケーションの場を無駄にしてしまうことになります。** 相手の**質問を自分でもう一度繰り返す（repeat）**、あるいは**自分の言葉でもう一度言い換える（rephrase）習慣を普段からつけておく**と良いでしょう（日本語で発表をする場合でも同様です）。これには、いくつも利点があります。

　　[質問の繰り返しや言い換えの利点]
　　a) 質問の内容を確認できる
　　　　　質問者にとってもうれしい行為です

　　b) 質問者以外の会場の全ての人たちと質問内容を共有できる
　　　　　質問者と発表者だけが分かっている二人だけのやりとりになってしまうという場合がたまに起こります。それを避けるためにも、質問内容を会場全体で共有するように、発表者が聴衆全体に向かって、質問を言い直すというのはとても重要です

　　c) 質問を繰り返したり、言い換えたりしている間に、答え方を考える時間を稼ぐことができる
　　　　　ほんのわずかの時間ですが、その時間がとても貴重です
　　　　　質問への答えを考えて、発表者が長い時間黙りこくってしまうことがたまに起こります。これは是非避けましょう

最後に見る Sample C のデモプレゼンテーションでも、発表者は2つの質問に答える前に、それぞれ質問の内容をもう一度きちんと繰り返しています。この点にも注目して見てください。

　　　　　　　　　　　　　　　　　　　　───────────────────────────

4. Sample Presentation by a Native Speaker of English
OK. Next, let's watch our final sample presentation for today. The topic is "Places to visit in Hokkaido".

< Introduction >

Good afternoon. I believe everyone agrees that Hokkaido has many attractive tourist spots. Today, out of the many travel destinations within Hokkaido, I would like to recommend the following three places, in order of travel time required from Sapporo: Otaru, Hakodate, and eastern Hokkaido.

< Body 1>

First of all, let's take a trip around the Otaru area. This area is small enough to enjoy in a day or two, and it's easy to move around even without a car. Especially, the Otaru canal area has many interesting places to visit, among which are the Otaru Music Box Museum and glass factory shops. Fresh seafood is also something you shouldn't miss there.

< Body 2 >

Second, Hakodate, about four hours away from Sapporo by train, is a good place for those who would like to see historic sites and buildings. I strongly recommend going to the top of Hakodate Yama mountain at night, from which you can fully enjoy one of the best three night views in Japan.

< Body 3 >

Finally, eastern Hokkaido, including Akan, Mashu, and Kussharo Lake areas, is the farthest away. If you go there, you may need a car to get around. However, this place is worth visiting, since the natural environments in the area look completely different from those in Honshu and even from the nature in the Sapporo area.

< Question-and-Answer Session>

As I presented above, Hokkaido has many enjoyable spots worth visiting. OK, now, I can take questions if you have some.

Question: Yes, I have two questions. Is it difficult to see around the eastern Hokkaido
without a car? And my second question is, what food do you recommend in Hakodate?

OK. Let me answer your second question first. What food do I recommend in Hakodate? Well, there are lots of great places to go and eat in Hakodate, and the seafood especially is very nice down there. But funnily enough, my favorite place is a hamburger shop which sells beautiful hamburgers, some of the most beautiful I've ever tasted. And so that would probably be my number one recommendation.

As for your first question, "do you need a car to get around eastern part of Hokkaido?", ah, well, there are many areas in eastern part of Hokkaido which can be reached by public transportation. So if you don't have a car, don't worry. However, in some cases if you do have access to a car, then I

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would recommend it, because it could save you a lot of time. OK, any other questions? No?

< Conclusion >

Well, if there are no more questions, I would like to finish my presentation by emphasizing this. Hokkaido has a lot of natural surroundings and interesting cultures which you may not find in other places in Japan. So while you are a Hokudai student, please take this wonderful opportunity you have to get out and see as much of this beautiful island as you can. Thank you.

< Good Characteristics: well-organized structure >

OK. How was it? So, let's quickly review some good characteristics of this presentation. First, it contains an **introduction** with a thesis statement.

> **… out of the many travel destinations within Hokkaido, I would like recommend the following three places.**

Second, the **main body** of the presentation contains three specific examples in the relevant order, and third, it finishes with the **concluding statement** which contains a strong message.

> **Well, if there are no more questions, I would like to finish my presentation by emphasizing this. Hokkaido has a lot of natural surroundings and interesting cultures which you may not find in other places in Japan. So while you are a Hokudai student, please take this wonderful opportunity you have to get out and see as much of this beautiful island as you can.**

In other words, this presentation is characterized by a well-organized essay structure.

> **Introduction**
> > Thesis statement
> **Main body**
> > First of all,
> > Second,
> > Finally,
> **Conclusion**
> > with a strong message

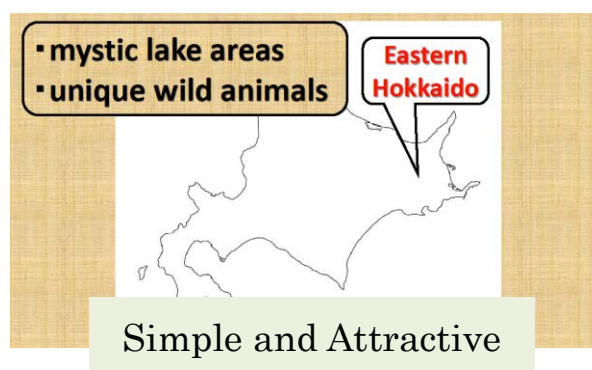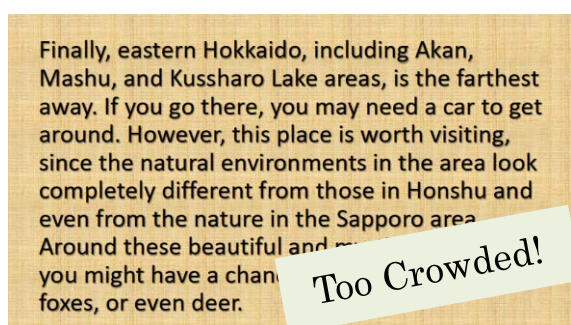## < Good Characteristics: effective use of visual aid >

Next, visual aids are used effectively.

I strongly recommend going to the top of Hakodate Yama mountain at night, from which you can fully enjoy one of the best three night views in Japan.

Additionally, it also avoids one of the most frequent mistakes in presentations which is to put too much information on one slide. For example, if you were to put the same full sentences which you speak on the slide, your slide would look too crowded and the audience might focus on reading the sentences on the slide, instead of listening to you, the speaker. In this way, visual aids, specifically, your presentation slides, are not your manuscript to read. Simple phrases and visually attractive layouts will be extremely important for making your presentation slides appealing.

Finally, eastern Hokkaido, including Akan, Mashu, and Kussharo Lake areas, is the farthest away. If you go there, you may need a car to get around. However, this place is worth visiting, since the natural environments in the area look completely different from those in Honshu and even from the nature in the Sapporo area. Around these beautiful and ... you might have a chan... foxes, or even deer.

Too Crowded!

- mystic lake areas
- unique wild animals

Eastern Hokkaido

Simple and Attractive

Points ―――――――――――――

a) 綺麗な構造になった話は理解しやすい

綺麗な構造になった話は、聞き手にとって理解しやすいです。パラグラフ・ライティングの Unit 6～Unit 10 で学んだように、まずは以下の構造を作って話を分かりやすくまとめてください。

1. Introduction（導入部）→ いまから何を主張するのかを示す
2. Main body（本論）　　→　主張に対する裏付け（もしくは具体例）を複数個、用意する
　　　　　　　　　　　　　　　10 分～15 分前後のプレゼンテーションでは、3～4 つの裏付け
　　　　　　　　　　　　　　　（論拠、データ、具体例など）を用意する
3. Conclusion（結論）　　→ 自分が伝えたい内容を簡潔にまとめて、再度述べる

b) Visual Aids（視覚を補助する素材）を有効活用する

このプレゼンテーションでは、北海道のおススメ観光場所を紹介することを主眼としています。大自然のすばらしさ、夜景の素晴らしさは、口頭では表現しきれません。このような場合は、写真やイラスト、ビデオ等を有効活用して、聞き手に具体的なイメージを持ってもらいましょう。

c) パワーポイント・スライドに記載する文字情報は最小限に

パワーポイント・スライドに記載する文字情報は、できるだけ少ない方が良いです。**話すものと同じ文をその**

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まま書き連ねるのは最もやってはいけないことです。スライドは「発表者が読むための原稿」ではありません。少なくとも箇条書きにして、情報の要点を凝縮した表現にしましょう。情報量が多くなると、スライドに記載される文字が必然的に小さくなり見にくくなるだけでなく、聞き手は多くの情報を理解しようとしてスライドに意識を集中し、話し手へ注意を払わなくなります。発表者が話していることを理解しやすくするための補助であるはずのスライドが主役になってしまっては、本末転倒です。発表者の声に集中でき、**理解の助けになるような、見やすい魅力的なレイアウトを心掛けること**が重要です。

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General Summary

OK, so, how was today's lesson? Since this is the last unit in this video series, let's briefly overview the essential points of making yourself understood in English.

< to express yourself >

First, when you express yourself in English either by writing or through oral presentations, not only grammatically accurate sentences, but also a clearly organized structure are essential. Secondly, in an oral presentation, prosody, intonation, and pauses are crucial. You do not have to sound like a native speaker, but you should try to speak very clearly. Finally, always keep in mind that the main player in your essay writing or in your presentations is the reader or the audience. Keep trying to make your writing reader-friendly, and to make your presentation audience-friendly.

1. clear structure
2. proper use of prosody, intonation, and pauses
3. the main player is your reader/audience

These are the most fundamental keys to making yourself understood in writing and through presentations in English, as well as in Japanese.

Jeff: Well, this concludes our lecture series "How to make yourself understood".

Atsushi: We hope you enjoyed the lectures.

Tuti: Good luck, keep working hard.

Satoshi: And see you around. Good bye for now.

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Further Tips（1）

スライドの内容を確認してから、聴衆へ話しかける

プレゼンテーション用のスライドであれ、発表中に見てもらうハンドアウトであれ、その内容は口頭での発表内容ときちんと結びついたものでなくてはなりません。スライドに提示されているトピックから離れた話題にいきなり移るのは望ましくないでしょう。公式の発表の場合、時間制限がありますから、主題からそれた話を長々とすることは避けるべきです。逆に、スライドには載せてあるけれども、その点については触れないというのも望ましくありません。具体的なスライドを示しながら、「時間がないのでこのスライドは飛ばします」というのは、聞き手にとって興ざめであるばかりでなく、**発表者の準備能力が疑われる**ことになります。事前に与えられた発表時間は分かっているのですから、**過不足ない形で準備をすることが重要**です。

　話題がわき道にそれるのを防ぐ１つの方法として、

      a）まず、スライドに記載された情報を読み上げる
      b）その情報に関して、自分の意見を付加していく

というやり方が有効でしょう。

Further Tips（2）

「想定問答集」の作成

自分の考えていること、述べたいこと、あるいは研究してきたことを「全て」１回のプレゼンテーションで発表することは出来ません。取捨選択が必要です。そうすると、語られていない部分、今後の方向性などに関して**特定の質問がされることがある程度予測できます**。特に研究発表の場合は、良い発表をすればするほど、質問がきます。（よくわからない発表、つまらない発表には質問はきません）。つまり、たくさんの質問がくるということは、それだけその発表に興味を持ってもらえたというサインになります。質問が出そうな内容を想定して、それに対する対応の仕方をある程度考えておく（想定問答集）のも、自分の発表内容に深みを持たせることができるという意味でも、よいことであると考えられます。もちろん、実際の発表では、想定通りの質問が来るとは限りません。真摯に、誠意を持って精一杯対応する姿勢が重要であることには変わりありません。

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謝　辞

このプロジェクトのために協力くださった方々。

　2014 年度北海道大学、英語 I クラスの学生のみなさん、特に、鍵谷慧くん、柏葉紘則くん、中村凪紗さん、笹島史好くん、山口峻正くん。北海道大学国際広報メディア・観光学院の Tandem Language Learning Program Study Week 2014 に参加した大学院生のみなさん、特に、宇山小夜さん、野口将輝くん。国際広報メディア・観光学院「言語研究方法論演習」に参加した大学院生のみなさん。北海道大学外国語教育センターの同僚教員のみなさん、特に、Chuck Brown 先生、Emma Cook 先生、Peter Richardson 先生、Rick Siddle 先生、Piers Williamson 先生。さまざまなお手伝いをしてくれた国際広報メディア・観光学院の大学院生小林良平くん、坂本悠さん、楊雯淇（ヤンヤン）さん。そして、ビデオ教材作成において、撮影・編集など技術的なサポートを全面的に担当してくださった北海道大学オープンエデュケーションセンターの佐多正至さん、松本哲也さん、川村優子さん、田中宏明さん、南俊輔さん、およびスタッフのみなさん。

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