

Nanzan Junior College and Oral Interpretation: Description, History, and Analysis

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Introduction

Nanzan Junior College (NJC) is well known as a tertiary level institution with a good English program. It has also been known for the past 36 years as a center for Oral Interpretation (OI). These two reputations go hand in hand as a main principle behind the NJC philosophy is that OI is one good way to develop English language skills (Lee & Gura, 1992; Omi, 1968, 1984, 2009). This paper describes Nanzan Junior College's three-pronged connection with OI: 1) the Oral Interpretation Festivals (OIF)/English Performance Festivals (EPF), 2) the teaching of OI in four required courses over two years, and 3) the High School Student English Oral Interpretation Contests (OIC).

Description of Oral Interpretation

A group of people stand facing an audience, reading from a script they hold in their hands, not interacting with each other but with the audience. This group is performing oral interpretation (OI). A detailed description of OI and the research behind it are contained in Asano, Kluge, and Kumai (2011), but are briefly recounted here as background. OI is simply defined as the “oralization of literature” (Campbell, 1967) which means making audible the silent task of reading, or in more detail, as the following:

Oral Interpretation is the expression and sharing of literature with an audience. The function of the interpreter is to establish oneself as a liaison between the author who created the literature and the audience which responds to it. The goal of the interpreter should be influenced by the author's intention which can be discovered by investigation into the author's background, viewpoint, and the time and conditions under which the selection was written. (THSSDL, 2011)

The key point here is the oral interpreter expresses and shares literature with the audience, standing between the text and the audience. There are three schools of OI: one comes from the tradition of literature (Literature OI), one comes from the tradition of theatre (Performance

OI), and one comes from the area of education (Curriculum-based OI or CBOI). For OI practitioners from the tradition of literature (Barr in Holloway, et al., 1983), understanding the text in order to interpret it to the audience is of primary concern. OI is a tool to aid in understanding a text. Such practitioners subscribe to the “Cognitive-Elaboration Perspective” (O’Donnell & Hmelo-Silver, 2013) which states that teaching something to somebody, or in this case, interpreting something to somebody, helps the teacher/interpreter to learn the material or skill better. Literature OI is the oldest form of OI, dating back to pre-Homeric times (Holloway et al, 1983). For OI practitioners from the tradition of theatre (Muir, 2005), the performance is of primary concern. The third school, somewhat smaller than the other two, is curriculum-based oral interpretation (CBOI). CBOI uses OI to link together reading, writing, speaking, and listening. Students write something (poem, essay, etc.) then perform it for other students as OI. For CBOI people, education, but not specifically the teaching of literature, is the main purpose of OI: “[CBOI] activities involve students in demonstrating comprehension, paraphrasing, summarizing, synthesizing information, and communicating ideas and information orally. Students read, write, and speak across the curriculum” (Flynn, 2004). An understanding of these three schools helps to understand the development of Nanzan Junior College’s approach to OI.

Rationale for Using Oral Interpretation in Language Learning Classes

Kumai (1992), Catanzariti and Kluge (2013), Kluge (2015, 2016), Ford and Kluge (2015), and Asano, Kluge, and Kumai (2011) describe the rationale for using OI in language learning classes in detail. Suffice it to say that they explain that two key cognitive bases of OI are Oller’s Episode Hypothesis (1983) which states that people learn best when items to be learned are arranged in episodes like a story, and Carrell and Eisterhold’s schema theory (1983) which states that people learn when they have the relevant background knowledge. The key practical reasons given in the Asano, Kluge, and Kumai paper are the increases in motivation, creativity, and class cohesion that emerge out of using OI. They provide a much broader and deeper theoretical and practical rationale for Nanzan Junior College’s use of OI in language classes.

Nanzan Junior College’s Implementation of Oral Interpretation

Two of the NJC professors to first use OI, Yoshiko Tanaka and Makoto Omi, were trained in OI, drama, and literature. Asano, Kluge, and Kumai (2011) describe how oral interpretation started out as a course, became an event as part of the Homecoming program of the school festival, and in 1981 became the *roudokkai* (朗読会 “reading aloud event”), later called the Oral Interpretation Festival (OIF), and then in 2012 re-named the English Performance Festival (EPF). This paper gives a more detailed description and analysis of the OIF, OI in the Nanzan Junior College Faculty of Nanzan University, and the development of the High School Student English Oral Interpretation Contest.

Oral Interpretation Festivals and English Performance Festivals

The first OIF at Nanzan Junior College, Irinaka campus was held in December of 1981. It is important to note that the event was not originally called “Oral Interpretation Festival” —the first one was called “*dai ikkai roudokai*” (第一回朗読会) and afterward designated by the era name and year, for example “*Showa 57 nendo roudokai*” (昭和 57 年度朗読会). It was not until over 15 years after the event started that it was unofficially called the OIF, following the pattern of the OIC which started in 1995. In 2001, it was officially re-named the “Oral Interpretation Festival” in department documents (Nanzan Junior College Annual Report, 2000, 2001), but the older Japanese-style title was also used in documents (Nanzan Junior College Video Archives, n.d.).

OIFs were mainly made up of performances by students of Omi and Tanaka, with a few other classes and groups taking part. Table 1 lists the program for the very first OIF in December of 1981:

Table 1. *Program of the First OIF in 1981*

1 . Patty Perfect
2 . Colors by Christina Rossetti
3 . Composed Upon Westminster Bridge by William Wordsworth
4 . Lord Rendal
5 . The Merchant of Venice by William Shakespeare
6 . Everybody Says Don't
7 . The Erl-King by Johann Goethe
8 . The Two Sisters O'Binnorie
9 . Tall Trees [Carolyn Graham]
10. Trio for Two Cats and a Trombone by Edith Sitwell
11. The Black Cat by Edgar Alan Poe
12. Medea by Robinson Jeffers
13. Poem of Readers Theatre
14. The House that Jack Built
15. Dear Virginia
16. Dreams by Langston Hughes
17. Ecclesiastes III

Looking at Table 1, it is easy to see the strong influence of literature OI. Out of 17 performances, eight were from famous literary authors: Christina Rossetti, William Wordsworth, William Shakespeare, Johann Goethe, Edith Sitwell, Edgar Allan Poe, Robinson Jeffers, and Langston Hughes, and one was from the Bible. Two were folk ballads: “Lord Rendal” and “The Two Sisters O’Binnorie.” One was a famous Christmas piece from a periodical (“Dear Virginia”), and one was apparently from a religious self-help column for women (“Patty Perfect”). The remaining four were interestingly unusual: an unidentified poem about Readers Theatre (a form of OI), one children’s piece (The House that Jack Built), one song lyrics (“Everybody Says Don’t” by Barbra Streisand), and one piece, a Jazz Chant, by Carolyn Graham. These four are interesting because these particular types, children’s literature, popular song lyrics, Carolyn Graham’s Jazz Chants, and, most interestingly for the OIF, pieces teaching about OI, would increase in future OIFs.

By the second OIF, the percentage of literary pieces in the program was greatly reduced but the number stayed approximately the same; although there were still pieces by Shakespeare, Donne, Kipling, Poe, Dickens, Milne, Belloc, and Millay, they did not compose half of the program’s 23 pieces as they did in the first OIF (9 of 17). This gradual decrease in percentage of literary masterpieces in the program continued but did not completely drop to zero until 30 years later, in 2012, when the new format of OIF was introduced. However, there was again a Jazz Chant by Carolyn Graham, and several Christmas-themed pieces. One interesting addition was a piece entitled “Skit,” the first original piece performed in the OIF.

Many later OIFs followed the pattern of the second OIF in 1982, with a more varied selection of pieces: a good number of literary pieces, some children’s literature pieces (many by Shel Silverstein), an increasing number of popular music lyrics, one or more of Carolyn Graham’s Jazz Chants, several Christmas pieces in the winter OIF, and sometimes one or two pieces about OI, either from a book on OI or original ones by Omi.

One of the purposes of the OIF was to showcase the OI work of students from several professors’ classes, but another purpose was to promote the idea that OI was a great way to teach and learn English, an idea that Omi promoted in books, presentations, workshops, and in his classes. This can be seen by the 19 performances/lectures in Table 2 that were OIF titles (Nanzan Junior College English Department, n.d.):

Table 2. *OIF Performances about OI*

A Letter to Nanzan Hanako in Reply to “How Can I Improve My Oral Expressiveness?”	28-Jun-95
English Phonetics through Choral Verse Speaking	26-Jun-96
Lecture—Part 2: Paragraph of Comparison and Contrast	9-Dec-00
The Question Is What Paragraphs to Combine to Accomplish Your Specific Purpose of Communication	8-Dec-01
Readers Theater: The Rhetorical Analysis of Bill Clinton’s Map Room Speech—The Structure of Apologia—	7-Dec-02

The Question Is What Paragraphs to Combine to Accomplish your Specific Purpose of Communication	3-Jul-02
The Question Is What Paragraphs to Combine to Accomplish Your Specific Purpose of Communication	2-Jul-03
Readers Theatre “Resolved that Smoking in Public Should Be Banned” What Is the Law of Inherency?	13-Dec-03
All the World's a Stage from Shakespeare's “As You Like It”—as a Sample Paragraph of Chronological Order—	13-Dec-04
You Gotta Do Something about Your Reading to Improve Your Speaking	13-Dec-04
You Gotta Do Something about Your Reading to Improve Your Speaking	29-Jun-05
Good Language Input through Oral Interpretation	16-Dec-06
A Debate Scene: Resolved that English Should Be Taught at Elementary School Level	16-Dec-06
Mode Transformation of a Santa Claus Song	16-Dec-06
Mock Debate	28-Jun-07
Good Language Input through Oral Interpretation	15-Dec-07
Mock Debate: Resolved that Subsidies for College Athletes Should Be Abolished	15-Dec-07
Readers Theatre: Mock Class—Good Language Input through Oral Interpretation	13-Dec-08
Mock Class: —Good Language Input through Oral Interpretation	12-Dec-09

According to Omi (Nanzan Junior College Video Archives, n.d.), OI is a good way to improve oral communication (phonetics, expressiveness, speaking, debate), a way to improve writing, and a good way to teach English as language input. Mode transformation (“e.g., Mode Transformation of a Santa Claus Song”), using OI to improve listening, reading, and writing skills, is a key element of Omi’s theory of language teaching (Omi, 1984, 2009).

In 1986, the number of OIFs per year increased to two (Nanzan Junior College English Department, n.d.), one in the spring semester and one in the fall semester. The spring semester OIF (June or July) usually had fewer performances, averaging 19.7 per OIF, whereas the fall semester OIF (December) averaged 24.9 performances (English Department, n.d.).

Table 3 lists the numbers of performances in each OIF, listed chronologically. The “s” after the year indicates spring semester OIF and “f” indicates fall semester OIF (Nanzan Junior College English Department, n.d.):

Table 3. *Number of Performances in OIFs (Arranged in Chronological Order)*

Year	OIF#	Performances	English
1981	1	17	17
1982	2	23	23

1983	3	31	31
1984	4	23	22
1985	5	20	18
1986	6	14	12
1987s	7	9	8
1987f	8	17	17
1988s	9	8	8
1988f	10	14	14
1989s	11	16	16
1989f	12	16	16
1990s	13	16	23
1990f	14	22	22
1991s	15	25	25
1991f	16	32	28
1992s	17	24	23
1992f	18	32	29
1993s	19	23	23
1993f	20	18	15
1994s	21	21	20
1994f	22	34	29
1995s	23	15	13
1995f	24	20	17
1996s	25	21	20
1996f	26	27	23
1997s	27	27	23
1997f	28	21	21
1998s	29	22	21
1998f	30	30	29
1999s	31	25	24
1999f	32	26	25
2000s	33	16	15
2000f	34	29	28
2001s	35	29	23
2001f	36	33	29
2002s	37	19	17
2002f	38	31	27
2003s	39	23	22
2003f	40	31	28
2004s	41	22	20
2004f	42	31	29
2005s	43	18	18
2005f	44	29	26
2006s	45	22	20
2006f	46	27	25
2007s	47	22	20
2007f	48	28	27
2008s	49	16	14
2008f	50	20	19
2009s	51	19	18

2009f	52	24	22
2010s	53	16	14
2010f	54	26	23
Total	54	1220	1139

Table 4 contains the same data, but arranged from the OIF with the largest number of performances to the OIF with the lowest number:

Table 4. *Number of Performances in OIFs (Arranged in Descending Order by Number of Performances)*

Rank	Year	OIF#	Performances	English
1	1994f	22	34	29
2	2001f	36	33	29
3	1991f	16	32	28
3	1992f	18	32	29
5	1983	3	31	31
5	2002f	38	31	27
5	2003f	40	31	28
5	2004f	42	31	29
9	1998f	30	30	29
10	2000f	34	29	28
11	2001s	35	29	23
11	2005f	44	29	26
13	2007f	48	28	27
14	1996f	26	27	23
14	1997s	27	27	23
14	2006f	46	27	25
17	1999f	32	26	25
17	2010f	54	26	23
19	1991s	15	25	25
19	1999s	31	25	24
21	1992s	17	24	23
21	2009f	52	24	22
23	1982	2	23	23
23	1984	4	23	22
23	1993s	19	23	23
23	2003s	39	23	22
27	1990f	14	22	22
27	1998s	29	22	21
27	2004s	41	22	20
27	2006s	45	22	20
27	2007s	47	22	20
32	1994s	21	21	20
32	1996s	25	21	20
32	1997f	28	21	21
35	1985	5	20	18
35	1995f	24	20	17

35	2008f	50	20	19
38	2002s	37	19	17
38	2009s	51	19	18
40	1993f	20	18	15
40	2005s	43	18	18
42	1981	1	17	17
42	1987f	8	17	17
44	1989s	11	16	16
44	1989f	12	16	16
44	1990s	13	16	23
44	2000s	33	16	15
44	2008s	49	16	14
44	2010s	53	16	14
50	1995s	23	15	13
51	1986	6	14	12
51	1988f	10	14	14
53	1987s	7	9	8
54	1988s	9	8	8

If you look at trends in Table 4, the 1990s and 2000s saw the OIFs with the largest number of performances. Of the top ten ranking OIFs according to number of performances, outside of the 1990s and 2000s, only 1983, with 31 performances, ranks in the top ten, ranking fifth. In the top ten ranking OIFs, four were from the 1990s and five were from the 2000s. This indicates that the number of performances tended to increase over the years. One other trend that becomes noticeable is that all of the top ten were from fall semester OIFs. One interesting note is that in the table the number of performances for a particular OIF does not match the number of presentations in English. This is because through the years, presentations were performed in languages other than English: Spanish (44), Japanese (19), French (11), German (6), Portuguese (2), Italian (2), Latin (1), Irish (1), and even Tamil (1).

One interesting element of the OIFs was the tendency to repeat favorite pieces, sometimes in the same OIF event, as in December of 2010 when “Ecclesiastes” appeared on the program twice. The top favorite pieces ranked according to number of repeat performances are listed in Table 5:

Table 5. *Ranking of Pieces in OIFs by Number of Times Performed*

Title	# of Performances	Rank
Dear Virginia	30	1
On Readers Theatre, Oral Interpretation	29	2
Ecclesiastes	24	3
This is the House that Jack Built from Mother Goose	20	4
Jazz Chant	15	5

A Giraffe and a Half by Shel Silverstein	14	6
Anything You Can Do from <i>Annie Get Your Gun</i>	14	6
The Rum Tum Tugger	14	6

Two points that Kumai (personal communication, 2017) made was that “Dear Virginia” and “Ecclesiastes” were regular features of the fall semester OIF and that although the title of an oft-repeated piece is the same, the performances were varied, sometimes a straight performance and sometimes a parody, or changed in some important aspect of interpretation.

The favorite authors of OIF performance pieces are listed in Table 6:

Table 6. *Favorite Authors in OIFs by Number of Performances*

Author	# of Performances	Rank
Shel Silverstein	34	1
Shakespeare	31	2
T. S. Eliot	23	3
Mother Goose	20	4
Carolyn Graham	15	5

Shel Silverstein is ranked number 1 because of the many performances of “A Twistable, Turnable Man,” “A Giraffe and a Half,” and *The Giving Tree*. Scenes from many plays by Shakespeare were performed, *Romeo and Juliet* being the most popular, and also including *Hamlet*, *Macbeth*, *As You Like It*, *The Merchant of Venice*, and *A Midsummer Night’s Dream*. T. S. Eliot makes the list because of performances from his *Old Possum’s Book of Practical Cats*. Mother Goose’s popularity was due to the many performances of “The House that Jack Built.”

Finally, one Junior College teacher (Kumai, private communication, September 2017) claims that sometimes the OIF featured presentations from the winners of the High School Students English Oral Interpretation Contest (OIC—to be described later), but the records seem to indicate this only happened in the last OIF in the fall semester of 2010 with the top three groups and the top individual performance being featured, as can be seen in Table 7:

Table 7. *OIC Performances in OIFs*

Not Mines, But Flowers (高校性コンテスト 団体特別賞)	11-Dec-10
The Very Hungry Caterpillar (高校性コンテスト 団体2位)	11-Dec-10
Silence (高校性コンテスト 個人の部3位)	11-Dec-10
Aphrodite and Adonis (高校性コンテスト 個人の部1位)	11-Dec-10

Kumai's claim is verified by the memory of several other Junior College professors who were teaching at the time (Yamada, Niwa, private communication), and the fact that he stated that the OIF in fall semester was moved to a Saturday to accommodate the high school schedule, and indeed, the fall semester OIF was moved to Saturday in December of 1995 (Nanzan Junior College Video Archives, n.d.). It is unfortunate that the presence of all of these high school award-winning performances was not recorded in the NJC archives.

In 2011, NJC moved from Irinaka to the Yamazato-cho, Nagoya campus of Nanzan University. By the time of the move, both OIF founding professors (Yoshiko Tanaka and Makoto Omi) had retired and were replaced by younger professors. In addition, there was a new English curriculum.

Courses Using Oral Interpretation in the New Curriculum

As mentioned before, OI was taught at the Irinaka campus (Asano, Kluge, & Kumai, 2011). When NJC became a faculty within Nanzan University and moved to the Yamazato-cho campus, a new English curriculum, the Core Training Program, was started (see Figure 1, Nanzan University Bulletin, 2011):

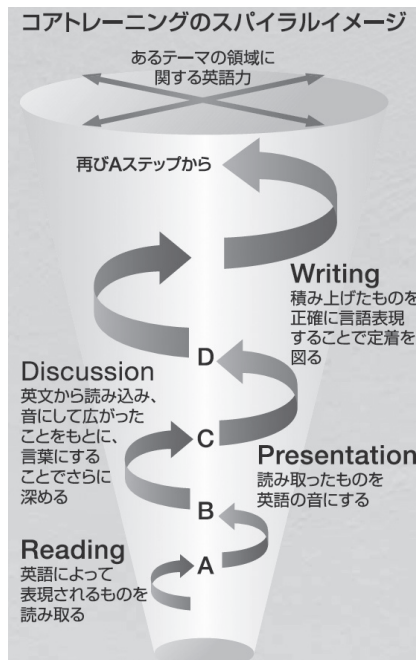


Figure 1. Core Training Program image from Nanzan Bulletin, 2011.

The basic Core was composed of four required courses, Reading in English, Writing in English, Discussion in English, and Presentation in English for first year students, and more advanced

versions of the courses for second year students. (Interaction in English classes were also required courses for first and second year students, and although considered Core courses, were not tied to the other four Core courses.) In 2010, before the move to the Nanzan Campus, it was decided that OI was to be the center of the Core Training program; that is, reading, writing, and discussion were supposed to culminate in an oral interpretation performance. This was the goal, but it was not implemented until 2012 because of the presence at the time of the move of second year students who had started out under the old curriculum. The extra year also gave the department a chance to come up with a plan to implement a way to accomplish the goal. The way that was decided was to include OI instruction in the Presentation in English courses for all first and second year students, for the first time in Nanzan Junior College's history. The following in Figure 2 is an example of the course description and syllabus for Presentation in English (Nanzan University Syllabus Website, 2017):

<p>Presentation in English</p> <p>【副題】 Sub-title Presentations, Speeches, and Performances</p> <p>【授業概要】 Description This course will be delivered using the lecture and seminar styles. This course will encourage students to build their presentation skills in English through various electronic and non-electronic media. Students will then use their presentation skills before an audience at the English Performance Festival.</p> <p>【到達目標】 Goals In this course, students will learn how to:</p> <ul style="list-style-type: none"> - build and organize an oral presentation - take advantage of non-verbal skills to present - create an effective visual presence when presenting <p>【授業計画】 Syllabus This course will meet fifteen times:</p> <ol style="list-style-type: none"> 1) Review of course outline and responsibilities, Presentation 1 Practice, Choosing EPF Piece 2) Presentation 1 Performance 3) Performance 1 Practice 4) Performance 1 Practice 5) Performance 1 Performance 6) Speech 1 Introduction and Practice 7) Speech 1 Performance 8) EPF preparation 9) EPF preparation 10) EPF preparation 11) EPF preparation 12) English Performance Festival 13) Semester 2 presentation project (Lesson A) 14) Semester 2 presentation project (Lesson B) 15) Final presentation 16) Exam presentation <p>【授業時間外の学習（準備学習等）】 Amount of Outside Preparation Students will be asked to complete homework and research outside of class. Preparation before class is essential to class activities. Students will be expected to set aside a minimum of 1-2 hours per week for study time for this course.</p> <p>【評価方法】 Grading Classroom activities (discussion and participation) – 20% Preparation (homework and research) – 20% Presentation projects (including English Performance Festival) – 40% Final presentation – 20%a</p> <p>【テキスト / 参考文献】 Textbook <i>Speaking of Speech</i>, Harrington and LeBeau, Macmillan, ISBN978-4-7773-6271-4 Handouts and Websites</p>

Figure 2. Presentation in English Course Description and Syllabus.

Note that one third of the course, 5 out of 15 class meetings (numbers 8–12) plus a little bit of class 1, was taken up with planning, practice, and performance of the EPF piece. In addition, Performance 1 in the syllabus (class meetings 3–5) was an OI project, in this case Shel Silverstein’s “I Cannot Go to School Today.” OI was also implemented in the Speech Communication NJC course which was outside of the Core Training program.

This change in teaching staff, and the broadening of the pool of possible participants due to the change in curriculum described above meant that the OIF had to change. One thing that changed was the name: the OIF became the English Performance Festival (EPF) in 2012. However, it is convenient to call post-move OIFs (2011–2017) “EPFs” for ease of understanding.

The English Performance Festival (EPF)

The first EPF in 2011 was modeled after the previous OIFs, and participation was voluntary. Because of the existence of almost half of the student body having no experience of the OIF (all of the first-year students) mostly second-year students participated in the 2011 EPFs, which meant that the number of presentations was greatly reduced: eight performances for the spring EPF, the same as for the 1988 spring semester OIF, which was ranked 54th out of 54, and 15 for the fall semester EPF, the same as the 1995 spring OIF, which was ranked 50th out of 54 OIFs. One notable part of the first EPF was a performance by first-year students titled “I Am . . .,” which was a compilation of poems written by students in a Writing in English class, practiced in a Presentation in English class, and then performed at the first EPF. It is notable in that it was an example of CBOI, and was closest to the original intention of the creators of the new curriculum as the poem by “I Am . . .” (Anonymous, n.d.) was first read in Reading in English class, then students wrote their own version based on this poem in Writing in English class, and then practiced the OI version for the first EPF. Kumai (personal communication) notes, however, that the curriculum creators had “intended reading would be first (input from native speakers) as opposed to non-native input. This was an oft-repeated policy.” That is, the original creators did not intend students to perform pieces they created themselves, even though this happened occasionally in the Irinaka NJC OIFs.

From 2012 until 2016, the EPF was basically reserved for performances from the Presentation in English courses, seven first-year sections, and seven second-year sections (six in 2016), each section given a maximum of five minutes to perform. For the first-year sections, performance in the spring EPF was optional (numbering from one to four performances per EPF), but participation in the fall EPF was mandatory. As the EPF took the place of one class meeting per semester, all students were required to attend both EPFs in the year. The fact that performance in the spring EPF was optional meant that the trend from the OIFs of the fall event being bigger than the spring event continued, with spring EPFs having an average of 10.6 performances and fall EPFs having an average of 14.1 performances. The 2017 numbers are smaller than others because that was the last year of the Junior College, which meant that there were no first-year students.

In addition to Presentation in English classes a few NJL groups and individuals did perform

in the EPF, in 2011 (especially, before the EPF was tied to Presentation in English courses). Spanish class and Let's Speak English club (formerly ESS) performed, as did Speech Communication class. Some notable solo performances were from Nanzan Junior College teacher Aya Kawakami, a professional singer, who sang a few songs to rousing applause, and Masanori Kitamura, the teacher of Japanese Expression, who surprised students by giving a speech in English, imitating Steve Jobs. One performance, "NanTan Style," a parody of the YouTube hit "Gangnam Style," included the dance talents of teachers Aya Kawakami and Satoshi Moriizumi, with Keizo Asano joining them and a large group of students on stage. Another group of teachers (Keizo Asano, Makiyo Niwa) accompanied by teachers William Kumai, Ashley Ford, and David Kluge on ukuleles, sang a Hawaiian song, "Pearly Shells." Some students who participated in the Hilo, Hawaii fieldwork project danced the hula, with Rumi Ito, and Masanori Kitamura, both teachers, joining in the performance. One other unusual performance was a Readers Theatre performance about Mother Teresa performed by teachers (Akiko Nakata, Makiyo Niwa, Ashley Ford, Rumi Ito, William Kumai, and David Kluge), and featured the university president, Fr. Michael Calmano; it included audience participation and was popular.

Although many of the performance pieces were lyrics from songs, there still were serious pieces about world harmony ("I'd Like to Teach the World to Sing"), about philanthropy ("The Man in the Mirror"), philanthropy for disaster relief ("We Are the World," "We Are the World Japanese Version," "Do They Know It's Christmas Time at All?"), and women's place in society ("Roar"). In addition, three original Readers Theatre pieces were performed about the East Japan Earthquake and Tsunami ("The Day Everything Changed"), the Mt. Ontake volcanic eruption ("One Beautiful Saturday"), and the canonization of St. Teresa of Calcutta ("Love Until It Hurts").

Table 8 lists the number of performances for each EPF:

Table 8. *Number of Performances in EPFs*

<i>Year</i>	<i>OIF / EPF</i>	Performances	In English
2011s	55	8	7
2011f	56	15	13
2012s	57	15	14
2012f	58	15	15
2013s	59	11	11
2013f	60	15	15
2014s	61	13	13
2014f	62	14	14
2015s	63	10	10

2015f	64	14	14
2016s	65	9	9
2016f	66	14	14
2017s	67	8	8
2017f	68	12	10
Total		173	167

The range of the performances is 8 to 15 for the seven spring EPFs and 9 to 15 for the fall EPFs. The fourth column, “In English,” indicates that although most EPF performances were in English, there were a few non-English performances, two in Spanish by the NJC spanish club, and a national Spanish speech contest winner, one in Japanese by a Presentation in English class, several in Japanese by foreign students in the Nanzan University Center for Japanese Studies, and one that was a dance without words.

The character of the EPF had changed the event. It must be stated with the new system of tying performance in the EPF to the required course of Presentation in English, one apparent disadvantage was the smaller number of performances, but the advantages far outweighed the apparent disadvantage:

1. Because of the smaller number of performances, and because of the limit of five minutes per performance, the event was much shorter, finishing within the 90-minute class-time. In contrast, OIFs could last for hours and once spread over two days.
2. Performance was in Flatten Hall of Nanzan University with a nice stage, curtains, and lighting rather than in a modified lecture hall as the OIFs were held (but lighting effects using spotlights were not used as previously utilized in the OIFs).
3. All students could, and were required to, attend. This was made possible by Flatten Hall being able to hold the entire school body. The lecture hall used for OIFs was too small to hold the student body, so attendance at the OIFs was voluntary for those who did not perform. (However, the large lecture hall for the OIFs was usually completely filled, SRO.) Indeed, the 2011 spring EPF was the first time for the whole Junior College to gather together to watch the event.
4. All students performed. If, as the founders believed, OI was an important way to improve language, then having all students participate is a great advantage over the previous system for OIFs.
5. Time was given in class for students to plan and practice their performance. Since the Core Training curriculum was connected in terms of each class section, teachers in Reading class or Interaction in English class would often allow for time for the students to practice their performance.
6. The five-minute limit allowed students to concentrate on the shorter performances. OIF performances had no time limit and often ran over ten minutes in length.
7. Since all classes in the entire Junior College participated, there was an increase in class cohesion as well as school spirit and pride.

Several disadvantages of the new system are:

1. Fewer performances (mentioned above).
2. Since there were more teachers involved in the training, there was less unity in understanding of what OI actually is, accounting for more variety in performance styles. (However, this variety also existed for many of the OIFs, especially in the later years.)
3. The five-minute limit allowed for a quicker pace to performances, thereby causing classes to select fast-paced pieces to perform, and rejected slower, perhaps more thought-provoking pieces, although several of this kind of piece were still performed in the EPF.
4. The change in name from Oral Interpretation Festival to English Performance Festival allowed students and teachers to ignore oral interpretation (not the intention of the organizers) and focus not so much on English learning, but on performance, a focus on theatre OIF over literary OIF. English song lyrics, typically being under five minutes, were often selected, which allowed for a greater amount of singing (which had also been a part of OIF) and dancing (which was rare in OIFs). The organizers sent a request to Presentation in English teachers to be careful to avoid performing pieces that were only singing and dancing.

With the move to the university campus, the EPFs have become a substitute for the NJC school festival as a chance for students to shine, enjoy doing a project together as a class, and as highly memorable events in their college life. (See Figures 3–5 for photos of the EPF. All photos of students in this paper are from the Nanzan Junior College Official Facebook page.)



Figure 3. “Cinderella Bigfoot,” performed by first-year students on the Flatten Hall stage in December 2015 EPF.



Figure 4. “Roar,” performed by first-year students on the Flatten Hall stage in June 2015 EPF.



Figure 5. “Nicest Kids in Town,” performed by second-year students on the Flatten Hall stage in June 2014 EPF.

Oral Interpretation Contest

In 1995, Nanzan Junior College, through its Foreign Language Research Center (外国語研究センター), instituted the High School Student English Oral Interpretation Contest (officially,

高校生英語オーラルインタプリテーションコンテスト)。High school students from schools in the Tokai area (Aichi, Gifu, Mie, and Shizuoka prefectures) and sometimes from even farther away competed for prizes in individual and group categories. After the competition, there was a demonstration by NJC students or a lecture from Omi. The contest has been held annually from 1995 until 2017. In 2012, a junior high school group division was added; in 2013, the junior high school solo exhibition category and the high school solo exhibition category were added, but the high school solo category was eliminated; in 2014, an open exhibition category which included solo junior high school, solo high school, and solo university performances was added; and in 2016, junior high school and high school groups competed together.

Table 9 is a list of the number of competitors who were involved in each contest (Nanzan Junior College English Department, n. d.):

Table 9. *Number of Performances in OICs*

1	<i>Dai ikkai koukosei eigo</i> oral interpretation contest	11–Nov–95
	Solo Category	10
	Group Category	3
2	<i>Dai nikai koukosei eigo</i> oral interpretation contest	9–Nov–96
	Solo Category	8
	Group Category	11
3	<i>Dai sankai koukosei eigo</i> oral interpretation contest	8–Nov–97
	Solo Category	7
	Group Category	9
4	<i>Dai yonkai koukosei eigo</i> oral interpretation contest	14–Nov–98
	Solo Category	5
	Group Category	8
5	<i>Dai gokai koukosei eigo</i> oral interpretation contest	13–Nov–99
	Solo Category	17
	Group Category	10
6	<i>Dai rokkkai koukosei eigo</i> oral interpretation contest	11–Nov–00
	Solo Category	22
	Group Category	15
7	<i>Dai nanakai koukosei eigo</i> oral interpretation contest	10–Nov–01
	Solo Category	19
	Group Category	15
8	<i>Dai hachikai koukosei eigo</i> oral interpretation contest	16–Nov–02
	Solo Category	24
	Group Category	23
9	<i>Dai kyukai koukosei eigo</i> oral interpretation contest	15–Nov–03
	Solo Category	26
	Group Category	20
10	<i>Dai jukkai koukosei eigo</i> oral interpretation contest	13–Nov–04
	Solo Category	20
	Group Category	19
11	<i>Dai juikkai koukosei eigo</i> oral interpretation contest	12–Nov–05
	Solo Category No. 1 <i>kyoshitsu</i> Semi-final	14
	Solo Category No. 2 <i>kyoshitsu</i> Semi-final	15
	Solo Category No. 1 <i>kyoshitsu</i> Final	?

	Group Category No. 1 <i>kyoshitsu</i> Semi-final	18
	Group Category No. 2 <i>kyoshitsu</i> Semi-final	18
	Group Category No. 1 <i>kyoshitsu</i> Final	?
12	<i>Dai junikai koukosei eigo</i> oral interpretation contest	18–Nov–06
	Solo Category	22
	Group Category	23
13	<i>Dai jusankai koukosei eigo</i> oral interpretation contest	10–Nov–07
	Solo Category	29
	Group Category	25
14	<i>Dai juyonkai koukosei eigo</i> oral interpretation contest	15–Nov–08
	Solo Category	34
	Group Category	30
15	<i>Dai jugokai koukosei eigo</i> oral interpretation contest	14–Nov–09
	Solo Category	28
	Group Category	28
16	<i>Dai jurokkai koukosei eigo</i> oral interpretation contest	13–Nov–10
	Solo Category	24
	Group Category	20
17	<i>Dai junankai koukosei eigo</i> oral interpretation contest	12–Nov–11
	Solo Category	15
	Group Category	13
18 *	<i>Dai juhakkai koukosei eigo</i> oral interpretation contest	10–Nov–12
	* Group Category	18
	* Solo Category	11
	* Junior High School Group	5
19	<i>Dai jukyukai koukosei eigo</i> oral interpretation contest	11– ? –13
	Junior High School Group	6
	Junior High School Solo exhibition	1
	Group Category	23
	Solo Exhibition Category	4
20	<i>Dai nijukai koukosei eigo</i> oral interpretation contest	11– ? –14
	Junior High School Group	4
	Exhibition (open)	3
	Group Category	14
	* Lecture on How to Make a Good Oral Interpretation Performance (David Kluge)	
21	<i>Dai nijukkai koukosei eigo</i> oral interpretation contest	11– ? –15
	Junior High School Group	4
	Exhibition (open)	5
	Group Category	18
	* Lecture on How to Make a Good Oral Interpretation Performance (David Kluge)	
22	<i>Dai nijuni koukosei eigo</i> oral interpretation contest	11– ? –16
	Contest (jhs & hs)	25
	Exhibition	5
23	<i>Dai nijusan koukosei eigo</i> oral interpretation contest	16–Nov–17
	Junior High School Group	1
	Group Category (High School)	22
	Exhibition	2

The first four contests were fairly small, with numbers of competitors in each category pretty

much in single digits. From the fifth contest in 1999 the number of contestants increased steadily with the 12th to the 16th contests extremely well-attended. The pinnacle was the 14th contest in 2008, which had 34 solo and 30 group contestants, the greatest number on record. Because of the move to the Nanzan University campus, there was some uncertainty among high school teachers about the status of the OIC, and numbers went down, but by 2016, the number of performances stabilized at about 30.

The titles of OIC pieces were very similar to the OIF and EPF pieces, which is not surprising since Junior College teachers went to schools that requested them, giving lectures and workshops on OI. In recent years, after the contest, the English Department of the Junior College provided a buffet reception where junior high school and high school teachers and students could talk with the judges. (See Figures 6–7 for photos of the OIC, from NJC Official Facebook Page.)



Figure 6. High school OIC performance.



Figure 7. High school OIC performance.

Results of Three-Pronged OI Program

The results of the three-pronged OI program (OIF/EPF, OI taught in courses, and OIC) in the 36 years since NJC started OI in 1981, the 54 OIF events and 14 EPF events, the OI teaching in the required four Presentation in English courses over the two years of a student's stay, and the 22 years of OICs, has been the spread of OI, and the spread of the reputation of NJC as the oral interpretation college. The spread of OI and the reputation of NJC as the OI college was aided by other factors described below.

NJC and OI Contests Sponsored by English Speaking Societies

In addition to courses and activities held by NJC, OI at NJC influenced and was influenced by three other events: the Tokai ESS Oral Interpretation Contest (later renamed the Omi Cup), the Seiren Cup (Siren Cup), and the MUSE Cup. Each of these events had a close connection with NJC teachers and students, and helped spread the knowledge of the relationship between

OI and NJC to other colleges and universities.

The Tokai ESS (English Speaking Society), an organization of English-speaking groups from university and junior colleges in the Tokai area (Aichi, Gifu, and Mie prefectures), sponsored an OI contest for member schools. Much of the work of organizing the contest fell to the NJC ESS members because they were most familiar with OI, and many of the winners were also from NJC ESS. This helped to spread the OI reputation of NJC to the extent that Tokai ESS changed the name of the contest to the Omi Cup in honor of Makoto Omi, one of the two NJC professors who started OI at NJC (Tokai ESS, n.d.).

In addition, another contest for university and junior colleges, the Seiren Cup (Siren Cup) was started and run for several years by NJC ESS members (Siren Cup, n.d.). This contest was held at NJC and was supported by NJC teachers.

From 2010 to 2014, Kinjo Gakuin University ESS sponsored an OI contest dedicated to song lyrics, the MUSE Cup, for universities and junior colleges (Kinjo Gakuin University ESS, 2010). In the last two years, NJC LSE club helped run the contest. The contest had two categories, a solo category for individuals and an ensemble category for groups. For each of the five years of the contest, NJC students took first place in the ensemble category. This also helped to strengthen and widen NJC's reputation as a school strong in the practice of OI. (See Figures 8–10 for Muse Cup photos.)



Figure 8. MUSE Cup ensemble trophy displayed in the Junior College Dean's Office.



Figure 9. MUSE Cup ensemble trophy displayed in the Junior College Dean's Office.



Figure 10. 2014 winners of the MUSE Cup Ensemble Division. (NJC Official Facebook page, n.d.)

Finally, teachers from NJC promoted OI and NJC's OI program at national language education and communication conferences, as well as solo presentations and workshops.

Future of Oral Interpretation at Nanzan University

The future of OI at Nanzan University is not clear at the present. There is no plan to

implement it as a major part of university courses or curriculum, and there is no plan by any part of the university to hold EPFs at this time. Regarding the OIC, what is needed to continue it are the following:

Budget: Money can be used for programs, awards, and lunch for student volunteers.

Support Staff: Office staff are necessary for the preparation and running of the English Performance Festival and Oral Interpretation Contest.

Connections: NJC has developed a special relationship with teachers from junior high schools and high schools in the Tokai area of Aichi, Mie, Gifu, and Shizuoka, and occasionally from farther afield. However, when the present NJC teachers retire, these relationships will disappear. The cost of this loss needs to be considered by Nanzan University.

Willing Teachers: A group of teachers needs to be willing to be the core staff of an OI program. At the Junior College at present, four teachers are responsible for planning and implementing OI curriculum and events.

Place in the Curriculum: OI has evolved at NJC from a course, to an extra-curricular activity, to a co-curricular activity, and finally as a curricular activity as part of the Presentation in English classes within the Core Training Curriculum. This place in the curriculum has made OI a central activity in the institution.

Without these items, OI could be done, but not easily sustained over a period of time. The concern is when the present group of Junior College teachers who have had experience with OI leave the university, there will be insufficient expertise and will to continue this valuable activity.

Conclusion

This paper has attempted to explain why and how NJC has been connected to OI for so long by looking at the history and development of the connection between OI and NJC. This long connection was made possible through the vision and talents of two professors, the work of NJC teachers, the junior high school teachers, and high school teachers who shared their vision, the cooperation and support of the Junior College administration and office staff, and the efforts of the many students from junior high schools, high schools, and NJC who performed on stage.

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SYNOPSIS

David KLUGE

Nanzan Junior College and Oral Interpretation: Description, History, and Analysis

Nanzan Junior College (NJC) is well-known for its oral interpretation (OI) program, a program that has been a part of the junior college for 36 years (Nanzan Junior College Video Archives, n.d.). This program manifests itself in three areas: oral interpretation courses, oral interpretation festivals, and oral interpretation contests. This paper first gives a description of oral interpretation, next gives a rationale for using oral interpretation in language learning classes, then describes and analyzes the festivals, courses, and contests at Nanzan Junior College, and finally looks at the future of oral interpretation at Nanzan University.