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Media Literacy in Minnesota:
A Story Educators Need to Hear

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Toward an Understanding of the Misunderstanding

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Am I Really Doing This? –
Exploring Online Dating Communicative Actions

America, America:
Two Voices, Two Choices Teacher's Workbook Section

Whose Lesson is it Anyway?
Reinventing Shakespeare's *Romeo & Juliet*

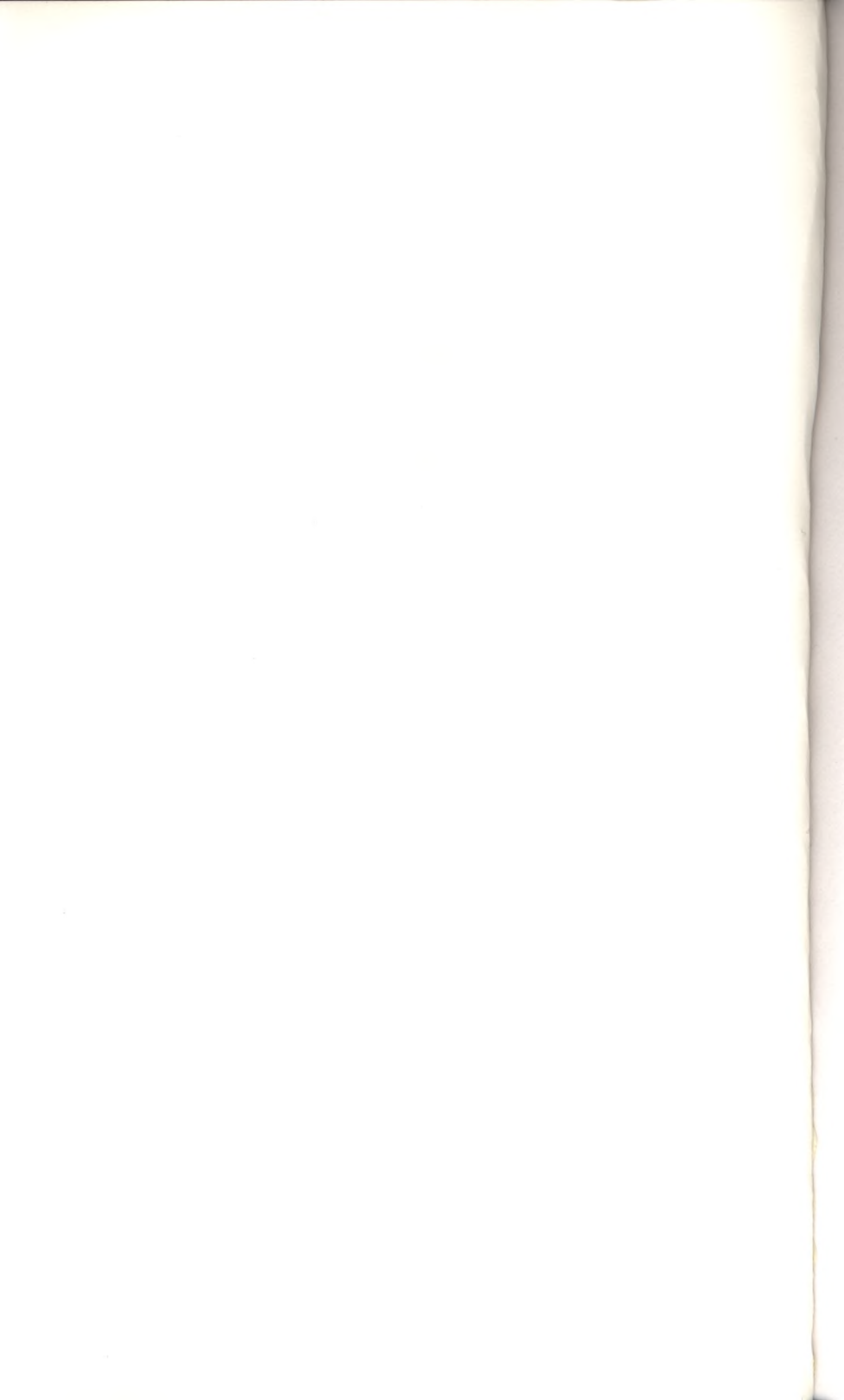
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CTAM JOURNAL MISSION STATEMENT

The *Communication and Theater Association of Minnesota Journal (CTAMJ)* is the scholarly journal of the Communication and Theater Association of Minnesota (CTAM). The journal is an outlet for articles related to issues of discipline-related importance including articles discussing innovative teaching methods. **All theoretical and methodological approaches are welcome.**

Authors should submit a **digital** copy of their work as a Word document by e-mail to the editor. A separate, digital title page should include a 100-125 word abstract of the article, author's name and professional title, job title, the school or institutional affiliation of the author/s, a mailing address, and an e-mail address. Care should be taken that author identification has been removed from the manuscript itself for review purposes. All manuscripts should be prepared according to current APA or MLA guidelines.

CTAMJ encourages contributions from scholars and practitioners, who comprise all segments of the journal's readership, including K-12 educators, graduate school, community college, and college or university groups. The journal welcomes theoretical and applied articles from both the theater and communication disciplines. Capable scholars in the appropriate field will blindly review all general articles.

No work will be accepted or rejected purely on the basis of its methodology or subject. Author sex, race, ethnic background, geographical location or work affiliation (secondary/college level, department, etc.) of the author(s) are never considered in making editorial judgments. The demands of the disciplines of speech communication and theater are key factors in the editorial judgments made. All editorial decisions to balance these demands with the needs and interests of the journal's readers.

The journal is guided by three key principles:

- *To provide an outlet for the expression of diverse ideas.*
- *To publish high quality scholarship in the disciplines of Speech Communication and Theater.*
- *To meet the journal-related needs of CTAM and its members.*

EDITORIAL POLICY

The call for Manuscripts goes out in the fall of the year and the deadline for submissions is in March of the following year. Details of how to submit are given in the Call which is sent to all members, departments, and announced in *SPECTRA*. Book review ideas should be queried with the editor in advance of the submission date. Book reviews are generally published if accepted on a space available basis. All articles are read anonymously by at least two associate editors. All author identification markings are removed from the articles and no editor reads the work of a colleague. Associate editors may submit articles to the journal, but their work must go through the process of blind review, just as any other submitter. The journal editor facilitates the process and makes final decisions based on the associate editor's recommendations and comments.

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CALL FOR MANUSCRIPTS VOLUME 33, SUMMER 2006

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The Communication and Theater Association of Minnesota Journal is seeking manuscripts for Volume 33, scheduled for publication in summer 2006. The journal welcomes theoretical and applied articles and teaching suggestions from theater, communication and forensics professionals from secondary and collegiate levels. All general articles will undergo a blind review process by a minimum of two reviewers. Manuscripts may be submitted for one of two sections: general interest research and essays, and teacher's workbook. Please indicate whether the manuscript is intended for the general interest research and essays section, or the teacher's workbook section. Contact the editor concerning book review proposals.

Authors should submit a **digital** copy of their work as a Word document by e-mail to the editor. A separate, digital title page should include a 100-125 word abstract of the article, author's name and professional title, job title, the school or institutional affiliation of the author/s, a mailing address, and an e-mail address. Care should be taken that author identification has been removed from the manuscript itself for review purposes. **All manuscripts should be prepared according to current APA or MLA guidelines.**

Authors are reminded to keep the *Journal* audience in mind: students and teachers at the high school, community college, private college, and university levels. All manuscripts must be submitted by March 31, 2006. Please e-mail manuscripts and any questions to Nanette Johnson-Curiskis, Editor, *Communication and Theater Association of Minnesota Journal*, 230 Armstrong Hall, Speech Communication Department, Minnesota State University Mankato, Mankato, MN 56001; 507-389-2213, nanette.johnson-curiskis@mnsu.edu or johnsn3@mnsu.edu.

Quick Action to Save K-12 Speaking, Listening, and Media Literacy in Minnesota: A Story Educators Need to Hear

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Abstract:

In Spring 2003, the state of Minnesota almost lost speaking, listening, and media literacy standards during a fast-track reform of educational standards replacing the controversial Profile of Learning. This article carefully documents the thorough and concerted efforts by members of the Communication and Theater Association of Minnesota to save those standards. In addition, it also suggests that knowledge of communication standards, availability of National Communication Association resources, and knowledge of political advocacy efforts need to be communicated to pre-service teachers. This is in line with national trends to make college graduates more civically (and, in this case, educationally) engaged. The article closes with lessons we can give communication education students to become more educationally engaged and that we can share with colleagues in other states who may face similar challenges.

A teaching major in my communication education class was completing an in-class worksheet comparing the National Communication Association K-12 Standards (1998) and Curriculum Guidelines (2000) with our new Minnesota Academic Standards Language Arts K-12 (2003, May 19). Looking up, she asked a very direct and astute question: "If the national professional association has such carefully delineated communication standards, why didn't the state just use them to craft the new state standards?" The rest of the students nodded and waited for a response. This student's query became what Parker Palmer (1993) would call a "critical moment in teaching and learning" and a timely lesson in civic engagement. I carefully explained to the pre-service teachers that, in addition to focus on students, preparations, schools, and communities, it was essential to always keep professional ties to their discipline and to remain engaged in

the wider political/educational arena in the state. If some communication educators in Minnesota had not by chance heard a public radio announcement about standards reform and visited the state department of education web page, new language arts standards in the state of Minnesota might have eliminated oral communication. We learned first-hand that quick engagement literally meant survival.

Across the country, institutions of higher learning are focusing attention on civic engagement. Through the efforts of Thomas Erlich, senior scholar at the Carnegie Foundation for the Advancement of Teaching, and Elizabeth Hollander, executive director of Campus Compact, the Presidents' Declaration on the Civic Responsibility of Higher Education was drafted in 1999 with the primary purpose to articulate commitment of all sectors of higher education to civic purposes (Campus Compact, 2004). Erlich (2000) stresses that college graduates must devote time and attention, along with understanding and action to reach civic goals. While important in preparing graduates for the future, goals of civic engagement should also be directly tied to programs of study. There is no reason why this commitment should not extend into teacher preparation, being framed as "educational" engagement.

This paper highlights one specific area of educational engagement: standards reform. Standards development and criteria for standards reform are discussed, followed by an in-depth case study of educational engagement around standards reform during the 2003 Minnesota shift from the controversial Profile of Learning. Specifics of the battle to save speaking, listening, and media literacy standards are presented. This is followed by lessons we can give education students and colleagues in other states on how they can become more educationally engaged.

Educational engagement in standards reform

One crucial area for educator engagement is standards reform. Standards development has historically followed two different directions. On the one hand, *professional associations* developed ambitious and challenging expectations for student learning following the lead of such groups as the National Council of Teachers of Mathematics in 1989, after which nearly every major discipline engaged in similar processes (Consortium for Policy Research in Education, October 1993). The National Communication Association, incorporating earlier documents and standards, first published in 1994 its set of standards for speaking, listening, and media literacy. This was the same time that the support for national standards development was

embraced by state governments through the National Governors Association endorsement of national education standards and followed by President George Bush forming the National Education Goals Panel (National Academy of Sciences, 1995). In March 1994, President Clinton signed the "Goals 2000: Educate America Act" which provided a framework for *state reform activities*, the second direction of standards development. This legislation embraced rigorous academic standards; curriculum, text, and teacher education alignment; and incentives to meet high standards (School Reform, 1994). The Consortium for Policy Research in Education (CPRE), in bringing together lessons learned from several states engaged in standards reform, notes that besides crafting those, standards require revision over time (Consortium for Policy Research in Education, 1993).

There is an appropriate pathway for state standards reform. The CPRE (1993) offers numerous suggestions for achieving public and professional consensus in standard setting while allowing for developing standards that are challenging and meaningful. Some suggestions include:

- Start by exploring the nature of each subject-matter area.
- Agenda-setting, development, and review should encourage professional and public participation.
- Standards work requires reasonable time schedules.
- Decisions need to be made about the level of specificity of the standards.
- The process needs to incorporate ways to handle controversy (CPRE, 1993).

Part of any discipline-specific pedagogy class should address standards and the standards movement. Besides just a general knowledge of standards nationwide, students should be aware of how standards have developed in their own discipline. Education departments may give students a general introduction, but it is not until students are preparing to student teach that they may be receptive to this information. The National Communication Association web site gives students and educators information about speaking, listening, and media literacy standards. Learning should also include historical background on state standards. Students are amazed when told how recently our state association argued for equal recognition of speaking and listening along with reading and writing. Actually, students are often surprised to learn how recently the area of listening has been part of the educational process. Too often we assume that once standards are set they do not change. Students need to understand how the political climate can dramatically shape the educational arena, potentially impacting what they teach. And, this is where the Minnesota story begins.

The Minnesota Story

Before the current Minnesota Governor Tim Pawlenty assumed office, he promised the electorate that the controversial Profile of Learning and graduation standards adopted in 1998 would be overturned. Often described as project-based “show what you know” standards, classroom teachers complained about the burdensome paperwork associated with documentation. When the new standards were released, Pawlenty claimed that he sought standards that “are rigorous, that are high-quality, that are grade-specific, and that are viewed as nation-leading” (Khoo, 2003, April 15). Yet, the timeline was compressed for development and implementation of many of the core standards, and critics (particularly the chair of the Senate Education Committee, Steve Kelley) believed the initial approach to standards development led by Department of Children, Families, and Learning (CFL) Commissioner Cheri Pierson Yecke—was too simplistic, left out higher—order thinking, and opted for a checklist approach.

As the Minnesota story unfolds, it is important to keep in mind the CRPE (1993) guidelines for standards reform mentioned earlier. They were not adequately followed in our state. The new state education commissioner Yecke was criticized for what was called a “fast-track plan” for math and reading standards. As Tom Post, a math professor, responded in a Minnesota Public Radio interview:

The standards committees were given an impossible task. Well-meaning members, and, 21 of 36 of those were parents, with too little knowledge about learning and research and mathematical content were given neither the additional professional needed resources nor the time to produce an important and very complex document (Pugmire, 2003, April).

The following sections will detail the standards committee selection procedure and attempts to be part of that process, mobilization and education of state association members, professional engagement in standard setting and advocacy, and bringing in big guns to support quality standards reform efforts.

The Standards Committee Selection Process

On January 29, 2003 it was announced that citizens could apply to serve on the various grade-level English/Reading and Math subcommittees by posting personal information on the agency web site. Nominations would

be open for one week. The Minnesota Academic Standards Committee would consist of parents, teachers, and representatives of education organizations. The initial labeling "English/Reading" was a red flag since our former set of standards encompassed two comprehensive areas of "Write and Speak" and "Read, Listen, and View." Where was speaking, listening, and media literacy in the new reform? Previous hard-fought advocacy efforts by our state association over the past decade had gained prominence for oral communication, and that could be lost. Our new governor had also just announced plans to change the name of the Department of Children, Families and Learning (CFL) to the Department of Education. Adding the rather flip descriptor "and Happy Thoughts" to the CFL title, Pawlenty quipped, "We want to send a message that the core mission is education" (Welsh, 2003, January 31). Was there purposeful omission of oral communication in the academic standards reform and redefinition of the governor's vision of "core" education? With these concerns driving me, I submitted a self-nomination to the committee. A press release announced that over 750 people applied for the academic standards in the first day (Walsh, 2003, January 30), and by the time the final committee list of 60 individuals was announced, over 2,100 people had applied. When the finalists were announced on February 13, 2003 the list included no individuals identified as having expertise in speaking and listening.

Mobilization of State Association and Educator Awareness

I had been in contact with colleagues at teacher training institutions in the state, and one colleague at another state university, also a communication education professor, immediately contacted our state association membership through our listserv inviting them into a dialogue on our role in shaping the new standards. We contacted the membership, forwarding key links to position statements on the centrality of oral communication in education and informing them of existing national standards in speaking, listening, and media literacy (personal communication, February 18, 2003). This information had to get out fast because the Commissioner was holding the first open-to-the-public committee meeting in St. Paul on February 19th. This definitely would be a "fast-track process" with draft documents due to be presented to the House and Senate Education Policy Committees by March 10th. We had to develop a plan quickly, or we would not have an important voice in the development of the new standards. We also had to act outside of the traditional mechanism of the state association executive committee meeting, relying solely on electronic means of communication.

Education was an important part of this awareness-building effort, directed both to the membership and to key players at the state level (e.g., the Commissioner, the newly-formed language arts committee, and eventually legislators). Through the listserv, members of the Communication and Theater Association of Minnesota (CTAM) were told how to access *NCA Standards* (1998) and *Curriculum Guidelines* (2000). The web site for the CFL included a link with a dialogue box through which messages could be sent to the standards committee. This seemed to be the best method for getting information to all committee members about the existence of the NCA Standards. A later section will discuss how this educational campaign was broadened to include other key decision-makers.

It was also important to mobilize various voices in the state behind support for consideration of the national standards. The then-current president of the state association, a high school teacher of theater, had strong ties with individuals advocating for the arts, and he enlisted their help. Speech Professionals Across Minnesota (S.P.A.M.), an association comprised of educators representing Minnesota state colleges and universities (technical colleges, community colleges, and four-year state institutions) were informed of the standards revision at their annual meeting and they signed a letter of support that was sent to the Commissioner. In the letter, which cited the S.P.A.M.'s mission statement endorsing understanding students' educational needs and providing skills and knowledge for progression to employment, members urged that the Minnesota Academic Standards Committee and Commissioner "not overlook either the importance of instruction in oral communication nor the specific standards endorsed by... [the] National Communication Association for grades K-12" (personal communication, March 1, 2003).

At this point, we did not have an official statement from our state association supporting communication education, but our top three executive officers were providing various support efforts. It was important that we spoke with a unified voice, and our current president continued conversations with our state's chief advocate for arts education, a woman with much experience in advocacy efforts. Actually, it was useful to have representatives involved in this process from state universities, private colleges, teacher training institutions, and K-12 education and also to have multiple voices in support of our campaign for strong communication standards. To get even more voices heard, we put out a call on the listserv for members to attend a second open meeting, but did not receive word that any particular educator planned to attend. As a side issue, we discovered that of the

fifteen sites chosen for public hearings, none would be in St. Cloud, home to a state university with a strong teacher preparation program and two private universities with support for quality teacher education. Thus, we continued our electronic persuasive campaign. The listing of hearing sites was disseminated to the listserv, and our Board of Governors, representing the various geographic areas of the state, were asked to try to attend regional hearings.

Direct Engagement in Standard Setting and Advocacy

While the ideal situation would have been to have representatives from the discipline on the standards committee, we did the next best thing: we prepared drafts of standards for them. Since I was most familiar with the national standards, requiring them in my teaching of the communication education course, I copied the committee standards drafted up to this point in time and posted on the Children, Families, and Learning web site and meshed them with NCA *Standards* (1998). By this time, we were getting within days of the time when the draft of the language arts standards would go to the state legislature. I was in almost constant e-mail communication with my counterpart teacher educator at another state university; I sent him copies of the “meshed” NCA and Minnesota draft speaking/listening/media literacy standards and asked how he felt we should proceed. A message was posted on the listserv asking for CTAM member feedback before input went to the language arts committee. Events moved very quickly during the next twenty-four hours.

On March 28th, three days before the standards were due to be submitted to the Legislature, our state association web master notified us with word that he had linked the amended standards document to our CTAM web page so that all could peruse the suggestions and offer input. We immediately crafted another message to the listserv enjoining them to become involved in advocacy efforts. State association colleagues knew of the importance of advocacy through articles published in the mid-1990s in the *Communication and Theater Association of Minnesota Journal* (Litterst, 1993 & 1994) and *Speech Teacher* (Litterst, 1997). We had member involvement in states advisory committees at the regional and national level, and members had attended various sessions on advocacy presented at our state conference. No sooner had these standards been posted, I received word from my colleague at another state university that he planned to testify at the very last public hearing in Mankato, MN. He said he would take a copy of this draft with him; we did not have time to gather addition-

al input. My colleague presented his testimony to the Commissioner and the standards committee along with a copy of the *NCA Standards* (1998), and reported that the three-hour meeting reflected a 4:1 ratio of negative to positive audience comments on the committee standards. The Commissioner asked for two more weeks' time for revisions before the standards would proceed to the Legislature—useful time for our advocacy efforts.

Bringing in the “Big Guns”

With two extra weeks for advocacy, we employed more strategies. This was the time to enlist the help of NCA, key legislators, and a central Minnesota political organization. Initially, we contacted Sherry Morreale, Interim Director for External Affairs of the National Communication Association, for advice. We also enlisted the help of our state association president-elect in organizing an informational and persuasive campaign directed at legislators. One upsetting observation was that committee draft revisions kept being posted on the CFL site with the statement that draft standards had been updated with the latest comments from the public, experts and department staff, which was not accurate. Our voices were not being heard, although other expert voices from the areas of reading and literacy were privileged and identified. Within a couple of days, we received an extremely helpful and supportive response from Sherry Morreale in which she included numerous resources (journal articles, NCA advocacy letters, links to online citations) and specific suggestions for advocacy. Our state association president-elect contacted all state association members via our listserv with two very carefully designed and articulated advocacy plans: a short, fast procedure and a more detailed procedure with suggested talking points. The shorter procedure asked them to send information about themselves as constituents with the message, “the proposed K-12 educational standards for Minnesota are seriously flawed since they lack a strong component of communication education” (personal communication from Tom Kuster, April 2, 2003). Various links were provided to help members find their representatives or senators, get more information on the work of the standards committee, and see the draft standards vis-à-vis NCA standards. Members were urged that this had to be done prior to April 10th. The more detailed procedure presented seven talking points and urged face-to-face contact, telephone calls, letters, and e-mails.

Next, we crafted a message to send to key legislators. Besides referencing various documents already mentioned, we also made them aware of the Roper Starch national poll on how Americans communicate (Roper Starch

Worldwide, 1998) that had been commissioned by NCA. We pointed to the frustration we felt as professional educators in not having our good-faith efforts to craft nationally-based standards considered in committee drafts and encouraged them to "not be satisfied with minimal standards that [were] developed in haste" (personal communication, April 4, 2003). This approach seemed to work. It was extremely encouraging to receive responses acknowledging the politicization of the process and urging us to continue advocacy. For instance, one state representative, Len Biernat (personal communication, April 5, 2003) wrote: "Thank you for the hard work. I will look at all of your material. The current administration does not seem to listen to the experts. Please keep fighting for better standards." Another state representative, Jim Knoblach (personal communication, April 7, 2003) pointed to his four years in high school debate, noted he "always had a very strong respect for the importance of speech communication, [and said he would] convey...concerns to Commissioner Yecke and others on her staff in the hopes of getting them to include standards in this area."

The last group we addressed was our regional DFL committee. Thanks to the willingness of another civically engaged educator, we were invited on April 9th to explain our frustrations in the standards battle over the past several weeks, after which my contact presented a letter for them to sign and send to our district senator and representative, two strong voices in the Minnesota legislature. The letter expressed three concerns: (1) that St. Cloud was not selected as a site for public hearings despite the local presence of teacher education programs; (2) that there had been little acknowledged movement in considering the input from speech communication professionals; and, (3) that the committee seemed "more concerned with meeting a deadline than with developing a comprehensive set of standards" (personal communication from Maureen McCarter, April 9, 2003). One bright note came out of the meeting, and that was indirect word that, according to Bill Walsh, the Director of Communication for the CFL, the language arts committee was "considering revising state standards according to [NCA's] national standards." This point was included in the letter sent by the Central Minnesota DFL. Indeed, we were thanked by Walsh for our help in the standards process and were told, "The Language Arts writing committee is working as we speak and ... you will be pleased with the next draft. They have used the documents you provided and have already added a section on media literacy. I think you will also like the other changes they made to the speaking and listening sections" (personal communication from Bill Walsh, April 8, 2003).

With the crucial presentation of the new standards to the legislature approaching in literally days, we sent yet another e-mail to members of the Senate and House. This message included a link we had received from Sherry Morreale on the importance of communication (Morreale, Osborn, & Pearson, 2000). The article referenced over 100 studies citing the value of communication training, and we reminded the legislators that the article “stresses the necessity for comprehensive education in communication” (personal communication, April 9, 2003).

New standards presented to the legislature.

As soon as the final document was online, we provided an analysis for the CTAM membership of what we won through advocacy and what was omitted. Minnesota Public Radio quoted Commissioner Yecke as saying, “we were requested to enhance the public speaking standards at the high school level, and we did so” (Pugmire, 2003, April 15). In addition, media literacy standards were strengthened. While it was true that grades 9-12 reflected numerous additions of standards from the NCA K-12 *Curriculum Guide* (2000), there were key omissions of suggested curricula topics (listening, interpersonal, nonverbal, small group) in the middle grades. We sent yet another e-mail to the key legislators—again with links to key NCA documents. We reminded them that it was essential that we have strong standards in oral communication that encompassed more than public speaking and took the opportunity—assuming passage of these standards—to urge careful assessment of oral communication using NCA assessment criteria. On May 2nd, the DFL-controlled Senate voted 35-31 to repeal the Profile of Learning, and the Commissioner indicated that the standards were undergoing final revisions. On May 15th, the final version was posted (Minnesota Academic Standards Committee, 2003) and we notified our state colleagues and NCA about still more gains we had made, particularly in media literacy. While we didn’t gain everything we wanted, we were still satisfied with the results. As a postscript, we turned our attentions immediately to advocating for arts education, on behalf of our state association educators in theater.

So, What is the Moral to the Story?

The colleague who worked closely with me on these efforts from the very beginning put it this way: “Standing on the side and complaining is how we become extinct” (personal communication from Warren Sandmann, March 30, 2003). If we had not become engaged educators and moved into im-

mediate action, the Minnesota language arts standards would have lost all ground we had gained in earlier efforts. Our state had recently instituted a new grades 5-12 licensure in Communication Arts and Literature, and we were in danger of not having the standards commensurate with the new license. Without educational engagement, much would have been lost.

During this two-month battle, on a weekly basis I kept my communication education class apprised of unfolding events. Rather than seeing this as a diversion from planned lessons, students reported in course evaluations that this enriched their understanding of standards and helped them appreciate the necessity of involvement in educational matters beyond the security of their own schools and classrooms. Students learned the following lessons about educational engagement:

- Know the history of the discipline in your state. Be aware of previous battles and successes.
- Stay in touch with educational reforms in the state that impact your discipline's objectives for student learning.
- Visit your Department of Education web page regularly and be aware of legislative changes that impact education in your state.
- Join your state communication association and get involved in conversations about education reform and advocacy.
- Know that resources and support are available from the National Communication Association, and don't hesitate to ask for support.
- Know how to navigate web links to key legislators, and craft messages that others can send to them.
- Develop networks of seasoned educators at both the K-12 and post-secondary levels who can provide support for advocacy.
- Don't wait for others to act. Be engaged.

If we want civically engaged educators, we need to involve our students in the process. We need to take the extra step to model educational involvement. We need to help students see places where they can enter conversations about education through reading, student memberships in state associations, and conversations with faculty mentors. Let them hear the stories of the past and the dreams for the future. But, most important, help them identify "as members of a larger social fabric...[considering] problems to be at least partly their own" (Erllich, 2000).

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Everyday Interaction Between Social Classes: Toward an Understanding of the Misunderstanding

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Abstract

This work begins by arguing that communication scholars must begin taking social class more seriously. From here, the essay examines the interpersonal conflict and misunderstanding that often takes place at class borders. The term class borders refers to those public and private places where the values and communicative styles associated with different social classes come into meaningful contact. Drawing on examples from literary and scholarly works, the essay makes a case for seeing social class as a significant and complex form of cultural diversity and for seeking to understand part of this diversity through the lens of communication theory. This latter endeavor involves utilizing Duck's (2002) notion of hypertext as it relates to interpersonal relationships.

Americans tend not to talk about social class. Bell Hooks (2000) gets it right when suggesting that "nowadays it is fashionable to talk about race or gender; the uncool subject is class. It's the subject that makes us all tense, nervous, uncertain about where we stand" (p. vii). Cool or not, American communication scholars must begin taking social class more seriously. To be sure, some have already have (e.g., Gibson & Papa, 2000; Philipsen, 1975; Ritchie, 1997); yet Ellis's (1999) expression of concern regarding the limited amount of communication research focusing on social class is still very much warranted. Issues of social class are rarely explored in communication journals and are given little or no meaningful attention in our basic texts. This limited emphasis on class within American communication research is unfortunate, because it is clear class is a form of cultural diversity profoundly impacting the ways individuals define themselves and interact with others.

The present essay examines some of the many ways social class impacts identity and interaction. I begin with a discussion of common differences

between working-class Americans and Americans residing in the professional middle class. From here I describe a theoretical lens capable of helping generate a more complete understanding of interaction between individuals occupying different class positions; I refer to these interactions as *border crossings*. My intent here is not to provide fixed and simple generalizations regarding social class. Instead, my intent is to highlight certain features of social class that can help communication scholars understand the dynamics of cross-class interaction. Such interaction is quite common in American culture, including, for example, communication between first-generation students and their highly-educated professors, interaction between blue and white collar spouses, and interactions between physicians and working-class patients. When misunderstanding arises in these interactions, which it often does, exploring the connection between social class and communication can help understand the misunderstanding and perhaps lead to more effective cross-class communication.

Class Cultures

A number of scholars contend class is best viewed from a cultural lens—that is, that social classes, while fluid and at times ambiguous, contain systematic differences substantive enough to warrant discussing a particular social class as a cultural community (Lareau, 2003; Lindquist, 2002; Metzgar 2003; Zandy, 1995). The idea of class as a culture is seen clearly in the definition of class offered by Kohn (1972). Kohn explains that social classes are “...aggregates of individuals who occupy broadly similar positions in the scale of prestige” (p. 111). He goes on to explain that “members of different social classes, by virtue of enjoying (or suffering) different conditions of life, come to see the world differently—to develop different conceptions of social reality, different aspirations and hopes and fears, different conceptions of the desirable” (p. 110).

As a force leading to *different conceptions of social reality*, class position is likely to impact interaction and meaning production. Yet all too often this impact is difficult to see and discuss because social class is nearly invisible in so many discourses, popular and scholarly. In short, language and ideology conspire to make seeing and discussing class cultures especially difficult. The majority of Americans believe they live in an essentially classless culture where a very small percentage of people are rich and a small percentage poor, with the rest of the population falling into the vast middle class (Ehrenreich, 1989; Metzgar, 2003; Teixeira & Rogers, 2000; Zweig, 2000). Most scholars agree that class in America is far more

complex than the picture provided by the rich/middle/poor vernacular.

Metzgar (2003) quarrels with the commonly used rich/middle/poor language, asserting that:

The "middle class" that includes "almost everybody" is not the same group as the "middle class" that enjoys a "comfortable standard of living." Indeed, that second "middle class" has very specific connotative characteristics beyond income—they are "college educated" and are in "professional" (including managerial) occupations. In all cases—by income, education, and occupation—his "middle class" is about 30 percent of the population, a large minority but a minority nonetheless, not even close to being "almost everybody" and, no matter how you configure it, not the middle (p. 11).

Metzgar goes on to offer something of a solution to this language problem, a solution that I believe can help communication theorists as much as the political audience to whom he is writing.

Unlike other scholars (e.g., Zweig, 2000), Metzgar has no real problem with the terms rich and poor because, flawed as they might be, most Americans have some understanding of what they mean and of the life conditions that go along with each. As detailed above, Metzgar's concern is with the term *middle class* and the impact the use of this term has on seeing and discussing America's working class. He suggests "the principal problem with the vernacular is the way it first hides the working class (by including it within the ubiquitous middle) and then forgets it is there by assuming that almost everybody is college-educated, professional, and has a reasonably comfortable standard of living" (p. 16). Metzgar's solution is to avoid talking about class in terms of the rich, middle, and poor and begin talking about class in terms of the rich, *professional middle class*, *working class*, and poor. For the purposes of this article, the distinctions between the culture of the professional middle class and the working class will be emphasized.

The Working and Professional Middle Classes: Definitions and Differences

Lamont (2000) defines working-class individuals as "...blue-collar and lower middle class workers with stable employment and high school diplomas, but not college degrees, which means that they face severe barriers in access to jobs and other social benefits" (p. 2). Zweig (2000) estimates approximately 62 % of the labor force can be considered working class, defining the working class as "...those who do the direct work of

production and who typically have little control over their jobs and no supervisory authority over others" (p. 34). Speaking of the "white-working class majority" (and the working class is by no means exclusively white), Teixeira and Rogers (2000) argue that "members of this majority—about 55% of the voting population—don't much resemble Joe Sixpack in their cultural attitudes today. But neither do they resemble the affluent soccer moms or 'wired' professionals beloved by media commentators" (p. 4).

When speaking of the professional middle class it is not fair to talk only of *soccer moms* and *wired professionals*, yet these individuals most likely do reside in the professional middle class. Members of the professional middle class tend to have college degrees and tend to live lives of relative material comfort (Metzgar, 2003). Connecting this directly to the communication discipline, members of the professional middle class fall into what Philipsen (1992) discusses as Nacirema culture. Occupationally, these individuals fall into a range of categories—from teachers to accountants, from psychologists to lawyers. What unites them in the workplace is a relatively high degree of autonomy and power over others. Members of the professional middle class are usually not involved in the direct work of production.

Obviously cultural and economic shifts are impacting the above definitions. Classes blend, blur, touch, and merge. Yet even with the slippery definitions offered above, it is possible to talk about the professional middle class and the working class as cultural communities with differences common enough and significant enough to warrant examination. Metzgar (2003, p. 28) provides an especially helpful synthesis of the wide range of writing about these differences; his summary is presented below.

Professional Middle Class

Doing and becoming

- * achievement oriented
- * future oriented
- * life as transformative
- * status concerns
- * individualistic

Unintended homogeneity

- * more cosmopolitan
- * weaker loyalties to persons, places, groups, institutional affiliations

Best result

- * Individual achievement has positive human impact

Working Class

Being and belonging

- * character-oriented
- * present-oriented
- * life as tangled web of relationships
- * anti-status
- * solidaristic

Unavoidable diversity

- * more parochial
- * stronger loyalties to persons, places, groups, institutional affiliations

Best result:

- * Secure community, collective action

Worst result:

*The lonely individual

Worst result:

* Unachieved potential

While no one suggests *every* member of the working class or *every* member of the professional middle class shares the above values and life trajectories, these generalizations do explain a good deal of variance across class cultures.

The Origins of Class Differences: A Brief Exploration

Explaining why these differences often exist is a task beyond the reach of this article. Yet building at least a partial bridge between class position and the differences outlined by Metzgar and others is necessary before moving forward. Explanations generally lie in the connections between work, family, and social prestige.

Several studies linking class to communication styles and worldview are discussed in the next few pages. Ritchie (1997) examined the impact parents' workplace experiences had on communication within the family. His research indicates that "parents strive in their parenting to equip their children for the world the parents have already encountered" (p. 177). More specifically, Ritchie discovered that parents with occupations within the professional middle class tend to have a higher conversational orientation at home than do parents with more working-class jobs, jobs emphasizing conformity and hierarchy. Writing long before Ritchie, Kohn (1972) also spoke of parental differences along class lines, suggesting "it is...a reasonable assumption that middle and working-class parents value different characteristics in their children because of these differences in their occupational circumstances" (p. 116).

Related to the above, Gos (1995) explains that "in working class families, authority and legitimacy of a statement come from the form of social relationships rather than from reasoned principles ('Do it because I said so'). When a statement is challenged, it is the relationship that is being questioned, not the logic of the statement" (p. 32). Drawing on the work of Bernstein, Peckham (1996) explains that:

Bernstein describes the working-class social structure as *position*-oriented and the professional/managerial class as *person*-oriented. The structure of the working-class family reflects the parents' work situations. Both at home and at work, working-class individuals have clearly defined roles determined by their positions. Lines of authority are firmly established and are rarely subject to rearrangement by negotiation. Children in po-

sition-oriented families have to assume fairly rigid roles that do not change in response to the individual's identity (p. 269).

Consistent with the Peckham's comments, Kohn (1972) suggests that "...working-class parents value obedience, neatness, and cleanliness more highly than do middle-class parents, and that middle-class parents in turn value curiosity, happiness, consideration and—most importantly—self control more highly than do working-class parents" (p. 114).

In part because of their differing values, antagonisms do exist between some working-class individuals and members of the professional middle class. In a broader study focusing on working-class attitudes toward education, Gorman (1998) explores three sources of resentment some working-class individuals feel toward members of other classes. The first source deals with language; simply put, some members of the working class feel as though fancy words are used to make them feel inadequate and/or uneducated. Gorman quotes a 35 year-old woman as saying "my boss [is] very insulting. She talks with big words, and if you don't use a word right, she loves to insult people like that. [It makes me feel] very low" (p. 25). Like words, Gorman found that for some dress and appearance serve to divide. He found that some members of the working class came to resent the way "suits" attempt to command dignity through their dress. A woman interviewed by Gorman suggests that "a man comes in a three-piece suit and orders something and acts like he's better than you are. My job is not sitting behind a desk; I'm on my feet. I'm as good as he is" (p. 26). The final source of antagonism explored by Gorman (1998) is more abstract than the others and deals with perceived "pretentious" attitudes on the part of middle-class individuals toward members of the working class. Some individuals feel they are looked down upon by members of the "upper" classes. One need not be an especially paranoid member of the working class to see this sort of thing.

Class conflict runs even deeper than even the above issues suggest. Discussing this conflict, Ehrenreich (1989) explores issues ranging from the creation of management in the early twentieth century as a way of controlling workers to the one-way dialogue that characterizes cross-class communication within contemporary American culture. Ehrenreich contends that:

In the imposed silence of working-class life, hostility thrives. As a forty-six-year-old mother of three, diagnosed as suffering from a "character disorder," said of her social worker: "God I hate that woman. She makes me feel so stupid. Seems like everything that I do is wrong—the way I am with my kids, with my husband, even my sex life. She knows it all. Person-

ally, I think her ideas are a little screwed up, but I can't tell her that" (p. 140).

This perceived one-way dialogue produces anger on the part of many in the working—class individuals. Too many in the working class are told, through mainstream media and other sources, that their ways of living and thinking are fundamentally flawed, that professional middle-class ways are not only the norm but superior. The frustration this can produce is clearly captured in Carolyn Chute's powerful short story "Faces in the Hands." Toward the end of the story, the main character reflects on the advice she is given as a working-class person facing tough times in Maine:

"Low-income people have got to escape," they say. Escape what? Do they mean *leave home*? Leave town? Like they did? Do they mean escape that life we have here in Maine with our family ties and our hometown ties and go to...to...to Harvard or Yale, like they did? Live in a faraway city? Be a yuppie? Is that the only acceptable choice? Why was it so easy for *them* to leave *their* home, these leaders, these experts, these professionals? Were their homes dysfunctional in a way social workers aren't trained to recognize? (p. 43).

Border Crossings

The conflict explored by Chute is about far more than individual likes and dislikes. It is a conflict resulting from different social classes coming into meaningful contact with one another, and it is a conflict deeply rooted in the class-based histories and worldviews discussed earlier in this essay. In the next several pages I explore conflicts and misunderstandings similar to the one described by Chute. I term these conflicts *border crossings* because they take place when class cultures meet; these interactions range from conflict between individuals clearly residing in different class cultures to conflict within a family in which the child is experiencing "upward" mobility. Finding tangible examples of border crossings is not especially difficult, as there has been much written about the way social class impacts interaction and meaning production. Not much of this has been presented in journals and texts associated with the communication discipline, however. The conflicts I examine here are selected from published first-person accounts and scholarly research relating to social class.

The first example comes from the memoir *October Sky*. Written by Homer Hickam, Jr., the book was originally published as *The Rocket Boys* before being made into a mainstream movie starring, among others, Laura

Dern and Chris Cooper. The book focuses on a group of young men growing up in a small mining town in West Virginia. Homer, the leader of the group, sees Sputnik and decides he is going to build a rocket and become a scientist. Not surprisingly, Homer's dreams are viewed as slightly suspicious in a town where the boys become miners or, every so often, athletes. Homer's mother is actually quite supportive of his dreams. His father, on the other hand, struggles mightily to help his son see that building rockets is an unrealistic and foolish idea, an idea only taking him away from the more reasonable and sensible pursuits like mining.

No doubt gender and generation play a role in this conflict, but so too does class. This is clear in the extended passages provided below:

..."I still haven't given up on you being a mining engineer. We could work together."

I shook my head. "I don't want to do that."

"You don't want—little man, when you grow up, you're going to find out there's a lot of things you're going to have to do whether you like it or not."

"Yes, sir, I know—"

"But what I think doesn't mean a hill of beans do you, does it?"

"*That's not true!*" How could I explain? I struggled to find the words to tell Dad that just because I wanted to work for Dr. von Braun, it didn't mean I was against him. And why couldn't he be just as proud of my wanting to build rockets as he was of Jim wanting to play football? Jim was leaving Coalwood too, wasn't he?

Homer did eventually leave Coalwood, becoming a NASA engineer. Yet his memoir makes it clear that his journey into rocketry was resisted with great energy by a loving father who firmly believed building rockets foolish and building a life in Coalwood sensible.

Moving from coal mining to meat processing, the next example also involves leaving home, a very common narrative in working-class life. In her book, *Packinghouse Daughter*, Register (2000) describes the "upward" mobility she and other members of her Southern Minnesota working-class community experienced, explaining:

We make our parents proud, yet also mystify them with our alien ways: Why haul your kids across town to play soccer when there's a park down the street. Why eat that paper-thin deli turkey when the frozen turkey loaf is a much better buy? What's so funny about Garrison Keillor anyway? My dad

once paid this great compliment to my brother-in-law: 'Rog is such a nice guy you'd never even know he was educated' (pp. 12-13).

As any walk around a college campus will make clear, being educated without seeming educated is not a universally valued trait. Yet in this particular case being humble and frugal was of great value. Cheri Register speaks eloquently and humorously of the ways in which the American Dream of upward mobility often leads to confusion and mystery.

Of course the conflicts and misunderstandings at class borders are not always as humorous as the conflict above. Chalifoux (1996) conducted interviews with white, working-class women to determine the role class played in their therapy sessions; the interviews led Chalifoux to conclude that "...the therapists being discussed were unaware of their own class values. They proceeded as if their view, a middle class view in these instances, was reality" (p. 32). Chalifoux also points out that the working-class women she interviewed "...went to therapy at a time of crisis. For them, therapy was not a luxury, nor a tool for personal growth, but a necessity to deal with an immediate situation" (p. 31). Because of this lack of social vision, the therapists were less effective than they could have been, emphasizing a view of self often incompatible with the pocketbooks and worldviews of their working-class clients.

Finally, attention can be turned to an especially common site of conflict at class borders, the case of the first-generation college student. By *first-generation student*, I mean simply those individuals who are the first member of their family to attend college. This journey into collegiate life often produces conflict and misunderstanding as the student from a working-class background experiences a world substantively different from his or her home. Arguably the most cited observations pertaining to the first-generation student's often traumatic transition to collegiate life are found in Richard Rodriguez's 1981 book *Hunger for Memory*. Rodriguez frames the discussion of his own academic success (and the costs that accompanied it) by suggesting that:

Not for the working-class child alone is adjustment to the classroom difficult...But the working-class child is usually least prepared for the change. And, unlike many middle-class children, he goes home and sees in his parents a way of life not only different but starkly opposed to that of the classroom. (He enters the house and hears his parents talking in ways his teachers discourage) (p. 47).

Linking this observation to his own story, Rodriguez goes on to chronicle the turning of his back on Hispanic culture in general and his working-class roots in particular. He talks openly and eloquently about how his educational experiences made him embarrassed by his family and embarrassed by his roots.

Similar complexity is found in the comments of a first-generation student at a large Midwestern university. Speaking in an interview conducted by Engen and Masse (2001), the student described some of the difficulties she experiences interacting with her mother about matters relating to college:

I come home and there's always one person sitting at the stool and the other person standing in the kitchen, just chatting about the news or whatever. But I always want to say something about how I learned this really cool new concept today or something. I'm really excited about learning. I'm such a nerd. I love to learn. I'm always wanting to talk about it... And I'll try to say something, to kind of bring it up and she'll walk away in the middle of what I'm saying because it's not important enough...She'll stand there for 20 minutes and tell me about her work but if I try to talk about something related to school, it's...I should stop trying but I don't. I keep trying anyway because I keep thinking for some reason she'll listen. It's hard. 18 credits. I'm here all the time and I just want to keep telling everybody everything I learned, but I really can't talk to her about it. I don't know why she walks away. She's like 'yeah' and on the way down the hall, 'I can hear you still.' And I know she can't; I've been to that side of the house.

To a certain extent, all four examples explored here involve the *taking of sides*; I want to suggest that the examples here all involve class-based worldviews coming into contact and producing, at best, humorous misunderstandings and at worst relationships plagued with significant and invisible conflict. Making sense of the conflict and misunderstanding resulting from interaction at class borders requires turning our attention to the interpersonal complexities at work in these and countless other examples of communication at class borders.

Exploring the Interpersonal Complexities of Border Crossings

Duck (2002) argues that researchers interested in interpersonal communication must move beyond surface-level features of social interaction into the complex histories, relational and otherwise, that give meaning

to the messages making up interaction. He suggests that "...interpersonal communication theory can unpack a fuller sense of history as an important context for talk" (p. 45) and that "the issue for the future is thus to tie together existing interpersonal communication theory to personal relationships in ways that show that the rendering of certain inferential formats is facilitated by previous common experiences of culture, relationships, history, and exigencies" (p. 58). One immediately notices the connection between Duck's call and the attempt to understand the role social class plays in creating and interpreting communication. In short, cross-class interaction simply cannot be understood without taking into account history, context, and the *inferential formats* created in part by class position within American culture.

Duck (2002) argues the metaphor of hypertext provides a useful lens with which to see the way complex historical and contextual forces are brought into specific interactions. He suggests that "...cases of specific talk invariably have temporality hypertextually encoded because of the conversation's place in three histories: historical time point, previous relational history between the interlocutors, and history of conversation as it has unfolded on a particular occasion" (p. 45). Essentially, the argument here is that speech acts cannot be divorced from their history and context. The metaphor of hypertext suggests that interlocutors metaphorically click a relational mouse to determine what messages mean within the context of a particular relationship in a particular moment. Things such as style of speech *call out references* to potential meanings, meanings constructed through the relationship between symbols and the three histories spoken of above.

All of this connects quite directly to this issue of social class, identity, and communication at class borders. Duck reminds us that "speaking [i.e., all communication] occurs in several psychological contexts that include the characteristic styles of the interlocutors, their memberships in particular speech communities, their wits, their personal and their common experience, and their history with each other." (p. 43). He goes on to conclude that "all of these contexts exert influence as states of knowledge about one's partner and about the placing of a conversation in a historical flow, a situation that presents an infinite web of connective possibilities to unspoken referents, making it possible for two interlocutors to end up on the same hymn sheet" (p. 43). Interactions at class borders share the qualities Duck discusses above; rich and complex histories and worldviews meet at class borders, creating an *infinite web of connective possibilities*.

Tying It Together: Border Crossings, Class Cultures, and Hypertext

To understand just how valuable Duck's (2002) idea of hypertext can be when making sense of interaction at class-borders, it is useful to begin with a few comments about the way social class is often misperceived in communication texts and day-to-day interaction. In her recent interpersonal communication text, for example, Julia Wood (2004) discusses the way social class impacts self concept and social interaction. Using the ideas of Langston (1992) for support, Wood explains that:

Class influences which needs we focus on in Maslow's hierarchy. For example, people with economic security have the resources and leisure time to contemplate higher-level needs such as self-actualization. They can afford yoga, spiritual development, and spas to condition their bodies. These are not feasible for people who are a step away from poverty. Members of the middle and upper classes assume they will attend college and enter good professions, yet these are often not realistic options for working-class people... (p. 58).

There is, it can be argued, an element of truth to Wood's statement. As Packer (2001) suggests, the professional middle class "...enjoys a 'distance from necessity,' an 'indirect,' relation to the world that the working class does not experience. The former can cultivate detachment, indifference, and a separation of form from function, while the working class find themselves pressured to adapt a pragmatic, functional, and matter-of-fact attitude to their circumstances" (p. 55). Conceding this element of truth, however, there are significant problems with the sort of analysis provided by Wood.

For starters, notice how Wood's comments manage to lump together the poor and working class. Here is the very problem explored by Metzgar (2003) and discussed earlier in this article. The working class are not necessarily poor; indeed, many can afford yoga and spa memberships but simply choose to spend their time and money elsewhere. This leads to the second potential problem with Wood's argument. The passage works from what Demott (1990) terms the "imperial middle." That is, it seems to assume nearly all individuals would live the life of the educated professional middle class if only they could afford to do so. If only the person working on the line at Ford could afford the spa membership, he or she would join. If only time and money permitted more opportunity for *spiritual growth*, members of the working class would run to pick up the most recent bestseller by the Dalai Lama. Some working-class individuals quite probably do read the Dalai Lama; I suspect some even read the Dali Lama

while at the spa. Yet there exists ample evidence suggesting many within the working class are far less likely to seek opportunities for self growth and development as defined by the professional middle class. The reason for this resistance goes well beyond time and money, although time and money do tell part of the story.

How, for example, can Wood's assessment of class explain the principal in a working-class community outside of Detroit who literally lost his job because too many of his students were going off to college (Packer, 2001)? An explanation of class emphasizing primarily finances simply cannot account for what on the surface appears an utterly absurd situation. Wood's passage suggests that if the opportunity existed to attend college (which in this case it did), working-class family members would jump at the chance to see their children attend college; after all the children would finally have the chance to pursue the *good* opportunity that presented itself. Yet in the Michigan community discussed here, parents became concerned college would take away their children and/or change them too much. Those of us who left working-class communities to pursue higher education know the parents had a point.

In fairness, I have selected this example at least in part because it is so dramatic. The principal did eventually get his job back, and it is certainly true attitudes toward education vary substantially within the working class (Gorman, 1998). To be sure, however, there is far more complexity within and around this conflict than can be accounted for if we simply assume individuals from different classes are able to aspire toward different items on Maslow's Hierarchy. It is more accurate to argue that individuals within different social classes live in substantially different cultural communities and that the values of those cultural communities form the contexts in which talk is interpreted.

Here is where Duck's (2002) ideas about studying interpersonal communication become so very important. As detailed earlier, he suggests the need to examine the histories entering interaction. He suggests further that speech *will call out references* to these histories in much the same way a hypertext link calls forth information about a particular topic. The actions of the principal in this case make perfect sense to members of the professional middle class who tend to value achievement even if it comes at the expense of leaving home. The actions of the principal are viewed in a significantly different manner by individuals within working-class culture who tend to have more loyalty to place and tend to be less concerned with the status accompanying a college degree.

To be sure, the generalizations can get dangerous here; care must be taken so as not to simplify either the professional middle class or the working class. That said, as made clear earlier in the essay, differences do exist between the professional middle and working classes. These differences are deep and historical and tied to, among other things, the nature of work and structure of family. It is these differences that are called upon during conflict and misunderstanding at class borders. Let us return to Homer Hickam, the young rocket builder. One could look at his father and see a stubborn man unable to love his child. Yet this would be missing a significant part of the picture. Another interpretation sees Homer's father as an individual with strong connections to place and who is less concerned with a significant achievement like becoming a rocket scientist and far more concerned with becoming a person of character and doing something *right here in your own town*. When Homer challenges the worldview of his father, his father brings forth a variety of historically grounded class-based attitudes about just how transformative life is to be. This process functions like a hypertextual link in that it really is as if Homer clicked a link in his father's life narrative, a link *calling forth* his father's working-class values and their disconnect with Homer's values.

Similar points emerge when thinking of the first-generation student examples referenced earlier. There are, I suspect, many reasons why a parent would simply ignore a child's discussions of school—and there are perhaps no excuses for this. Yet it is true parents might feel threatened and/or confused by a child beginning to see life as a series of opportunities rather than constraints. Often, as Rodriguez details, the first-generation student begins to use language in a manner quite different than his or her parents. To the student gaining command of this language often means he or she is becoming “educated.” To the working-class parent, this language can become a hypertextual link of sorts, potentially calling forth a host of ideas that often go along with *fancy* talk—that the person thinks he or she is better, smarter, etc.

Notice too how this sort of analysis helps make sense of the example provided by Cheri Register. Rog is complimented because although he has an education *you would never even know he was educated*. In this case, simply having a college degree becomes a hypertextual link to a host of negative images likely involving individuals who are arrogant, lack common sense, and good at talking but not doing. Rog obviously possessed qualities making him seem different than the “usual” educated person as defined by Register's father. Yet the very existence of this joke does

suggest the link was made: Fancy education equals fancy person equals someone with whom I am unlikely to get along.

The same thing happens the other way. There was, for example, an assumption on the part of the therapists detailed in Chilfoux's study that life was naturally viewed as a transformative experience in which individual development is seen as an especially high priority. But many in the working class have a more solidaristic outlook on life. Thus, for instance, when a therapist suggested to her client living at home with her mother might not be allowing the client to be as independent as she should be, the client responded by wondering just what is wrong with living with one's mother. Why? Because the client and therapist were operating under different ideas of what it means to be independent. At the risk of trivializing this by once again using the computer metaphor, the hypertextual link on "individual" takes a person to a different place depending on his or her class background.

In all the above cases, the interaction takes place within a complex historical context. It is a context tied to social structure and class position, and it is a context important to understand if we are to make sense of the conflict and misunderstanding often taking place at class borders. Duck's theory of hypertext is important to generating this understanding; even more important, however, is understanding that class cultures, while difficult to define, do play a role in the communication process.

Closing Comments

One of the communication discipline's most significant exports to the outside world has been its insights into communication and diversity. Complex and messy as it might be, social class is a form of diversity worthy of significant attention from our discipline. Communication scholars taking an interest in class stand well positioned to help bridge the communicative gaps between the working class and the professional middle class. There are, of course, structural features at work here, and consequently there are limits to what a communication perspective can offer. Furthermore, as is the case with other forms of diversity, no definitive text can be written about the communication of individuals within a particular social class. Yet things can be gained from a communication perspective on social class—important things such as awareness, respect, and an understanding of misunderstanding. My hope is this essay helps generate additional meaningful conversation within the communication discipline about class and interpersonal interaction, for it has been neglected at significant cost.

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Liminal Passages in Ang Lee's Ride With the Devil

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Abstract

This paper is an analysis of the 1999 film, Ride with the Devil, directed by Ang Lee. The film is analyzed using Victor Turner's conceptions of liminality and rites of passage, and Trubshaw's more recent expansion of the liminal. As a story of the "coming of age" of several young men and one woman, Ride with the Devil lends itself to a discussion of social passages and transformations. Through the analysis of liminal stages and characteristics, the paper leads to conclusions about the rhetorical strategies employed in war movies of this type, and about the social meanings about war which are advanced in the creation and consumption of such films.

Sue Lee: "Are you a virgin?"

Jake: "I've sinned plenty."

Sue Lee: "No, I mean, have you ever bedded a woman?"

Jake: "Hell, girl, I've killed 15 men."

—from *Ride with the Devil*

Before *Crouching Tiger, Hidden Dragon* catapulted Ang Lee to directorial fame and critical acclaim, Lee directed *Ride with the Devil* (1999), the story of the Kansas-Missouri conflicts during the Civil War. Based on the book *Woe to Live On*, by Daniel Woodrell, the film starred Toby Maguire and singer Jewel as unlikely leads in an equally unlikely pairing. The film is about the adventures of several young men who form a "bushwhacker" unit motivated by revenge for the slaughter of innocents and family members by Unionists and Kansas Jayhawkers. It traces the unit's activities during the course of the war, concentrating on the oscillating rhythm of raid and retreat. The chaotic world of the raiding bushwhackers is shown in harsh contrast to the pastoral realm of farm life in southern Missouri.

Though lesser known than earlier Civil War film tributes, such as *Glory* and *Gettysburg*, Lee's film serves as a bridge between the historical re-

enactment approach, and films that focus on the human stories occurring within the Civil War setting. It also foreshadowed the resurgence of interest in war as a cinematic theme that has been so prevalent since September 11. By addressing the "coming of age" stories of those drawn into the 1860s conflict, Lee provides a commentary on the effect of war on those who fight and die: the very young.

Using the anthropological theory of *liminality*, this paper addresses the transformations of the protagonists, or *liminars*, by examining the film's depiction of their many transformations, and their physical and psychological struggles in dealing with the situation. The paper concludes with an analysis of the rhetorical impact of Lee's treatment of this *liminal* story, with the goal of deciphering something of the meaning of such stories for today's audiences.

Liminality

Victor Turner defined liminality as a "rite of passage" or transition rite, possessing at least 3 stages: separation, margin (or *limen*), and reaggregation. Separation begins when individuals or groups are separated from a pre-existing social structure. During the liminal stage, the ritual subject or *liminar* enters an ambiguous state, in Turner's words, "betwixt and between all fixed points of classification" (Turner, 1974, p. 232). Eventually, the liminar usually returns to the social structure, often at a higher status. The theory of liminality has been used by anthropologists and folklorists to examine a variety of tribal rites and rituals. In his article, "The metaphors and rituals of place and time- an introduction to liminality," Trubshaw summarizes the results of these studies, and details the characteristics of the liminal state. He states that liminality can be most clearly seen "in ethnographical studies of the rites associated with the initiation of adolescent boys into manhood among traditional peoples" (Trubshaw, 2001, p.1) Building from these studies, Trubshaw articulates the specific components or traits of the liminal, listed below:

- *Removal to a ritual site*
- *Stripping of previous rank or status*
- *Training by elders or tribal gods*
- *Subjection to ordeals or humiliations*
- *Mutilation*
- *Protracted seclusion*
- *Development of a friendship and comradeship (communitas) with other liminars* (Trubshaw, pp. 1-2)

In addition to these characteristics, individuals in a liminal state may be participants in a pilgrimage or "holy" journey, and they may attain a position of temporary outsiderhood. As the liminar attempts to leave the betwixt and between state, he or she may face degradation, or the inability to return to the social structure. In such cases, the liminar would enter a state of permanent outsiderhood (such as, becoming a shaman). In most cases, however, the liminar returns to the social structure, is reaggregated, and actually emerges with improved stature, as in the case of the initiate or intern.

Liminality in *Ride with the Devil*

Because films coexist in the worlds they create and the "real" world, it is possible for the critic to apply the theory of liminality to a film, in the same way that an anthropologist would analyze a tribal rite. In fact, the experience of movie-going in and of itself may have a liminal quality. Audience members are asked to take a journey with the intent of returning to their social structure in some way changed by their experience with the film.

Ride with the Devil is an exploration of what it means to be consumed by the events of war, and as such, it creates another chapter in the history of film and literature attempting to deal with the realities of armed conflict. The film's subject matter is poised to examine the behavior of the very young, those who would be in a liminal passageway on the path to adulthood. Because it is set in the wartime events of the western front during the Civil War, the film uncovers the psychology of war and its effects on the young people who were asked to fight.

The main character of the film is Jacob Roedel, played by Toby Maguire. Roedel is the son of a German immigrant and is called by the nickname "Dutchy" by his bushwhacker comrades. Roedel is 16 at the beginning of the film and is only 19 by the end of the war. He is brought into the war by his friendship with Jack Bull Chiles, whose family is ambushed and killed by Unionists during the opening minutes of the film. During the months after the ambush, Roedel and Chiles unite with a slightly older bushwhacker named George Clyde, who travels with a black man named Holt. Together, the four form the core of a bushwhacker "unit" under the tutelage of Black John, who leads them on several ambush attacks. Other members of the group include Pitt Mackeson and Turner, who are among the more brutal members, especially Pitt who becomes a key antagonist later in the film.

As the film progresses, the story begins to focus on Chiles, Roedel, and Holt with George Clyde leaving and reentering the story line on several occasions. As the opening prologue of the film states, they have found

themselves "caught in the middle," or in a liminal state. They are in several liminal categories: they are neither boys nor men, or are boys pretending to be men (they grow their hair long and stop shaving); they are not quite Southerners, and certainly not Unionists. Their physical location places them on the extreme western front of the conflict and though the bushwhackers attempt to imitate the language and lifestyle of the deep south, they are aware that they are not at the heart of the conflict. Therefore, the rules of "civilized" warfare are not applicable; they are much more "western" frontiersmen than gentleman-soldiers. Lee has highlighted this quality by the resemblance of the film to Hollywood westerns in the look of the costumes and scenery. Like many westerns, the world of the wartime scenes in the film is presented as an untamed world, in this case countered by the scenes of farm life which punctuate the story.

Furthermore, the bushwhackers are neither purely good nor evil; they ride "with the devil" for a time, but they are not the devil incarnate. Their liminal state has released them from the need to play fair; they often disguise themselves as Union soldiers to accomplish an ambush. But all this is justified by their adherence to their own causes, not necessarily the "Cause" of the Confederacy. They are irregulars, few of them will ever join up with the regular Confederate Army. In fact, to become a "regular" seems distasteful to the true bushwhacker.

Yet the angst of the western front rebels is reflective of an expanded view of the liminal state which the entire Confederacy occupied during the war, through its establishment of a separate government and leadership. This anxiety is well expressed by Mr. Evans (Sue Lee's father-in-law) in a conversation with Chiles, in which Evans describes the differences between the Union and the South. He uses the symbol of the first schoolhouse built in Lawrence, Kansas across the border. Evans suggests that the Union focus on education indicated that they wanted all people "to think the same way" and that the South would lose because southerners wanted to hold on to the old ways or that they "just didn't care." The young bushwhackers respond negatively to Evans' fatalism because it is expressed in the parlor as opposed to the field of battle. And yet all of the primary characters seem to recognize that the south itself is in a liminal state journeying toward nationhood or reappropriation.

Separation or Removal

The film starts with a pastoral wedding party hosted by Chiles' family, with Roedel in attendance. The scene itself is reminiscent of the party scenes

in *Gone with the Wind*, though not as grand. There is even joking about who is going to marry whom, with Chiles jabbing Roedel about being matched with the not-so-pretty sister of the groom. Though the party is meant to represent happier times, there is a clear ominous quality to the scene due to the presence of security guards watching for possible Union raids.

When the raid comes as a surprise attack during the night, Chiles finds himself an orphan and Roedel quickly rises to his aid as best friend turned bodyguard. The screen goes black, and the next scene is captioned "one year later." The audience is then subjected to a violent ambush carried out by Chiles, Roedel, Black John, Pitt Mackeson and other bushwhackers who surprise their Union enemies by arriving disguised in Union uniforms. Also, it is clear that war has changed the young Chiles and Roedel in other ways; they are longhaired and vengeful, and look much different than in the earlier scene. In fact, the confusion the audience may feel in re-identifying the main characters mirrors the confusion of the chaotic scene being portrayed. The protagonists have clearly become separated from the mainstream of society and have adopted a violent and defiant lifestyle. They resemble the stereotypical "bad guys" of earlier westerns; they are gaunt, scruffy, and garbed in black. They kill an innocent store-owner despite his wife's cries for mercy, and they burn the store. Only Roedel tries to slow the violence; an important key to his character later in the film.

The environment in which they now ride is portrayed by rough country and bleak landscapes; it is not the pastoral portrayal of farm life in Missouri seen earlier. The liminars have been removed to a site where they participate in ritual killings for the sake of revenge. The film thus establishes a back-and-forth rhythm between the scenes in the wilderness and the visits back to the pastoral world of "civilized" living, as they bivouac on farms to rest and gather supplies.

Stripping of Previous Rank or Status

Though these young men had not yet attained much in the way of social status, they are stripped of the little they had, most particularly their peaceful southern lifestyle. Chiles "plantation" background is gone with the ambush of his father, never to return. He carries the politeness of his past into his new lifestyle, but it now seems out of place.

For Roedel, his identity as part of a German immigrant family is transformed as acceptance of his background is limited in his new community. Though he wears the label "Dutchy," he and his colleagues are aware that he is an exceptional case, and that most Germans have sided with the

north. Though his identity as the son of an immigrant had placed him on a particular rung of the social scale, before the war, his friendship with the Chiles family had kept him from being a source of ridicule. However, in the bushwhacker unit, his German identity is a source of suspicion to many of the other men, especially Pitt who constantly questions Roedel's loyalty to the South.

Additionally, the main characters are stripped of the normality of their prior existence and the behaviors typical of young men their age. This is illustrated in the portrayal of Chiles' relationship with Sue Lee. Beginning as a contest among the three white men for her affections, the growing flirtation between the two becomes symbolic of the loss of normal family life afflicting the main characters. There is no privacy for the couple, so Chiles has to beg his colleagues to leave them alone for awhile. Even this tryst is interrupted by the war as gunshots signal the return of George Clyde. The ensuing battle then abruptly ends the relationship with the mortal wounding of Chiles. Symbolically, though the relationship lays the groundwork for Roedel's eventual return to family life as he later will agree to "father" Chiles' child.

Training by Elders

In the liminal world of guerilla combat, Roedel and his comrades are accompanied and sometimes led, by other bushwhackers. Early on, Black John occupies the position of the elder who directs the sporadic episodes of raid and retreat. He is a grim, serious type who commands respect out of a moody silence, only interrupted by the giving of orders. The young liminals in training follow him as they would a legitimate officer in a regular unit. He demands only their loyalty and shows them how to disguise themselves as Union soldiers to accomplish raids, and he determines the proper times to attack and retreat.

As the story develops, Black John becomes key in the "education" of Jake Roedel. When Roedel suggests the release of a Union prisoner as part of one of Black John's plans to trade for bushwhacker prisoners, John praises his intelligence and tells him he "is smarter than he lets on." The audience knows that Jake only argued to release the man because he was of a neighboring family back home. Later, when he hears reports of the released prisoner killing his own father, Roedel begins to realize the dangers of "sparing" anyone. Towards the end of the film, Black John severely reprimands Jake for "sparing" a family at a saloon during the Lawrence raid. Black John's rules structure allows for little variation from estab-

lished plans, and is apart from any sense of personal moral guidelines, and is fueled only by hatred for Unionists.

Various other characters participate in the "training" of the key characters. Even George Clyde, who is seemingly one of their peers, exhibits leadership by portraying a higher understanding of the racial situation of the time, especially regarding Holt. He represents a "progressive" white perspective, treating Holt like a freed man and reprimanding others who want to treat Holt as a slave. It is George Clydes' persistence at this that encourages Roedel and Chiles to befriend Holt. Clearly, Holt has learned much from George Clyde, but still feels a strong obligation to him as the man who "freed" him, though as he later confides to Roedel, he does not feel truly free until George Clyde is killed during a battle. Ironically, it is the war itself that is the source of his freedom.

Pitt Mackeson, part of the initial bushwhacker gang, operates as a rogue epitomizing the most evil characteristics of the bushwhacker unit. He is out of control and filled with an unexplained rage for friend and foe alike. He trains the others in brutality, though they never accept it to the degree that he himself has. From a liminal standpoint, Pitt's atrocities lead him down a path of "no return"; it is clear that he will not navigate his way back to anything resembling a normal existence. His decision to return to a hometown that has been captured by the enemy is really an act of suicide.

Captain Quantrill represents the more formal leadership of a legitimate Southern officer, even though his choice to lead a large raid on Lawrence, Kansas, is also more of a renegade operation than a bonafide mission. His speech to the troops reflects leadership, but also harsh individuality, vengeance, and a touch of insanity. He has become the permanent outsider, a shaman designing his own demise and willing to take his young followers with him. The film portrays its leaders differently than many war films, which focus on the problems of administrative failures within a failed bureaucratic structure. Alternatively, *Ride with the Devil* studies the problems of leadership within an anarchic situation, which lacks traditional military structure.

In addition to the other "soldiers," Roedel, Chiles, and Holt are nurtured by farm-owners and their families, most notably the Evans and later the Browns who take in Sue Lee and help her raise her baby. The influence of these families helps in the regeneration of the bushwhackers between adventures, but ultimately contributes to their eventual reaggregation into society at large. They are replacements for the boys' parents and families, and as such they delineate the path back to conventional society after the

war. Mr. Evans occupies a dual role as philosopher about the war, teaching the young men about the reality of the future, and subsequently becomes a martyr who stayed in his house too long. Rhetorically speaking, Evans represents the wistful and stoic view of the old South. Roedel and his comrades purport to be fighting for the world Evans represents; yet their methods are their own.

In a similar fashion, the Brown family that takes care of Sue Lee during and after her pregnancy, represents the peaceful and complacent world that may exist after the war. They are concerned with daily survival, and the work of day-to-day living. Their simple values shape the young warriors Roedel and Holt as they move towards reentry into society after the war. The father's insistence that Roedel marry Sue Lee is not advice for the conflict, but advice to pull him from the conflict, and past the war itself. Chiles, achieves his return to society, through the birth of his child, and through Roedel's acceptance of his familial role.

Subjection to Ordeals and Humiliations

Though it might be said that all events depicted in the film are ordeals, the theory of liminality suggests that there are particular "rites" designed to humiliate and mortify the younger members of the new community.

Roedel is put through several tests, some of which result in his humiliation. As mentioned above he shares his ideas about a plan involving the release of a prisoner who then betrays Roedel by killing his German father. Though Roedel is initially praised for the plan, he is humbled and humiliated by the outcome, which also makes him aware that he has a criminal reputation with some members of the public for becoming a bushwhacker.

In general, the young men all witness the demise or destruction of their families, and the destruction of the families of others, such as Sue Lee. The boys chase after the soldiers who have killed the Evanses, but their vengeful ride only results in the wounding and eventual death of one of their own, Chiles.

Later during the raid on Lawrenceville, Roedel is forced to observe and to some extent participate in brutalities to townspeople. As previously mentioned, he makes the decision to spare a family, which results in humiliation in front of his "comrades" Pitt Mackeson and Turner, who then tell his commanders. This breach of bushwhacker "ethics" is Roedel's salvation in the eyes of the audience who recognize that Roedel's basic humanity has not been lost in the course of his ordeals. He joins a long list of innocent soldiers forced to witness atrocities, yet retaining his basic integrity.

The pressure to conform to the inhumane standards of Pitt Mackeson is a pivotal theme in the movie, as the trials of the war draw out different reactions from the main characters. Pitt ultimately chooses permanent "outsiderhood" with no ability to return to conventional society. George Clyde and Jack Bull lose their lives in the conflict, leaving only Roedel and Holt with the possibility to be reaggregated into society.

Mutilation

Beyond psychological ideals, the liminars are often faced with actual mutilation. Turner receives a gruesome wound in the cheek, which seems to bring him further to Pitts outsider role. Roedel loses his finger in a gunfight, and gains the realization that this loss will give him a kind of identifiability and immortality after he is dead, meaning that his body will be made recognizable as "Dutchy", a notorious bushwhacker. Chiles wounded arm, and subsequent death to gangrene, is a grim reminder of the role that disease and lack of medical care played during the war. The fact that Sue Lee, Holt, and Roedel have to remove the arm also points to the self-mutilation aspect of war, creating a set of horrific experiences which they will bring them in their return to the world. This is also demonstrated in the allusions to immoral acts of the soldiers on both sides, such as the scalping of enemy soldiers and the use of those scalps to bid in poker.

The degradation of human experience during wartime is clearly drawn in Pitt Mackeson's actions in a late battle where he uses the cover of the battle to shoot his own comrades, chiefly Roedel, whose wounds then take him out of the war for its duration. Again, this act of self-indulgence is a kind of cannibalism that is a result of the liminal state, which allows for the existence of chaos and anarchy.

Protracted Seclusion

Much of the film deals with the seclusion of hiding out in a cave on the land of the Evans family. They are allowed closeness to the family through the visits of Sue Lee, but the wintry cave dwelling essentially isolates Holt, George Clyde, Roedel and Chiles from the world. It is a seclusion they seek for their own safety, but it draws them into conflict over Holt, and over the affection of Sue Lee. It also heightens their need for the outside world which they can only access through the reading of letters found in a stolen Union mailbag. The cave becomes a meager replacement for home as Sue Lee and Chiles enter into a relationship that requires privacy.

The tension created by this makeshift substitute for home is noted in

several scenes here the young men compete for space, for Sue Ellen, and for the food she brings. The hideout is a metaphor for their psychological need for shelter from the war raging around them. However, this psychological space is as tenuous and vulnerable as the physical space they occupy; its seclusion can be broken at any moment. The fact that Sue Lee is able to operate in two worlds, the world of their seclusion, and the world of the Evans ranch, is a quality that makes her even more attractive and enticing to the young men, as she is their primary contact with the outside world. Even this is tenuous though as she notes that she ought not tell her unionist relatives where their food is going.

Communitas

All of the above leads to the creation of a feeling of bonding among the main characters, and the creation of new rules and systems within their closed society. They have rules about who leads, about how to treat women, and about how to treat Holt, who is often regarded as an equal within the protected frame of this bushwhacker group.

Leadership styles emerge and are replaced as loyalties shift and as characters die. However, Turner's conception of *communitas* is not simply a restructuring of societal order. In fact, to Turner, much of the behavior exhibited in liminal societies is based on the conception of anti-structure (pp. 266-7). Hierarchies are stripped away, and replaced with "charismatic leadership or democratic methods of representation" (p. 267).

The bushwhacker units certainly fit an anti-structural rubric. In a sense, their previous societal structure has failed them, or worse yet, betrayed them. North and South as constructs have conspired against them, leaving them without families and virtually homeless. Their new society is neither Union egalitarianism nor Southern aristocracy. It is the *communitas* of survival, of loyalties built on bloodlust and revenge. They are like the children in Golding's *Lord of the Flies* to some extent, yet they do not spiral into total disarray because of the common goal to destroy the Union enemy. But the hate they share exists within a structural vacuum, on a physical and psychological frontier.

Conclusion

As in many war tales, *Ride With the Devil* depicts young men in a situation where avoidance of the normal constitutes their "normal" everyday world in its liminal stage. Other war films fit into a similar vein, such as *MASH*, *Apocalypse Now*, *Platoon*, *Glory*, and *Black Hawk Down*. Its rhe-

torical position is in contrast with the rhetoric of films like *Gettysburg*, *A Bridge Too Far*, *Gods and Generals*, and *Tora! Tora! Tora!* which focus more on the problems of higher leadership struggles and the failings of military administration. Films which concentrate on the liminal positioning of ordinary people caught in a chaotic "netherworld" of war, tend to function in a tension between loyalty to the soldier and a strong anti-war message. That is to say, the further an audience member has to journey into the experience of the horrors of war for the individual, the greater the felt contrast between characters' sacrifices and the circumstances of their oppression, creating increased sympathy for the characters and a tendency to excuse their actions. In *Ride with the Devil*, the main characters perceive that they have autonomy over their actions, and of course, to some extent they do. We, as audience, admire their sacrifice within this context, and wonder if we would do the same under similar circumstances. However, we also simultaneously realize that their behavior operates from a deeply repressed nature, heightened by their involvement in the war. Sexuality for young men, in the "normal" societal realm, is replaced with violence, in their liminal world. As lovers turned killers, they approach events with a passion and fervor befitting their ages. It is not until war's end, when the societal order starts to reemerge and regain power over those who have managed to survive the liminal passage, that the liminals face choices about the degree of their reentry.

For Roedel, the desire and instinct to return to a life of civility is dominant. His haircut and a shave, which again reveal his youthful appearance, signals an end to the war, and the realization that maturity comes through action, not appearance. He accepts Sue Lee and her baby, and he refuses to kill Pitt and Turner in a pivotal scene, which tests his ability to leave the liminal state. Pitt and Turner can not make such a move and choose to stay in the liminal world which will ultimately lead to oblivion. George Clyde and Chiles lose their lives in the liminal and become symbols of the risk involved in making the journey in the first place. Only Holt achieves a freedom from both worlds; he may be riding off to find his birth mother, or he may be riding to any one of various futures. Holt's re-capture of his first name, Daniel, suggests that his identity has been restored and that he has safely navigated the liminal journey.

The rhetorical message behind Roedel's reentry though is more mixed, and is similar to the final scenes of *The Patriot*, in which Mel Gibson's character, ravaged by the brutality of war and his own inner demons, returns to complacent farm life on a farmstead built by his friends in his community. Neither film sufficiently addresses the pain of war which

extends beyond the duration of the war itself. Bushwhacking and murdering in the context of civil wars is over justified by the rhetorical stance of these films, as if to justify the acts of violence themselves. The strength of the anti-war message of such films is undercut by the complacency of the full circle return to the "normal" order. The hyper-realistic violence of earlier scenes is too easily "capped" by the pastoral environment of American rural life, which ends both films.

Analyzing the message of the art brings us back to an analysis of American attitudes toward war in general, which possess the same duality described above. It is not surprising that the strongest cinematic critiques of war come in post-Vietnam films like *Coming Home*, and *The Deer Hunter*. In most conflicts prior to and after the Vietnam conflict, the American public has been urged to separate personal politics and the patriotic support of the troops. Such attitudes, when depicted on the screen, naturally tend to favor the return to normality over the chaotic contradictions of the liminal world. After Vietnam, the country blamed and shunned returning servicemen, yet ultimately recognized the psychological damage the war had caused. Today's veterans may be more similar to the Civil War veterans portrayed in *Ride with the Devil*. Those who survive the conflict will be expected to immediately make the transition back to the "normal," a journey they may not be adequately prepared to take.

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***“Am I Really Doing This? —
Exploring Online Dating Communicative Actions***

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Abstract

Over the last decade, where technology has fully integrated into many of our daily lives, we have seen online dating services or “matching” increase in popularity amongst American culture. These new dating systems are quickly changing various types of communication, especially with regards to communication between platonic and potentially intimate partners in a mediated environment. By joining an online dating service, journaling the experiences and analyzing the results, a first glance into the effects of Computer-Mediated Communication can be seen.

“Love is Hard. Match is simple.” These words are on the home page of Match.Com, the self-prescribed “World’s Largest Online Personals Dating Service.” The shift to find your mate, your match, or simply someone to have an evening’s dinner with from the personal ads of the local newspaper to the World Wide Web is not to be unexpected. What may be unexpected, however, is the growing social acceptance of this new form of matchmaking. Anna Mulrine, in her article “Love.Com”, states “...[I]n search for love, or at least a decent date...40 million Americans visited an online site last month [August 2003]” (Bucy 134). She further points out that “fully half of Match.com’s members are under 30, and they are often seeking a fun date or simple companionship” (Bucy 136). Online Dating

has also become a lucrative business. According to comScore Networks, in their annual online spending report, "Online Personals/Dating remained the leading paid content category in 2004, with spending at an all-time high of \$469.5 million for the year, up 4% over 2003" (Online Paid Content US Market Spending Report, Full Year 2004 3). Whether used for entertainment, voyeurism or to truly develop a meaningful intimate relationship, Online Dating has taken off in the new industry of 'easy dating.'

As a whole, computer-mediated communication (CMC) has existed since the first telephones were moved from switchboard operators to automated exchanges. Currently, Online Dating demonstrates the social power of CMC (in its most recent incarnation) and the ability to commercially capitalize on this same power. Our project here is to examine the communicative acts related with Online Dating and determine if, through the examination, we gain insight into the social power of CMC. In this report, the methodology is first presented, along with a working glossary and literature review. Second, each author recorded and critiqued our experiences while a passive member of Match.com. Finally, our findings are discussed.

Methodology, Glossary and Literature Review:

This project is two-tiered. The first required both authors to become passive members of the online community Match.com (www.Match.com) in the Minneapolis/St. Paul metropolitan area. One of the authors is female (age 24) and the other is male (age 31), gender difference allows for a variety of analytic approaches (gender; language; culture; socialization). Neither author paid for the service and, therefore, were able to browse through other member profiles and initiate contact through a "wink" system, but were unable to reply to e-mail or send e-mail to the other members. Both profiles included pictures and a small insight into each authors' character, interests, background and moral base. The site features different favorites and options that individuals can comment on in order to make their profiles more reflective, but in no way can offer complete insight into an individual's entire personality. For example, the "description" section of the member profile can only hold a maximum of 2000 characters. Upon going live the two authors recorded their thoughts on a regular basis. These records collected the individual experiences of the authors, both intellectually and technically. The second part involved frequent meetings and discussions between the authors, both F2F and CMC, to assist in the analysis and understanding of the total experience and to engage the questions at the top of the project.

As Match.com has its own specific marketing terminology, it is necessary to develop a small glossary for our usage here:

- *CMC* — Computer-Mediated Communication; generally, any communicative act that uses a computerized device to communicate (telephone, mobile phone, personal computer, personal data assistant)
- *F2F* — Face-To-Face communication; live communication without computerized assistance (see *CMC*)
- *Messaging* - Use of various instant messenger services (Yahoo, ICQ, IRC, MSN, etc.)
- *OD* — Online Dating
- *Persona* — Though this will be discussed later on, Persona is the presentation of the user to the public. In this case, it is the profile presented by the user on Match.com and the 'self' created through passive and/or active communication with other members.
- *Profile* — The method an individual user presents themselves to the general population of Match.com
- *Wink* — The way to communicate interest to a user on Match.com without paying for the service, becoming an Active member. It has been likened to nodding to a potential partner from across a room.

In F2F dating, there are several 'common rules' that American culture is 'asked' to adhere to. We are taught these through our parental, peer and mediated influences. Though they are not always 100% clear, they are—for the most part—understood. In the on-line environment, the old rules can still apply (v. being done away with altogether) but are modified (Hanson 105-6). Adams and Clark explain that insulation "means that online messages are not as likely to be as persuasive as face-to-face encounters" (61). When insulation is experienced, both/all members of the conversation are allowed a certain freedom from responsibilities adhered to in F2F communication. Insulation allows for a certain bending or breaking of traditional cultural norms in order to facilitate communication. In essence, insulation allows for the creation of an idealized persona - the person (the user) of the system wants to present to other members vs. who the user may really be.

Persona. Discussions of persona in the CMC environment are nothing new. Turkle details the development of persona and the positive and negative effects of it in *Living on the Screen*: "When people adopt an online persona they cross a boundary into highly-charged territory. Some feel an uncomfortable sense of fragmentation, some a sense of relief. Some sense the possibilities for self-discovery, even self-transformation" (Turkle 260). In her chapter entitled 'Identity Crisis', Turkle presents us with how persona development can allow for individuals to hide from reality or to reclaim

self-identity and worth (255-69). Shedletsky and Aitkin, when discussing "The Play of Internet Communication," detail the concept of "Identity Role-Playing" (75). It is through this role-playing that the near-limitless opportunities for persona construction exist. In particular, when playing with persona in the OD environment, the opportunities for exploration, personal growth and development, and (it is true) negative consequences becomes very real. As Laura Gurak furthers, "[d]espite a growing understanding about online communication, people still seem to have a greater expectation that on the Internet, they are communicating with a real person of that name. The community and intimacy that the Internet inspires can create an erroneous trust in any new virtual friends...electronic space, it is easy for a single person to assume any number of identities" (39).

Mead described communication as a social act because two individuals are required to react to one another; within this act we see meaning created and used. Through the notion of gestures he uncovered "unconscious communication" that will emerge in a F2F situation. Through this 'unconscious communication' we see that the act of communication itself has a triadic structure consisting of the following components: (1) an initiating gesture on the part of an individual; (2) a response to that gesture by a second individual; and (3) the result of the action initiated by the first gesture (76; 81). For our research within the CMC realm we want the profiles to act as gestures trying to elicit a type of reaction to those who are viewing it. This reaction will either result in communication to the profile or resistance away from it.

In addition to social gesturing, Mead's concept of **Symbolic Interactionism** gives us the theory of the 'Looking Glass Self' — That we, as communicators, imagine ourselves as we are possibly perceived by others; "Symbolic Interactionists are convinced that the self is a function of language. Without talk there would be no self-concept, so one has to be a member of the community before consciousness of self sets in" (Mead 162). We must recognize this interaction in a CMC environment as we all want to receive some kind of communication prompted by our profile, wink or e-mail, otherwise we would not initially join the community. Whether this communication is good or bad, the act helps us to determine who we are as individuals and our level of attractiveness to the potential date.

Minding, or inner conversation, is one concept that becomes heavily prevalent once the idea of OD comes into play. Individuals have internal conversations questioning their profiles and activity as the OD experience goes on. "Minding is the pause that's reflective. It's the two second delay while we mentally rehearse our next move, test alternatives, anticipates

others' reactions. Mead says we don't need any encouragement to look before we leap. We naturally talk to ourselves in order to sort out the meaning of a difficult situation" (Griffin 56).

Shedletsky and Aitkin demonstrate how the concept of **Play** in CMC can be understood and used to analyze online experiences: "1. Internet play is for the self. It serves internal goals; 2. Internet play co-exists inside and outside the scope of ordinary life; 3. Internet play operates without fixed boundaries of time and space, although the play may operate within Internet rules; 4. Internet play is pliable. The Internet can completely absorb the player so as to integrate with 'ordinary life' or take on a life of its own" (74). In essence, Play is the interaction of the user with the Internet and the other users s/he comes into contact with. Play has, as do all aspects of the CMC environment, positive and negative connotations and consequences depending on the use of play by both the senders and receivers of the message. Utilizing these concepts as one paradigm for analysis of OD and CMC allows us to understand the experiences of the authors as they joined and interacted with Match.com.

Personal Experiences:

Tyma:

I chose to join Match.com as a Passive member in order to understand the communicative acts in an online environment. 'Passive', for this discussion, will mean a member that is not a paying member, or 'Active.' When in the realm of the passive member, there are certain limitations to what you are able to do. Can you create a profile that is browsable through by other members? Yes. Can you contact them by way of a 'Wink' system, similar to making initial nonverbal contact with a potential conversation/dating/intimate partner? Yes. Are you able to e-mail the person and create a more substantial contact? No.

As the methodology section states, my co-author and I posted our profiles as passive observers for 30 days in order to begin to understand exactly how individuals communicate within this online community and culture. To ensure that both her and I are examining the same areas, a four-part model was agreed upon: Excitement; Fear; Rejection; Acceptance.

Excitement: This emotional experience manifests in several forms. The initial excitement is definitely not of the positive type. Rather, this excitement is related to a fear or nervousness that occurs when any new scenario, particularly those that are not deemed 100% socially acceptable, is entered. "Why am I doing this?", "I should be able to find a date" and "Will this even

work?" are the first thoughts that come to mind and, surprisingly, the ones that seem to at least sit in the periphery during the entire OD experience. Though online dating is developing a foothold in advertising and marketing campaigns on television and radio, American popular culture still is not completely accepting of this form of interchange. The concept of 'dating' has been traditionally bound to the 'set-up', the 'blind date' or meeting the potential partner via mutual acquaintances. As a 31-year old male, old societal norms state that these are the ways I am to meet "the one."

During my initial log-in on Match, I was excited for two reasons: the first is that I was excited to be breaking the rules and norms that traditionally bind us to the realm of dating; the second area of excitement comes from questions like "What would people say about me?" "Will I be recognized here?" "Am I safe?" The safety question becomes paramount in several conversations I have had with associates and friends of mine when discussing this project.

When logging onto the system for the first time, you are asked to answer several questions, so that the system can then "match" you with the "dating pool"—the database of approximately 8 million users in the United States alone (there are also users throughout the world, but for this project the area of analysis was strictly the Minneapolis and St. Paul, MN area). The user's "profile" is completed by answering questions about your demographics (age, sex, partner preference, location, heritage, astrological sign), your background (education, profession), personal hobbies (reading, exercise, film, diet, unique items about you) and, of course, your ideal date (height, weight, background, income, turn-ons, turn-offs). Once this profile is completed, you are not immediately posted. An e-mail is sent to your primary e-mail account stating that you have developed a profile and are ready to post. It is this moment of confirmation that truly creates excitement, similar to when a friend is setting you up on a date or for a meeting with a potential partner. In this case, however, you are now passively "browsable" by other users of the system. I have compared this with visiting to the shopping mall, where you pick and choose which shops you step into while still peering into the windows of the shops that you may not frequent but may think "that looks interesting."

A distinct choice needs to be made by the user: to be Active or Passive. A passive participant, as I was for this project, is the browser of profiles. One of the key questions that we ask is "at the passive level, could online dating be used as an entertainment? On a different level, would it be considered a form of Voyeurism?" To become an active participant, the user must subscribe to the service. Once this is done, the user then can do more

than simply view profiles or “wink” to those users they find interesting. The monetary investment possibly demonstrates the user’s intention(s) for their profile. As this project was limited to the passive user status, certain communicative acts could not be engaged—possibly. As I viewed various profiles, I started noticing that users, though overtly passive users, were actually active users. Though the profiles are evaluated by Match.com prior to posting (you are reminded of this every time you make a textual change, something more than a pull down menu or radio button), a new syntax has developed within the community where individual users may embed contact information (SMS/Instant Messenger addresses, e-mail addresses) in their user name or profile so people may contact them. As with other areas of analysis in cyberspace, there is a movement to subvert the providers of the service—and save some money in the process. This state of excitement is continuous. It may occur when you initially become a member of this new community. It may occur when you receive an e-mail from the system stating that you have been ‘winked’ at by another user. It occurs when you receive an e-mail from another member, demonstrating that the other member was interested or intrigued enough by your profile to break the passive role of entertainment, ‘window shopping’ or voyeur and move into the realm of active communicator. After my experiences with Match, the addictive qualities of this CMC environment start to present themselves.

Fear: So, the profile is posted and you are now a member of this 10-year-old community. What is the next step? I found that doubt, manifested in fear, came into play almost immediately. This presents through several questions: “Will anyone look at my profile? Now that I have posted this profile, what’s next? How do I use this thing?” These are all questions that are asked as the first week or so pass. In my experience I found that I was viewed heavily in the first week, then frequency cycled down during the second and third weeks, then picked up again during the final seven to ten days. This ‘fear’ can be compared to the individual that has stepped into an environment that, potentially, could present possible partners. Though the individual user’s profile is initially viewed by several people, her or his “newness” to the system wears down (as other and more recent profiles are published) quickly, only to be approached again as they appear “new” to the other users again. When chatting with one of my friends who has been a member of Match for some time, she has noticed that “profiles rotate through the listing (where they are listed, front of the list v. back of the list); some times you have a large number viewings, winks or e-mails, and other times, not so much.”

Concurrent with this fear of rejection is also a fear of recognition, an odd paradox until you look at the social norms being violated through the OD experience. If we were to be recognized in a public space—a physical public space, to be specific—a friendly “hello” followed by possible conversation and final salutation would occur. We are taught that this is what it means to be ‘polite.’ However, this is not the case in a CMC environment. The sense of OD being a ‘fringe’ or ‘fetish’ experience still permeates many of our cultural conversations. As I was conducting the experiential portion of this project, I came across 4 or 5 profiles of people that I recognized, either professionally or personally. Two women who are old acquaintances of mine also contacted me; one I knew during my undergraduate career and the other through mutual friends. Again, the concern of social norm violation comes front and center—the fear that we have, in some way, done something wrong and we will be socially punished (become the topic of conversation between acquaintances, perhaps be cut off from social circles that feel their territory has been violated). Even when I explained that I was conducting research, many of my colleagues and friends assumed that this was a ‘cover’ for me to engage in the practice of OD. Interesting that the concept of meeting someone strictly on ‘face’ value or through a ‘blind date’ is culturally acceptable, but researching other people in what would be considered a much more safe and insulated environment is not. Perhaps the need to protect the collective by screening or interviewing, per se, potential partners is part of our cultural code of conduct. The related fear that comes into play also deals with recognition within the system, but by my students. The question becomes “does this potential observation, even for academic purposes, change the dynamic between the student and the teacher?” I had this answered for me when, during our Finals week, one of my female students approached me and explained that several of her particular class had seen my profile on Match.com and did not know how to work with this information. I explained the reasoning for my existence in that particular space, and the social balance was maintained. However, this brings up an interesting concept—justification. Because of this fear, rationality and justification must be established. Reasons like “I am just tired of the bar scene”, “I work evenings, so this is an opportunity to meet some new people” or “I just moved to town and want to get to know the place” are presented as why users chose to become members of the environment. Each of these make sense to me and, yet, the question of why does the justification even have to come into question demonstrates the fear that a member may be seen as “desperate” or “lonely” by posting.

Rejection: Connected to ‘Fear’ is ‘Rejection’—Rejection can come from two directions, within the system (internal) and outside the system

(external). The first is the rejection experienced either when a member you have contacted, either via 'wink' or by e-mail, is sent a "polite 'No Thank You'" or when you decline the sender's invitation. Match.com has a pre-set internal system in place for such an experience. When contacted by an individual, you may either 'wink' back, e-mail (for Active members), or decline the offer to communicate. This internal system not only removes pressure from the recipient of unwanted contacts but also removes the recipient's profile from the sender's sight. I think of when a man or woman is approached by another and engaged in conversation in a public space (bar, pub, disco, night club). If the receiver of the message declines to respond, the sender of the message has immediate feedback and must respond in a manner that is culturally acceptable and appropriate. However, both are still within (normally) visual proximity to each other at least for a time. In the CMC environment, however, this is not the case. Once the rejection has occurred, there are no additional opportunities. This system of rejection is a new phenomenon that changes the way communication occurs. In my experiences within Match.com, I found rejection to be every bit as visceral as it would be in a F2F environment. An interesting experience I had, and I credit this to Insulation, is that I quickly forgot about the rejection. In an F2F environment, the questioning of self and other exists for some time, possibly because the experience is fresh. CMC allows for an insulation that protects the user of the system from this experience. As profiles of all users are idealized/customized personas, and there is a sense of cognitive collaboration—"when two people share interpersonal processing or jointly construct ideas, so that they become of similar minds" (Shedletsky and Aitkin 117)—that allows OD to function as it does, I am able to quickly move from rejection to newly presented opportunities.

Rejection also can occur externally. The user is often asked to justify their usage of OD to those in their social groups, if the user ever mentions the activity at all. When I spoke with various colleagues or acquaintances of mine about this project (as was mentioned above), their responses fell into two categories: "Why would you something like that?" and "Oh, I've done that before." Those from the former category fell to normal social reactions and concerns regarding the breaking of cultural norms, my safety, ego-boosting, etc. Interestingly, though, those under the latter category were first shy to discuss their own OD experiences. Once it was clear that I was honestly interested in their experiences and not trying to collect information to later insult or attack them with, users (both former and current) were quick to tell me about their experiences with OD. There were some common themes presented. Some had fairly positive experiences

(met new people, had some fun experiences, met someone that they are still with) while others did not have all that positive of an experience with OD. As I expected, the responses were the same ones I would have heard from friends of mine telling me their "blind date" or "set-up" stories.

Acceptance: Throughout my experiences with Match.com, I wrestled with my own acceptance of this form of social interaction. Other CMCs, like IRC or 'messenger' services, are not developed with the express purpose of meeting other individuals who are looking for people to meet, date or be with. If there is one aspect that will be the biggest challenge to this fast-growing CMC system, social acceptance will be it. Initially I was concerned that, as I browsed through hundreds of profiles, the information presented was fabricated or embellished by the member being viewed. How could honest communication with this member be engaged if this basic level of trust was not there? I started comparing the experience with meeting people at a bar or nightclub. Individuals, particularly those that are hoping to meet someone of personal significance, will spend extra time getting ready for the evening in order to 'put their best foot forward.' They are creating a persona with which to enter the system and observe/be observed/communicate. Is this persona complete fabrication? Possibly. The idea of false representation seems to be the common rationale for the fear and rejection of those that do not approve of OD, yet their acceptance of the nightclub scenario presented goes against their rationale. Acceptance of this system will not occur until CMC is viewed not as an alternate or "weird" form of communication, but rather simply another way to communicate. Academically and rationally, OD is just that—another way to communicate and socialize in an increasingly mediated environment. Socially, though, OD is still a sticky system that at one time presents itself as a great way to meet people but also as a means to subvert traditional systems of behavior and cultural norms. I have a feeling that this is a paradox that must be understood and deconstructed in order for CMC in general and OD in particular to be truly considered 'just another way to communicate.'

Funk: Human interaction is always going on—yet I had found myself having a few bad dates and single for the last two years. As a 24 year old, educated professional, the bar scene is quickly becoming overrated and blind dates are a novelty that never work out. Where was I going to meet my future date/boyfriend/husband? When asked to be a part of this research, Match.com seemed to be the right answer as I was looking at it as a potential resolution.

Excitement: Upon entering this new CMC dating environment I found myself struggling to complete my profile. This was going to be a new

experience and as things that are new generally are exciting the first step for anyone is always an issue. Greeted by a web page that was easy to navigate, I found myself intrigued with the amount of information that I was willing to disclose online, going out to people I didn't even know. With that in mind, pure excitement was generated at the notion that I could potentially be "wanted" in mass numbers by men that once again I didn't even know (Cooper and Sportorali).

The opportunities seemed limitless in that I no longer had to relay on friends or co-workers to find a date that was set-up, I had the power in my own hands to do that. This is where the choice came in whether to be "Active" or "Passive". Both my partner and I decided that it was better for us to go in as "Passive" members at first then there would not be as much pressure on either of us to contact anyone back because we couldn't. Once our passivity was confirmed I found myself asking a gamut of questions "Will anyone even want to contact me?" "What if I really want to contact someone back?" "Will I be found attractive enough to be contacted?" "Will anyone recognize me?" "Will anyone be able to access any other personal information that I haven't offered - via the web site?" I knew that all of these questions would be answered as I went through the experience.

Upon posting my profile on Match.com, I was elated at the idea that I would be able to view potential suitors. Within 24 hours my profile was up and running with the ability to be viewed by anyone who had put in criteria that matched. (i.e. location, age, sex) The site was very efficient in the matter of creating and posting a profile. I had made a few changes and after each one had gone through I received a confirmation e-mail.

The profile was a step-by-step process was easy to follow and could be used by anyone even those with very basic computer skills. Through the profile you have multiple-choice answers for physical attributes, education level, career, income, location and ethnicity. Initial viewing of a profile is a similar experience to that of a first date. This is where you gain the basic knowledge of an individual that you may or may not be interested in. Looking at the profiles that were already online you can start to see a very general overview of a particular individual similar to the questions you would ask someone on a first date. Upon further inspection you can see that these profiles are generally based and fit into four to five stereotypical personalities. (i.e. Life of the Party, Funny, Serious, Career Oriented). It is through your self-description that you can see personalities and whether this person is serious about finding a partner. This is where I found that I had to look at the pictures of the "potentials" first prior to reading a profile because it was time consuming. I had to be attracted to them in order to just 'wink'

because if I were an 'Active' member I wouldn't waste my time or money.

Fear: "I'm feeling some pressure that no one is going to try to contact me." This was my personal thought process after the first day. My excitement had been taken out by my own personal fear that someone would not find me attractive enough to want to wink or e-mail. "Why would they waste their time on me?" As many women within our society feel—I thought that I didn't portray the perfect media image to be qualified as "wanted." This feeling had come from some failures in the "real dating world" and I was now in the CMC realm, so I had to stay hopeful. My fears were subsided when after the third day of being posted I had already been viewed 79 times, winked at 10 times and received 2 e-mails.

I spoke with one of my male co-workers within my age range that has been an active member for six months. At that point he had only received one e-mail and had been viewed roughly 60 times. When I talked with him about my profile's activity, he stated it was because I was a female and indicated some jealousy towards my numbers. When I saw this reaction from him I then started to ask myself, "Do some individuals see this as a competition?, similar to those who keep track of their "numbers" in the real dating world. Just as some individuals try to see how many phone numbers they can get at the end of the night—is the match system lending a new way for us to track our attractiveness? Yes, it is. And with that thought in my mind I knew that I had to make some changes on my profile in order to get my numbers up to where I thought that they should be.

Throughout the first week of my profile being posted I went in and tweaked it to make me more appealing to the opposite sex, due to my internal minding and thoughts. This could be seen as a form of Internet preening. Pictures were changed and text was reformatted only during the first week. Because this research was going to be pure and was limitless on rules, I did what came naturally to me to make the results unbiased. My other thought was that also due to the time of year that the research took place (Mid-December to January) individuals might be seeking out the notion of love more, once again making me feel that I would be inept if I could not get anyone to wink at or e-mail me.

Rejection: As a human I needed concrete evidence that I was attractive and wanted. That evidence would come in the form of numbers, numbers that I had tried to potentially boost through my Week One preening. By Day 12, the idea of rejection started to dissipate when I realized that we were almost half way to the 30-day mark and I had viewed 642 times, winked at 54 times and received 8 e-mails. But quickly as I read the messages I started to realize that Match was not the place for me. "Since the

last time I checked my profile I was viewed 188 times, I am now up to 642. This is kind of starting to scare me" (Day 12). The idea of rejection was not typical in that I would be rejected by the opposite sex. Within my own thought process I started to reject the site because I was concerned with the issue of security. I would also experience this rejection from actual members of the site not returning my winks—but I was not as concerned with that because my 'numbers' were high enough that I knew I could wink at another individual.

The e-mails that I kept receiving were based on physicality not on anything that was in my profile (Whitty and Gavin 626). My preening of the pictures had worked and I had received the desired outcome of the number of contacts—but they were not quality contacts that made me feel like I wanted to become an 'Active' member to take it to the next level. It was at that point and time also that I felt that my security was truly in harms way also. Although Minneapolis/St. Paul is a large city we all know how sometimes it can be a small world. Through this OD experience the world became much smaller and boundary less within 12 days of online activity. With my numbers climbing (by Day 28) viewed 1448 times, 93 winks and 12 e-mails, I felt that my anonymity was no longer ensured because I didn't know who was viewing my profile and what they were saying about me physically or my individual personality (Lea and Spears). I personally didn't know what kind of message I was putting out to those individuals because I didn't have the capability to respond to them. I knew that it was a 'type' of female that they wanted and I might have fit that to them in my profile pictures but not if they would have read my own personal description. They were doing exactly what I was—surfing through the pictures—but being 'Active' members they did try to contact me with these types of messages. "Would I have done the same if I were active?"

It was the CMC environment that drove me away from Match.com because I felt that so much of it was based on physical characteristics when the individuals involved were not physically or communicatively present where gestures were taking place. I might have felt completely different if I would have had more time to comb over each and every profile of the potential suitor or had the ability to contact them myself. To me there was a lack of connection and substance that is developed in a F2F relationship that cannot be captured through emoticons or winks.

Acceptance: My experience on Match.com allowed me to see what I am like within the dating realm. As a female I took care of the physical aspect in making sure that I "looked my best" for the site through extra primping and care. Similar to what I would normally do if I were going out on a

Saturday night. In looking at the profile in comparison to my clothing or make-up I see them as a representation of myself. This is either a tangible or intangible thing that enhances who I am as an individual.

This idea is based on what we see in our society everyday in simple marketing terms, "Create a need and fill it." Whether that need is to feel physically beautiful, emotionally fulfilled or simply wanted we all do this to a certain extent within the real realm so it will not be any different for a CMC environment. The biggest difference is that we cannot physically see, touch, or smell this person as we would in a F2F conversation (Whitty and Gavin 625). They simply have "represented" themselves within their profile. Whether that individual decides to falsely represent her/himself is up to them—accepting and believing it is up to their potential date.

Understanding that we all have basic need to feel wanted or loved within ourselves we will continually see the idea of "finding someone" pop up whenever we experience the newest communication technology on the market. I am able to accept that after doing this research because I experienced first hand a relationship with my own profile and the 'numbers' that I had acquired. It is another way of reaching out to people and is seen as an alternative right now because it is available on the newest and largest communication network. Without that experience, I would still be wondering why my co-worker is paying for the service and hasn't found a date. It truly is because we as humans hang on to the hope that the perfect "someone" is out there for us, and that is exactly how we are being marketed to.

Conclusions and Beyond:

The experiences of both authors bring to light common elements that need to be investigated critically. Persona development is a basis of CMC research as it stands and is not surprising that it needs to be looked at here as well. Regardless of gender of the participant, fearing that the person on the other end of the communicative act is not who they seem is very real. This fear can be tracked to fear of the self (physically and emotionally), fear of rejection, fear of the unknown. Though the user is insulated to an extent from some actions and behaviors, there are others that can still occur (Gurak 38).

Regarding Communicative Acts specifically: One of the key concerns from communication scholars is that language is being damaged irreversibly by the use of CMC. Teachers and professors, as well as writers, cultural critics, scientists and business professionals are lamenting the "Death of Language" thanks, in a large part, to messaging and other CMC ac-

tivities. However, some in the field of Linguistics (for example), should be excited by "the ability the internet gives us to 'explore the power of the written language in a creative way' (Philipkoski). In other words, perhaps language is not so much being damaged as evolving—like a language should. Unfortunately, the rules of usage for formal and informal language are being blurred or done away with altogether, and this is where the problem lies. Classroom instructors have seen this shift in language usage as the popularity of SMS and Messaging has increased. As this is a relatively new phenomenon, longitudinal analysis would definitely be worth engaging.

Through analyzing the communication activities within the realm of Online Dating by our own journaling, and utilizing four areas of analysis (Excitement; Fear; Rejection; Acceptance) to compare the experiences, four conclusions were reached:

- 1) Online matchmaking, contrary to the social stigmas attached, is growing more popular by the year (as can be seen in the above-mentioned financial report).
- 2) Regardless of the service chosen, these systems do allow for significant social opportunities. These opportunities can develop into intimacies.
- 3) The same safety concerns that are part of traditional dating exist and are amplified in the CMC environment, due to the insulation from social and cultural rules.
- 4) CMC communication activities, unlike face-to-face encounters, were much more aggressive towards Funk. Surprisingly, the exact opposite was true for Tyma. This suggests that security and traditional gender roles, even in a non-gendered environment such as the Internet, still come into play and are also amplified.

One significant reality became clear. Theory-based conclusions, while important, do not solely finalize this experiment. Involving the human factor makes our CMC experiences just like any other—each individual is going to respond differently.

Because we react in accordance to our own personal background and experiences, communication in any environment will stand alone as a unique example with some situational similarities for users. Whether it is immediate acceptance, complete rejection or something in between— we can see how CMC can correlate to that of the traditional communication mediums. Insulation allows us to make ourselves appear compatible with any individual if we choose. The relationship in turn will only be a success

in the CMC environment because we are unable to maintain that idealized persona in a F2F situation. This is why we need to continue examining communication in CMC-related environments. As technology advances, there will be more room for insulation to appear.

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America, America: Two Voices, Two Choices

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Abstract

The official nominations of Senator John F. Kerry and President George W. Bush in the summer of 2004 were heralded by two mesmerizing messengers. In accolades for their respective parties, Senator Barack Obama (D-Illinois) and Governor Arnold Schwarzenegger (R-California) captured not only the attention but also the imagination of their audiences. Newcomers to national politics, both men garnered an array of public appeal, winning endorsements across party lines. This study analyzes the rhetorical variables involved in the construction of two voices and two choices for America as evidenced in the convention addresses of Obama and Schwarzenegger. Repetition, anaphora, and cluster criticism are identified and explicated as explanatory devices for charting the rhetorical artistry imparted within their respective addresses.

*This work is dedicated in memory of our grandmothers:
True immigrants*

America, America: Two Voices, Two Choices

*"Let's face it, my presence on this stage is pretty unlikely.
My father was a foreign student, born and raised in a small village in
Kenya. He grew up herding goats, went to school in a tin-roof shack.
His father, my grandfather, was a cook, a domestic servant.
But my grandfather had larger dreams for his son."*

—Barack Obama

self-identity and worth (255-69). Shedletsky and Aitkin, when discussing "The Play of Internet Communication," detail the concept of "Identity Role-Playing" (75). It is through this role-playing that the near-limitless opportunities for persona construction exist. In particular, when playing with persona in the OD environment, the opportunities for exploration, personal growth and development, and (it is true) negative consequences becomes very real. As Laura Gurak furthers, "[d]espite a growing understanding about online communication, people still seem to have a greater expectation that on the Internet, they are communicating with a real person of that name. The community and intimacy that the Internet inspires can create an erroneous trust in any new virtual friends...electronic space, it is easy for a single person to assume any number of identities" (39).

Mead described communication as a social act because two individuals are required to react to one another; within this act we see meaning created and used. Through the notion of gestures he uncovered "unconscious communication" that will emerge in a F2F situation. Through this 'unconscious communication' we see that the act of communication itself has a triadic structure consisting of the following components: (1) an initiating gesture on the part of an individual; (2) a response to that gesture by a second individual; and (3) the result of the action initiated by the first gesture (76; 81). For our research within the CMC realm we want the profiles to act as gestures trying to elicit a type of reaction to those who are viewing it. This reaction will either result in communication to the profile or resistance away from it.

In addition to social gesturing, Mead's concept of **Symbolic Interactionism** gives us the theory of the 'Looking Glass Self' — That we, as communicators, imagine ourselves as we are possibly perceived by others; "Symbolic Interactionists are convinced that the self is a function of language. Without talk there would be no self-concept, so one has to be a member of the community before consciousness of self sets in" (Mead 162). We must recognize this interaction in a CMC environment as we all want to receive some kind of communication prompted by our profile, wink or e-mail, otherwise we would not initially join the community. Whether this communication is good or bad, the act helps us to determine who we are as individuals and our level of attractiveness to the potential date.

Minding, or inner conversation, is one concept that becomes heavily prevalent once the idea of OD comes into play. Individuals have internal conversations questioning their profiles and activity as the OD experience goes on. "Minding is the pause that's reflective. It's the two second delay while we mentally rehearse our next move, test alternatives, anticipates

others' reactions. Mead says we don't need any encouragement to look before we leap. We naturally talk to ourselves in order to sort out the meaning of a difficult situation" (Griffin 56).

Shedletsky and Aitkin demonstrate how the concept of **Play** in CMC can be understood and used to analyze online experiences: "1. Internet play is for the self. It serves internal goals; 2. Internet play co-exists inside and outside the scope of ordinary life; 3. Internet play operates without fixed boundaries of time and space, although the play may operate within Internet rules; 4. Internet play is pliable. The Internet can completely absorb the player so as to integrate with 'ordinary life' or take on a life of its own" (74). In essence, Play is the interaction of the user with the Internet and the other users s/he comes into contact with. Play has, as do all aspects of the CMC environment, positive and negative connotations and consequences depending on the use of play by both the senders and receivers of the message. Utilizing these concepts as one paradigm for analysis of OD and CMC allows us to understand the experiences of the authors as they joined and interacted with Match.com.

Personal Experiences:

Tyma:

I chose to join Match.com as a Passive member in order to understand the communicative acts in an online environment. 'Passive', for this discussion, will mean a member that is not a paying member, or 'Active.' When in the realm of the passive member, there are certain limitations to what you are able to do. Can you create a profile that is browsable through by other members? Yes. Can you contact them by way of a 'Wink' system, similar to making initial nonverbal contact with a potential conversation/dating/intimate partner? Yes. Are you able to e-mail the person and create a more substantial contact? No.

As the methodology section states, my co-author and I posted our profiles as passive observers for 30 days in order to begin to understand exactly how individuals communicate within this online community and culture. To ensure that both her and I are examining the same areas, a four-part model was agreed upon: Excitement; Fear; Rejection; Acceptance.

Excitement: This emotional experience manifests in several forms. The initial excitement is definitely not of the positive type. Rather, this excitement is related to a fear or nervousness that occurs when any new scenario, particularly those that are not deemed 100% socially acceptable, is entered. "Why am I doing this?", "I should be able to find a date" and "Will this even

work?" are the first thoughts that come to mind and, surprisingly, the ones that seem to at least sit in the periphery during the entire OD experience. Though online dating is developing a foothold in advertising and marketing campaigns on television and radio, American popular culture still is not completely accepting of this form of interchange. The concept of 'dating' has been traditionally bound to the 'set-up', the 'blind date' or meeting the potential partner via mutual acquaintances. As a 31-year old male, old societal norms state that these are the ways I am to meet "the one."

During my initial log-in on Match, I was excited for two reasons: the first is that I was excited to be breaking the rules and norms that traditionally bind us to the realm of dating; the second area of excitement comes from questions like "What would people say about me?" "Will I be recognized here?" "Am I safe?" The safety question becomes paramount in several conversations I have had with associates and friends of mine when discussing this project.

When logging onto the system for the first time, you are asked to answer several questions, so that the system can then "match" you with the "dating pool"—the database of approximately 8 million users in the United States alone (there are also users throughout the world, but for this project the area of analysis was strictly the Minneapolis and St. Paul, MN area). The user's "profile" is completed by answering questions about your demographics (age, sex, partner preference, location, heritage, astrological sign), your background (education, profession), personal hobbies (reading, exercise, film, diet, unique items about you) and, of course, your ideal date (height, weight, background, income, turn-ons, turn-offs). Once this profile is completed, you are not immediately posted. An e-mail is sent to your primary e-mail account stating that you have developed a profile and are ready to post. It is this moment of confirmation that truly creates excitement, similar to when a friend is setting you up on a date or for a meeting with a potential partner. In this case, however, you are now passively "browsable" by other users of the system. I have compared this with visiting to the shopping mall, where you pick and choose which shops you step into while still peering into the windows of the shops that you may not frequent but may think "that looks interesting."

A distinct choice needs to be made by the user: to be Active or Passive. A passive participant, as I was for this project, is the browser of profiles. One of the key questions that we ask is "at the passive level, could online dating be used as an entertainment? On a different level, would it be considered a form of Voyeurism?" To become an active participant, the user must subscribe to the service. Once this is done, the user then can do more

than simply view profiles or “wink” to those users they find interesting. The monetary investment possibly demonstrates the user’s intention(s) for their profile. As this project was limited to the passive user status, certain communicative acts could not be engaged—possibly. As I viewed various profiles, I started noticing that users, though overtly passive users, were actually active users. Though the profiles are evaluated by Match.com prior to posting (you are reminded of this every time you make a textual change, something more than a pull down menu or radio button), a new syntax has developed within the community where individual users may embed contact information (SMS/Instant Messenger addresses, e-mail addresses) in their user name or profile so people may contact them. As with other areas of analysis in cyberspace, there is a movement to subvert the providers of the service—and save some money in the process. This state of excitement is continuous. It may occur when you initially become a member of this new community. It may occur when you receive an e-mail from the system stating that you have been ‘winked’ at by another user. It occurs when you receive an e-mail from another member, demonstrating that the other member was interested or intrigued enough by your profile to break the passive role of entertainment, ‘window shopping’ or voyeur and move into the realm of active communicator. After my experiences with Match, the addictive qualities of this CMC environment start to present themselves.

Fear: So, the profile is posted and you are now a member of this 10-year-old community. What is the next step? I found that doubt, manifested in fear, came into play almost immediately. This presents through several questions: “Will anyone look at my profile? Now that I have posted this profile, what’s next? How do I use this thing?” These are all questions that are asked as the first week or so pass. In my experience I found that I was viewed heavily in the first week, then frequency cycled down during the second and third weeks, then picked up again during the final seven to ten days. This ‘fear’ can be compared to the individual that has stepped into an environment that, potentially, could present possible partners. Though the individual user’s profile is initially viewed by several people, her or his “newness” to the system wears down (as other and more recent profiles are published) quickly, only to be approached again as they appear “new” to the other users again. When chatting with one of my friends who has been a member of Match for some time, she has noticed that “profiles rotate through the listing (where they are listed, front of the list v. back of the list); some times you have a large number viewings, winks or e-mails, and other times, not so much.”

Concurrent with this fear of rejection is also a fear of recognition, an odd paradox until you look at the social norms being violated through the OD experience. If we were to be recognized in a public space—a physical public space, to be specific—a friendly “hello” followed by possible conversation and final salutation would occur. We are taught that this is what it means to be ‘polite.’ However, this is not the case in a CMC environment. The sense of OD being a ‘fringe’ or ‘fetish’ experience still permeates many of our cultural conversations. As I was conducting the experiential portion of this project, I came across 4 or 5 profiles of people that I recognized, either professionally or personally. Two women who are old acquaintances of mine also contacted me; one I knew during my undergraduate career and the other through mutual friends. Again, the concern of social norm violation comes front and center—the fear that we have, in some way, done something wrong and we will be socially punished (become the topic of conversation between acquaintances, perhaps be cut off from social circles that feel their territory has been violated). Even when I explained that I was conducting research, many of my colleagues and friends assumed that this was a ‘cover’ for me to engage in the practice of OD. Interesting that the concept of meeting someone strictly on ‘face’ value or through a ‘blind date’ is culturally acceptable, but researching other people in what would be considered a much more safe and insulated environment is not. Perhaps the need to protect the collective by screening or interviewing, per se, potential partners is part of our cultural code of conduct. The related fear that comes into play also deals with recognition within the system, but by my students. The question becomes “does this potential observation, even for academic purposes, change the dynamic between the student and the teacher?” I had this answered for me when, during our Finals week, one of my female students approached me and explained that several of her particular class had seen my profile on Match.com and did not know how to work with this information. I explained the reasoning for my existence in that particular space, and the social balance was maintained. However, this brings up an interesting concept—justification. Because of this fear, rationality and justification must be established. Reasons like “I am just tired of the bar scene”, “I work evenings, so this is an opportunity to meet some new people” or “I just moved to town and want to get to know the place” are presented as why users chose to become members of the environment. Each of these make sense to me and, yet, the question of why does the justification even have to come into question demonstrates the fear that a member may be seen as “desperate” or “lonely” by posting.

Rejection: Connected to ‘Fear’ is ‘Rejection’—Rejection can come from two directions, within the system (internal) and outside the system

(external). The first is the rejection experienced either when a member you have contacted, either via 'wink' or by e-mail, is sent a "polite 'No Thank You'" or when you decline the sender's invitation. Match.com has a pre-set internal system in place for such an experience. When contacted by an individual, you may either 'wink' back, e-mail (for Active members), or decline the offer to communicate. This internal system not only removes pressure from the recipient of unwanted contacts but also removes the recipient's profile from the sender's sight. I think of when a man or woman is approached by another and engaged in conversation in a public space (bar, pub, disco, night club). If the receiver of the message declines to respond, the sender of the message has immediate feedback and must respond in a manner that is culturally acceptable and appropriate. However, both are still within (normally) visual proximity to each other at least for a time. In the CMC environment, however, this is not the case. Once the rejection has occurred, there are no additional opportunities. This system of rejection is a new phenomenon that changes the way communication occurs. In my experiences within Match.com, I found rejection to be every bit as visceral as it would be in a F2F environment. An interesting experience I had, and I credit this to Insulation, is that I quickly forgot about the rejection. In an F2F environment, the questioning of self and other exists for some time, possibly because the experience is fresh. CMC allows for an insulation that protects the user of the system from this experience. As profiles of all users are idealized/customized personas, and there is a sense of cognitive collaboration—"when two people share interpersonal processing or jointly construct ideas, so that they become of similar minds" (Shedletsky and Aitkin 117)—that allows OD to function as it does, I am able to quickly move from rejection to newly presented opportunities.

Rejection also can occur externally. The user is often asked to justify their usage of OD to those in their social groups, if the user ever mentions the activity at all. When I spoke with various colleagues or acquaintances of mine about this project (as was mentioned above), their responses fell into two categories: "Why would you something like that?" and "Oh, I've done that before." Those from the former category fell to normal social reactions and concerns regarding the breaking of cultural norms, my safety, ego-boosting, etc. Interestingly, though, those under the latter category were first shy to discuss their own OD experiences. Once it was clear that I was honestly interested in their experiences and not trying to collect information to later insult or attack them with, users (both former and current) were quick to tell me about their experiences with OD. There were some common themes presented. Some had fairly positive experiences

(met new people, had some fun experiences, met someone that they are still with) while others did not have all that positive of an experience with OD. As I expected, the responses were the same ones I would have heard from friends of mine telling me their "blind date" or "set-up" stories.

Acceptance: Throughout my experiences with Match.com, I wrestled with my own acceptance of this form of social interaction. Other CMCs, like IRC or 'messenger' services, are not developed with the express purpose of meeting other individuals who are looking for people to meet, date or be with. If there is one aspect that will be the biggest challenge to this fast-growing CMC system, social acceptance will be it. Initially I was concerned that, as I browsed through hundreds of profiles, the information presented was fabricated or embellished by the member being viewed. How could honest communication with this member be engaged if this basic level of trust was not there? I started comparing the experience with meeting people at a bar or nightclub. Individuals, particularly those that are hoping to meet someone of personal significance, will spend extra time getting ready for the evening in order to 'put their best foot forward.' They are creating a persona with which to enter the system and observe/be observed/communicate. Is this persona complete fabrication? Possibly. The idea of false representation seems to be the common rationale for the fear and rejection of those that do not approve of OD, yet their acceptance of the nightclub scenario presented goes against their rationale. Acceptance of this system will not occur until CMC is viewed not as an alternate or "weird" form of communication, but rather simply another way to communicate. Academically and rationally, OD is just that—another way to communicate and socialize in an increasingly mediated environment. Socially, though, OD is still a sticky system that at one time presents itself as a great way to meet people but also as a means to subvert traditional systems of behavior and cultural norms. I have a feeling that this is a paradox that must be understood and deconstructed in order for CMC in general and OD in particular to be truly considered 'just another way to communicate.'

Funk: Human interaction is always going on—yet I had found myself having a few bad dates and single for the last two years. As a 24 year old, educated professional, the bar scene is quickly becoming overrated and blind dates are a novelty that never work out. Where was I going to meet my future date/boyfriend/husband? When asked to be a part of this research, Match.com seemed to be the right answer as I was looking at it as a potential resolution.

Excitement: Upon entering this new CMC dating environment I found myself struggling to complete my profile. This was going to be a new

experience and as things that are new generally are exciting the first step for anyone is always an issue. Greeted by a web page that was easy to navigate, I found myself intrigued with the amount of information that I was willing to disclose online, going out to people I didn't even know. With that in mind, pure excitement was generated at the notion that I could potentially be "wanted" in mass numbers by men that once again I didn't even know (Cooper and Sportorali).

The opportunities seemed limitless in that I no longer had to relay on friends or co-workers to find a date that was set-up, I had the power in my own hands to do that. This is where the choice came in whether to be "Active" or "Passive". Both my partner and I decided that it was better for us to go in as "Passive" members at first then there would not be as much pressure on either of us to contact anyone back because we couldn't. Once our passivity was confirmed I found myself asking a gamut of questions "Will anyone even want to contact me?" "What if I really want to contact someone back?" "Will I be found attractive enough to be contacted?" "Will anyone recognize me?" "Will anyone be able to access any other personal information that I haven't offered - via the web site?" I knew that all of these questions would be answered as I went through the experience.

Upon posting my profile on Match.com, I was elated at the idea that I would be able to view potential suitors. Within 24 hours my profile was up and running with the ability to be viewed by anyone who had put in criteria that matched. (i.e. location, age, sex) The site was very efficient in the matter of creating and posting a profile. I had made a few changes and after each one had gone through I received a confirmation e-mail.

The profile was a step-by-step process was easy to follow and could be used by anyone even those with very basic computer skills. Through the profile you have multiple-choice answers for physical attributes, education level, career, income, location and ethnicity. Initial viewing of a profile is a similar experience to that of a first date. This is where you gain the basic knowledge of an individual that you may or may not be interested in. Looking at the profiles that were already online you can start to see a very general overview of a particular individual similar to the questions you would ask someone on a first date. Upon further inspection you can see that these profiles are generally based and fit into four to five stereotypical personalities. (i.e. Life of the Party, Funny, Serious, Career Oriented). It is through your self-description that you can see personalities and whether this person is serious about finding a partner. This is where I found that I had to look at the pictures of the "potentials" first prior to reading a profile because it was time consuming. I had to be attracted to them in order to just 'wink'

because if I were an 'Active' member I wouldn't waste my time or money.

Fear: "I'm feeling some pressure that no one is going to try to contact me." This was my personal thought process after the first day. My excitement had been taken out by my own personal fear that someone would not find me attractive enough to want to wink or e-mail. "Why would they waste their time on me?" As many women within our society feel—I thought that I didn't portray the perfect media image to be qualified as "wanted." This feeling had come from some failures in the "real dating world" and I was now in the CMC realm, so I had to stay hopeful. My fears were subsided when after the third day of being posted I had already been viewed 79 times, winked at 10 times and received 2 e-mails.

I spoke with one of my male co-workers within my age range that has been an active member for six months. At that point he had only received one e-mail and had been viewed roughly 60 times. When I talked with him about my profile's activity, he stated it was because I was a female and indicated some jealousy towards my numbers. When I saw this reaction from him I then started to ask myself, "Do some individuals see this as a competition?, similar to those who keep track of their "numbers" in the real dating world. Just as some individuals try to see how many phone numbers they can get at the end of the night—is the match system lending a new way for us to track our attractiveness? Yes, it is. And with that thought in my mind I knew that I had to make some changes on my profile in order to get my numbers up to where I thought that they should be.

Throughout the first week of my profile being posted I went in and tweaked it to make me more appealing to the opposite sex, due to my internal minding and thoughts. This could be seen as a form of Internet preening. Pictures were changed and text was reformatted only during the first week. Because this research was going to be pure and was limitless on rules, I did what came naturally to me to make the results unbiased. My other thought was that also due to the time of year that the research took place (Mid-December to January) individuals might be seeking out the notion of love more, once again making me feel that I would be inept if I could not get anyone to wink at or e-mail me.

Rejection: As a human I needed concrete evidence that I was attractive and wanted. That evidence would come in the form of numbers, numbers that I had tried to potentially boost through my Week One preening. By Day 12, the idea of rejection started to dissipate when I realized that we were almost half way to the 30-day mark and I had viewed 642 times, winked at 54 times and received 8 e-mails. But quickly as I read the messages I started to realize that Match was not the place for me. "Since the

last time I checked my profile I was viewed 188 times, I am now up to 642. This is kind of starting to scare me" (Day 12). The idea of rejection was not typical in that I would be rejected by the opposite sex. Within my own thought process I started to reject the site because I was concerned with the issue of security. I would also experience this rejection from actual members of the site not returning my winks—but I was not as concerned with that because my 'numbers' were high enough that I knew I could wink at another individual.

The e-mails that I kept receiving were based on physicality not on anything that was in my profile (Whitty and Gavin 626). My preening of the pictures had worked and I had received the desired outcome of the number of contacts—but they were not quality contacts that made me feel like I wanted to become an 'Active' member to take it to the next level. It was at that point and time also that I felt that my security was truly in harms way also. Although Minneapolis/St. Paul is a large city we all know how sometimes it can be a small world. Through this OD experience the world became much smaller and boundary less within 12 days of online activity. With my numbers climbing (by Day 28) viewed 1448 times, 93 winks and 12 e-mails, I felt that my anonymity was no longer ensured because I didn't know who was viewing my profile and what they were saying about me physically or my individual personality (Lea and Spears). I personally didn't know what kind of message I was putting out to those individuals because I didn't have the capability to respond to them. I knew that it was a 'type' of female that they wanted and I might have fit that to them in my profile pictures but not if they would have read my own personal description. They were doing exactly what I was—surfing through the pictures—but being 'Active' members they did try to contact me with these types of messages. "Would I have done the same if I were active?"

It was the CMC environment that drove me away from Match.com because I felt that so much of it was based on physical characteristics when the individuals involved were not physically or communicatively present where gestures were taking place. I might have felt completely different if I would have had more time to comb over each and every profile of the potential suitor or had the ability to contact them myself. To me there was a lack of connection and substance that is developed in a F2F relationship that cannot be captured through emoticons or winks.

Acceptance: My experience on Match.com allowed me to see what I am like within the dating realm. As a female I took care of the physical aspect in making sure that I "looked my best" for the site through extra primping and care. Similar to what I would normally do if I were going out on a

Saturday night. In looking at the profile in comparison to my clothing or make-up I see them as a representation of myself. This is either a tangible or intangible thing that enhances who I am as an individual.

This idea is based on what we see in our society everyday in simple marketing terms, "Create a need and fill it." Whether that need is to feel physically beautiful, emotionally fulfilled or simply wanted we all do this to a certain extent within the real realm so it will not be any different for a CMC environment. The biggest difference is that we cannot physically see, touch, or smell this person as we would in a F2F conversation (Whitty and Gavin 625). They simply have "represented" themselves within their profile. Whether that individual decides to falsely represent her/himself is up to them—accepting and believing it is up to their potential date.

Understanding that we all have basic need to feel wanted or loved within ourselves we will continually see the idea of "finding someone" pop up whenever we experience the newest communication technology on the market. I am able to accept that after doing this research because I experienced first hand a relationship with my own profile and the 'numbers' that I had acquired. It is another way of reaching out to people and is seen as an alternative right now because it is available on the newest and largest communication network. Without that experience, I would still be wondering why my co-worker is paying for the service and hasn't found a date. It truly is because we as humans hang on to the hope that the perfect "someone" is out there for us, and that is exactly how we are being marketed to.

Conclusions and Beyond:

The experiences of both authors bring to light common elements that need to be investigated critically. Persona development is a basis of CMC research as it stands and is not surprising that it needs to be looked at here as well. Regardless of gender of the participant, fearing that the person on the other end of the communicative act is not who they seem is very real. This fear can be tracked to fear of the self (physically and emotionally), fear of rejection, fear of the unknown. Though the user is insulated to an extent from some actions and behaviors, there are others that can still occur (Gurak 38).

Regarding Communicative Acts specifically: One of the key concerns from communication scholars is that language is being damaged irreversibly by the use of CMC. Teachers and professors, as well as writers, cultural critics, scientists and business professionals are lamenting the "Death of Language" thanks, in a large part, to messaging and other CMC ac-

tivities. However, some in the field of Linguistics (for example), should be excited by "the ability the internet gives us to 'explore the power of the written language in a creative way' (Philipkoski). In other words, perhaps language is not so much being damaged as evolving—like a language should. Unfortunately, the rules of usage for formal and informal language are being blurred or done away with altogether, and this is where the problem lies. Classroom instructors have seen this shift in language usage as the popularity of SMS and Messaging has increased. As this is a relatively new phenomenon, longitudinal analysis would definitely be worth engaging.

Through analyzing the communication activities within the realm of Online Dating by our own journaling, and utilizing four areas of analysis (Excitement; Fear; Rejection; Acceptance) to compare the experiences, four conclusions were reached:

- 1) Online matchmaking, contrary to the social stigmas attached, is growing more popular by the year (as can be seen in the above-mentioned financial report).
- 2) Regardless of the service chosen, these systems do allow for significant social opportunities. These opportunities can develop into intimacies.
- 3) The same safety concerns that are part of traditional dating exist and are amplified in the CMC environment, due to the insulation from social and cultural rules.
- 4) CMC communication activities, unlike face-to-face encounters, were much more aggressive towards Funk. Surprisingly, the exact opposite was true for Tyma. This suggests that security and traditional gender roles, even in a non-gendered environment such as the Internet, still come into play and are also amplified.

One significant reality became clear. Theory-based conclusions, while important, do not solely finalize this experiment. Involving the human factor makes our CMC experiences just like any other—each individual is going to respond differently.

Because we react in accordance to our own personal background and experiences, communication in any environment will stand alone as a unique example with some situational similarities for users. Whether it is immediate acceptance, complete rejection or something in between— we can see how CMC can correlate to that of the traditional communication mediums. Insulation allows us to make ourselves appear compatible with any individual if we choose. The relationship in turn will only be a success

in the CMC environment because we are unable to maintain that idealized persona in a F2F situation. This is why we need to continue examining communication in CMC-related environments. As technology advances, there will be more room for insulation to appear.

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America, America: Two Voices, Two Choices

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Abstract

The official nominations of Senator John F. Kerry and President George W. Bush in the summer of 2004 were heralded by two mesmerizing messengers. In accolades for their respective parties, Senator Barack Obama (D-Illinois) and Governor Arnold Schwarzenegger (R-California) captured not only the attention but also the imagination of their audiences. Newcomers to national politics, both men garnered an array of public appeal, winning endorsements across party lines. This study analyzes the rhetorical variables involved in the construction of two voices and two choices for America as evidenced in the convention addresses of Obama and Schwarzenegger. Repetition, anaphora, and cluster criticism are identified and explicated as explanatory devices for charting the rhetorical artistry imparted within their respective addresses.

*This work is dedicated in memory of our grandmothers:
True immigrants*

America, America: Two Voices, Two Choices

*"Let's face it, my presence on this stage is pretty unlikely.
My father was a foreign student, born and raised in a small village in
Kenya. He grew up herding goats, went to school in a tin-roof shack.
His father, my grandfather, was a cook, a domestic servant.
But my grandfather had larger dreams for his son."*

—Barack Obama

"To think that a once-scrawny boy from Austria could grow up to become Governor of California and stand in Madison Square Garden to speak on behalf of the President of the United States that is an immigrant's dream. It is the American dream."

—Governor Arnold Schwarzenegger

The Precipice of the Presidency

The official nominations of Senator John F. Kerry and President George W. Bush in the heat of 2004 were heralded by two mesmerizing messengers. In accolades for their respective parties, Senator Barack Obama (D-Illinois) and Governor Arnold Schwarzenegger (R-California) captured not only the attention but also the imagination of their audiences. Newcomers to national politics, both embolden a "wisdom of the rustic" mythos, a western parable attesting to the value of humble origins. Both garnered an array of public appeal, winning endorsements across party lines. Republican Kansas Senator Bob Dole gave Obama a resounding "A" grade for his convention speech (CNN, 2004) and others called him "brilliant" for relating his family history to the promise of America (Thomas, 2004, p. 2). A number of Democrats trumpeted Schwarzenegger's oratorical skills, as well (Fouhy, 2004).

By examining the speeches of Arnold Schwarzenegger and Barack Obama at the separate nominating conventions, we hear two voices, two choices advanced by key men endorsing candidates in the 2004 campaign for the presidency of the United States of America. This examination will compare and contrast the two men and their speeches, providing an analysis of the use of repetition and recurrent themes in contemporary campaign rhetoric.

Biographies

Before evaluating the two specific speeches constituting the data for this exercise, an investigation of the backgrounds of these complex individuals will be enlightening. Obama's scholarly background is noteworthy, but both men's histories show great personal ambition. The absence of Obama's intelligent, academic father compared to the tight control of Schwarzenegger's strict policeman parent in post-war Europe is revealing. In a way, both Obama and Schwarzenegger might be said to be seeking surrogacy of approval in their political overtures. Such acclaim can be received by positive audience reactions in addition to winning elections. These brief introductions will help to explain the strong personal drive and

determination of both talented men and their effective use of rhetoric.

Obama, now 42, was born in Honolulu to young students attending the University of Hawaii. His mother, Ann, though born in Kansas, grew up in Hawaii while his father, also named Barack, came from Kenya. Theirs was a marriage of mixed races and mixed cultures. When Obama's father was awarded a scholarship to continue his education at Harvard, funds were not available for the young son and his mother to accompany him. Obama saw his father only once after that separation, when he was ten years old, though regular communications were exchanged. His father became a prominent economic scholar and traveled the world, perishing in a car crash in Kenya when Obama was twenty-one. Obama's mother remarried, to a man from Indonesia, providing the opportunity for Obama to live in a foreign country for part of his childhood. But he returned to Hawaii, to be raised by his working class grandparents. In spite of their meager financial situation, Obama's grandparents found funds for him to attend the best schools in Hawaii. He eventually came to the mainland United States, graduating from Columbia University and Harvard Law School, where he was the first African-American president of the *Harvard Law Review* (Barack Obama, *A star is born*, 2004). After graduation, instead of accepting a position at a prestigious law firm, he was drawn to Chicago with a desire to help in public housing projects, becoming not only an advocate of the underprivileged but also a professor of law at the University of Chicago.

Obama's rhetorical technique is influenced by his rich heritage. "Obama, the biracial kid from Hawaii, speaks a full range of American vernaculars" (Finnegan, 2004, p. 6). Obama proudly maintains to be a man of the mid-west because of the Kansas roots of his mother and grandparents, but he did not live in the region until after college graduation. Obama describes his oratory style as being "the church blended with a smattering of Hawaii and Indonesia and maybe Kansas" (Smith, 2004, p. 2). His wife, also of Black roots and also an attorney, grew up in the Chicago area. Samuel (2004) reports a portion of Obama's personal philosophy, giving insight into the development of his rhetorical skills. "I literally have a little piece of everybody in me. I'm black. I'm white. I have a sister who is half-Indonesian. That gives me a level of empathy that is useful in politics" (p. 25). He has learned not only to be a successful attorney and professor, but also to employ Aristotelian principles of audience analysis and identification. His participation at the Democratic convention was seen as a boost to his political aspirations; in November 2004, he was elected U. S. Senator, Democrat from Illinois.

Arnold Schwarzenegger, on the other hand, is a resident of California though born and reared in a small town in Austria. Stories abound about this movie star turned politician. His father, Gustav, killed while driving under the influence of alcohol, subjected him to intense discipline. Some stories report authoritarian requirements not only to develop athletic rigor, with sit-ups before breakfast, but also ten-page essays, describing weekly activities, due before bedtime on Sunday (Arnold Schwarzenegger Biography, 2004). Now age 57, Schwarzenegger found an opportunity for success through bodybuilding; he eventually revealed those muscles in lucrative action-adventure movies. Following his father's instructions, though not his example, he set grand goals early in life. Childhood friends relate stories about those goals; he wanted to move to America, become an actor, and marry a Kennedy (Montgomery, 2004). He did all three in 1968, 1984, and 1986, respectively.

After winning the Mr. Olympia title, Schwarzenegger amassed his energies in the pursuit of academic achievement; he graduated from the University of Wisconsin-Superior in 1979 with a major in international marketing of fitness and business administration, becoming a naturalized citizen in 1983. He is a super-star, recognizable by only his first name, who now has turned to politics. Following the lead of another self-made actor turned politician, Ronald Reagan, Schwarzenegger was elected as governor of California in November 2003. Like his political hero, Schwarzenegger "has mastered the stagecraft of politics" (Carr, 2005, p. 1), declining to receive pay for this public position (Montgomery, 2004). He makes no apologies for his strong Roman Catholic faith or for his addiction to expensive cigars (LeDuff & Broder, 2004). Interests that receive less publicity include work in areas of Holocaust awareness and with Special Olympics (Arnold Schwarzenegger, California's Austrian Governor, 2004). The Terminator's trademark line, "I'll be back" has become a cultural punch line, enabling Schwarzenegger to laugh at himself, while commanding respect from others. There is no doubt that he is a multifaceted man with hulking ambitions.

Both men under discussion have found homes and careers of challenge and choice while achieving success in their individual fields. Arnold Schwarzenegger is a multi-millionaire in his own right, not to mention the connections of family influence; his wife, Maria Shriver, is a niece of John F. Kennedy. Obama found a place to display his own special talents in his work for the underprivileged, though he now lives in the wealthy Hyde Park area of Chicago. He authored an autobiography whose title suggests a reach for lofty goals as well as an attempt to reconcile past losses,

Dreams from my father: a story of race and inheritance. Schwarzenegger is also an author, having published over twenty books (Author, Arnold Schwarzenegger, 2004); his focus has been autobiographical, focusing on fitness fueled by his personal regimen.

One might ask why these two successful men would court elective office. Perhaps they seek the trials of further challenges and see political office as a new opportunity. Both men are still inventing, creating, and changing themselves. Their different life experiences are reflected in their political prospects and their rhetoric styles. Decisions and career paths of these two men reveal dedicated, purposeful action.

Rhetorical concepts using repetition

The use of repetition in oratory has been studied since ancient Greece. Like their political predecessors, both Obama and Schwarzenegger, in these convention speeches, invoke repetition to relate their backgrounds and qualifications for office. Both men refer to their roots, referencing homelands and heritage. Both men engage the audience with enacted phrases that invite response. They point frequently to patriotism and to the red, white, and blue hues so associated with America. In order to map such linkages and the role of repetition as a rhetorical strategy evidenced therein, we draw on Rank's Model, anaphora, and associative clusters to code the two convention speeches selected as data for our analysis. The speeches are included as exhibits, with numbered lines for efficient reference.

Rank's Model

Hugh Rank's model of persuasion includes directed rhetorical focus, downplaying one's own bad and an opponent's good points while intensifying one's own positive and an opponent's negative. This can be done by omission (using half-truths, slanted or biased evidence), diversion (shifting attention to bogus issues), and confusion (making things overly complex, using jargon, or faulty logic). Successful use also is found by using repetition (slogans, jingles, recurring examples or themes), and composition (graphic layout, design, typeface) or association (linking a positive or negative valued idea to one's persuasive advice) (Larson, 2001, pp. 14-15).

Obama's speech features stories of hope as he depicts how his parents and grandparents vanquished challenges. (See Obama speech, lines 4 through 13) Obama, the son of an African who lived in a tin-roofed shack is speaking to a national television audience. This introduction serves as a springboard for his recurring patriotic theme of success in America. Be-

ginning in line 64, Obama goes on to link John Kerry to this theme, "...believes in an America where hard work is rewarded." He further describes the earlier years of John Kerry and his running mate John Edwards by speaking of Kerry's service in Vietnam and Edward's working class father (see line 118), connecting this implied sacrifice to the politics of hope (line 113). By the time he finishes, the audience makes the connection as well. Cued by Obama's thematic repetition, they cheer his triumph.

Schwarzenegger's speech seems to follow a similar disposition. He begins by comparing his present position as Governor of California to his scrawny boyhood physique and associating this comparison to the American dream (Schwarzenegger speech, lines 5 through 8). He talks of a childhood of deprivation and fears in Soviet-occupied Austria then praises the United States of America for bringing that fear to an end and allowing his immigrant dreams to come true (lines 27 and 51). As he repeats this patriotic theme, he links being an American to being a Republican. In fact, the word "Republican" is repeated fourteen times. By the time he ends his remarks, the crowd likely connects the two ideas as well, because of the intensity of the repetition.

Neither of these speakers mentions political opponents by name. Through this strategy of omission, both speakers choose to focus on their own party's candidates and themes of hope, patriotism, and opportunities for success. These themes are repetitively attached to both John Kerry and George W. Bush as Barack Obama and Arnold Schwarzenegger invoke elements of Rank's Model of persuasion.

Anaphora

Anaphora is another form of repetition, in which the same word, phrase, or figure of speech is deliberately repeated in two or more lines, verses, clauses, or paragraphs. The word or idea is derived from Greek roots, *ana* "to repeat or again" and *pherein* "to carry back." The literary concept has familiar use in scripture and by well-known orators. An easily recognizable passage from the Bible's Old Testament, Ecclesiastes 3:1-2, uses anaphora in the phrase "a time." "For everything there is a season, and a time, for every matter under heaven: a time to be born, and a time to die; a time to plant, and a time to pluck." Winston Churchill used the concept to inspire and encourage the people of England in World War II by repeating "we shall." "We shall not flag or fail. We shall go on to the end. We shall fight in France..." (Churchill, 1940, p. 4). Another example comes from a speech by Hillary Clinton at the 1996 Democratic National convention

where she said "it takes" over and over again: "To raise a happy, healthy, and hopeful child, it takes a family; it takes teachers; it takes clergy; it takes business people; it takes community leaders; it takes those who protect our health and safety. It takes all of us" (Clinton, 1996, p. 3). This use of repetition creates a type of rhythm that highlights the speaker's mental grasp of a concept by displaying the completeness (and hence determination) of his or her thinking and helps the audience complete the same thought.

Because both Obama and Schwarzenegger want to display their personal capabilities as well as the assets of the candidates they are supporting, anaphora is an engaging device. In lines 101 through 111 of Obama's speech, he deliberately begins sentences with the words "there's not" and ends with "the United States of America." "There's not a liberal America and a conservative America..." "There's not a black America and white America and Latino America and Asian America..." Obama communicates his vision of America by his refutation of the contradictory or competing claims that signal disunity. It is memorable phrasing, reinforcing his plea for national unity.

Schwarzenegger also appeals to the patriotic emotions of his audience by his use of anaphora in lines 61 through 74 of his speech. He begins by posing a question to his listeners "how do you know if you are a Republican?" Then he tells them how. The words "if you believe" lead to the inference "then you are a Republican." He asks the audience if they believe that "government should be accountable," if "a person should be treated as an individual," if "your family knows how to spend your money better than the government," if "our educational system should be held accountable," if "this country... is the best hope of democracy," and if "we must be fierce and relentless and terminate terrorism." He answers each hypothetical question with the same reply. He is asking a question that has a predetermined answer, similar to church liturgical readings. Anaphoric phrases begin and end each sentence of this section of his speech. By the end, the audience is answering each question with him in a type of responsive or scripted refrain. The rhythmical words carry or support the conclusion Schwarzenegger wants his audience to reach. A type of memorization work takes place where certain key ideas or words are retained in memory by association, though often without any analysis to support them.

Cluster association

Repetition of key words or themes not only is an effective means of persuasion but a method to evaluate or understand the motives of the speaker. Since biographical information is available about both Obama and

Schwarzenegger, their speeches can be analyzed to determine if known intentions or goals are reflected by their use of language. Kenneth Burke designed cluster criticism as an incisive way to discover how rhetors reveal their worldviews through patterns governing their language choices. Burke encourages critics to look "for clusters of terms, themes, and images and attempts to outline the network of connections between them...creating their own interlocked system of meanings" (Gellis, 2004, p. 4). Ivie (2001) points out that Burke recognized how people seek social cohesion through the affinity of shared symbols, "where identification is compensatory to division (division being the condition in which individuals and groups typically find themselves) and the classical principles of persuasion are put to the task 'of inducing cooperation in beings that by nature respond to symbols'" (p. 3).

Burke further contends that the work of every rhetor will contain "a set of implicit equations...associational clusters" and that through an examination of that work, "a critic will 'find 'what goes with what' in these clusters—what kinds of acts and images and personalities and situations go with his notions of heroism, villainy, consolation, despair, etc.'" (Powell, 2002, p. 3). Selecting five or six key words or phrases, used frequently and with high intensity or emotion, and then ascertaining what is associated with the key terms throughout the speech constitutes the cluster examination. Such scrutiny also reveals the audience's role in joining in the chorus of responses to the rhetor. The speaker might imply an abhorrence or resistance to another position, creating a feeling of dissonance against "them" in addition to an agreement or resonance with "us." Therefore, the cluster association can be both eloquent and instrumental in creating a rhetorical vision.

Analysis of Texts

An analysis of the texts by Obama and Schwarzenegger fits within the design of Kenneth Burke's theory as we attempt to understand the creation of meanings by recognizing an emphasis or use of certain key words. Utilization of Burke's cluster criticism allows an examination of the values of the speaker to discover not only his motives but also to study his connection with and ability to sway his audience. Although in the Democratic and Republican convention halls, not too many people needed convincing. Persons in attendance at such events usually bring pre-conceived group fantasies with them. However, both of these speeches were televised during prime time viewing, expanding the target audience and its persuasive potential.

Key Terms: Obama

A review of Obama's brief convention speech reveals four key terms used in varying degrees of frequency: "America" used twenty-six times, "hope and/or dreams" used fifteen times, "work" used seven times, and "family," though specifically uttered only once, used numerous other times by listing family members. These four key terms can be seen as interactive clusters, or constellations, supported by words surrounding or defining them. Obama describes America as being a magical place, a beacon of freedom (line 7), a place of opportunity (lines 13 and 55), tolerant, with no barriers to success (17), great (24), a place of life, liberty and the pursuit of happiness (29), a place for individualism (92), and as a place that is not liberal, black, white, Latino, nor Asian (101 through 111).

He begins his speech by describing humble professions of different family members who worked as a goat herder (line 4), a cook and domestic servant (5), on oil rigs (10), in the military (11), and on the bomber assembly line (12). He does not mention the professional success of his father, the economist, or his wife, the attorney. He implies an understanding of the difficulties experienced by those losing employment (lines 40 through 45) and emphasizes that hard work is needed (39) to get ahead (48) and will be rewarded (64). These first two key terms or groups come together with a third when Obama brings them into "a single American family" (100). This is the only place where the word family is used, but it effectively suggests unification of a country of diverse individuals.

The first three constellations surround a fourth key. This god term is a combination of hopes and dreams. Obama speaks of his grandparents' dreams (lines 6 and 14), his own dreams for his "precious" daughters (22), and others' individual dreams (99) then turns this vague word into specific hope, used nine times in the closing paragraphs: of slaves (116) of immigrants, of a young lieutenant in Vietnam, of a mill worker's son (118) and of himself, "a skinny kid with a funny name" (119). As he does so, he encourages the audience to vote for John Kerry, mentioned five times in lines 64 through 72, three times lines 87 through 92, and two more times, along with his running mate John Edwards in the closing paragraphs. Those twelve mentions qualify as a fifth key term, equating the names of the two candidates with things of value, as seen by Obama. Those four key terms, family, hope, work, and America, and their associated clusters also succinctly describe what motivates Obama's personal career and aspirations.

Obama's America is a magical place, a beacon of freedom, a place of opportunity, and tolerance. In this great land, there are no barriers to suc-

cess. In his words, it is a place of life, liberty and the pursuit of happiness. Moreover, it is a place that is not liberal, black, white, Latino, nor Asian.

Key Terms: Schwarzenegger

Arnold Schwarzenegger's speech is just a few lines longer than his Democratic counterpart. He also uses America or the United States as a key, god term, with 43 references. He sees this country as compassionate, generous, accepting, and welcoming (line 10), a place where anything is possible (32), resourceful (73), decent (100), and a place of freedom (112) that inspires the world (135). Schwarzenegger expands the cluster around this key term by speaking of being born in Austria and choosing to become an American citizen (lines 6 and 13). As a naturalized citizen, he has credibility; he can speak to other immigrants, saying that this is a place of dreams (44 and 51) where ambition and achievement (44) will be rewarded with success (47). The second key term, therefore, is opportunity.

The terms "America" and "opportunity" are linked to a third term, "strength." In using opposites, or agons, to explain what strength is not, he describes himself as a once-scrawny boy (line 5) and refers to critics as girlie men (74). Heroes are listed to illustrate strength. Those names form an associative cluster, a wall of strong, resolute men, John Wayne, Abraham Lincoln, Teddy Roosevelt, Richard Nixon, Ronald Reagan, and George Bush (lines 38 through 42). It is no accident that the past Presidents are all Republicans, which is the next key term, used fourteen times in this speech. They all represent strong leadership; they all belong to the same political party (42). Schwarzenegger then guilds these patriot groupings to global eminence by naming Nelson Mandela as another hero (108) as well as those heroes of the Berlin Wall of Germany and Tiananmen Square in China. Then he links his remarks to his audience by bringing a connection to ordinary people, to those who serve in the Peace Corp, as missionaries, as police, as firefighters, as nurses, doctors, teachers, or parents. These people are described as everyday heroes (119) because they are extraordinary volunteers (120), stressed as values of the Republican party are listed. Other associative terms linked to this group are free enterprise and lower taxes (37, a breath of fresh air (38), accountability (63), no special interests (65), and the best hope of democracy (69). Schwarzenegger mentions George W. Bush seven times either by given name or as the President. This is the fifth key term of the speech that consolidates all the other clusters. As a political power broker, Schwarzenegger's charge is to champion the re-election of the President. This movie star turned

politician is a big man, a strong, independent individual who has chosen to associate himself with other larger-than-life American Republican heroes. He invites the audience to join this elite circle.

Obama's America versus Schwarzenegger's America

Obama's America is a magical place, a beacon of freedom, a place of opportunity and tolerance. In this great land, there are no barriers to success. In his words, it is a place of life, liberty and the pursuit of happiness. Moreover, it is a place that is not liberal, black, white, Latino, nor Asian. Arnold's America is an accepting and welcoming place where anything is possible. It is resourceful and decent, a place of freedom that inspires the world. It is also a place of dreams. Becoming an American citizen in this land is associated with ambition, achievement, and rewarded with success.

Only in America; Only in Americans

At first glance, Obama's America and Arnold's America seem to be endowed with similar ideals or god terms. Upon closer scrutiny, however, an intriguing finding emerges. While both share their vision of the setting, they cast **America** and **American** in different lights. When examined from the vantage point of scene, Obama's magical place invokes powers beyond the agent while Arnold's accepting place puts Americans at the forefront. Obama's beacon of freedom suggests a mystical scene whereas Arnold's welcoming language is grounded in a quality defined by ordinary agents. Obama's description of no barriers to success suggests an unbridled wellspring of opportunity while Arnold's description of decency again grounds the discourse in qualities dwelling within Americans. Arnold's language privileges Americans when he discusses becoming an American citizen, an experience in which ambition and achievement are rewarded with success.

The roles between scene and agent switch, however, when Arnold describes a place where anything is possible, suggesting a forefront for the power of the setting of America; depicted in this manner the sky is the limit. Meanwhile, Obama describes a more specifically grounded place of opportunity. The two are on the same wavelength in describing Americans as tolerant (Obama) and resourceful (Arnold). This puts the agency in Americans as agent, rather than in America as scene.

The import of this finding is the power suggested or embedded within dramatism, which is described by Hart (1997) as the "calculus of meanings" evidenced in a text (p. 278). When America is emphasized the focus

is on scene, which dictates the power of the agent operating therein. When Americans are emphasized the focus is agentic, with powers focused on individuals who function in close conjunction with the scene. Kenneth Burke differentiates between scene and agent emphasis, noting that the scene is the container for dramatic action staged within. Hollihan and Baaske (1998) discuss the role of scene in argument construction:

Scene refers to what is transpiring on the stage. This may include the immediate context, the larger international scene, even the broad sweep of history. The arguer selects what elements of the scene to give presence, and how to present them. In justifying the transition from Desert Shield to Desert Storm (from economic sanctions to military intervention), Bush vividly described the scene in Kuwait. (p. 45)

Burke (1945) depicts the importance of the role played by the agent, both philosophically and pragmatically, revealing how the correlation between agent and power shapes the worldview of the rhetor as being idealistic in nature:

The traits here mentioned are enough to indicate that the unadulteratedly idealistic philosophy starts and ends in the featuring of properties belonging to the term, agent. Idealistic philosophies think in terms of the "ego," the super-ego," "consciousness," "will," the "generalized I," the "subjective," the "mind," "spirit," the "oversoul," and any such "super-persons" as church, race, nation, etc. Historical periods, cultural movements, and the like, when treated as "personalities," are usually indications of idealism. (p. 171)

When scenic elements predominate they cast the actions and roles prescribed for the agents therein. When agentic elements are the controlling thematic of the discourse, scenic elements recede into the background, bowing to the power and prerogatives of the agent.

Conclusion

By presenting two Americas, Obama and Schwarzenegger embark on a rhetorical journey described by Jamieson (1988). As their precursors throughout American history, these orators strive to develop "intimate relationship by making emotional connections with their audiences" (p. 66). Posing questions to which the responses are identical "...then you are an American" invites audience participation. Building numerous sentences that invite the same response asks the audience to take part in the speech. The

completion of the sentence or response becomes a form of echo, encouraging the speaker and inviting even more listeners into the event. A type of cooperative effort or emotional connection results from this interaction that is different from simply an intellectual evaluation of a speaker's remarks. This is more engaging than repeating a single slogan throughout a campaign; the repetition invites the audience to get on the speaker's bandwagon and join the efforts he is promoting. The connection can be enforced by an intensification of positive attributes, by using exact words repetitively such as, "then you are a Republican" and "there is no red nor blue...only America," or in the suggestion of key terms such as family values, hard work, and heroes, all attempting correlations to patriotism.

The authors' contention is that both spokespersons have left linguistic footprints on the map they envision as America. By examining the directions in which these footprints lead and the concomitant steps proscribed by each along the way, we reveal how two choices, repeated and echoed within the landscape of each, point to variant roles. One, whose father was a goat herder, hears America as the ultimate term, while the other, a once-scrawny Austrian with anything but scrawny dreams, avows Americans as the vital term. The difference is destiny, not only for Obama and Arnold, but also for the voices they are privileged to endorse for the highest office in the land.

In this evaluation of two political artifacts, was the purpose of the examination satisfied? The answer lies in the interconnectivity of the models and the ways in which key terms and themes revered by the speakers are revealed through rhetorical analysis. When considered in tandem, Rank's Model, anaphora, and cluster association lend more complex insights into the patterns of political discourse than a single model can afford. The creative combinations of analysis are promising because they link worldviews and strategic enhancement of these views in ways that may be predictive of future political decision-making. Interestingly, Senator Obama alluded to his own belief in the importance of this linkage on June 17, 2005, when he indicated that he might attempt to block the confirmation of President Bush' choice for under secretary of state for management, the highest ranking human resources position in the State Department. His concern stems from a lecture that the appointee gave as a trustee of Wellesley College in 1987. In that address, the appointee "described her difficulties keeping black assembly-line workers on the job; she was quoted as saying in a subsequent letter to the college newspaper that blacks would rather go 'back to the street to earn more money' selling drugs" (Hulse, 2005). In raising this issue, the Senator illustrates precisely the interconnectivity between discourse and worldview.

As von Franz (1968) observes in her conclusions about connections among espoused ideas, "Creative ideas...show their value in that, like keys, they help to 'unlock' hitherto unintelligible connections of facts and thus enable man to penetrate deeper into the mystery of life" (p. 310). The three methods explored in our study show the value of focusing on both the rhetoric and the rhetors, utilizing these keys to unlock and explain audience reception. Rank's study of intensification by repetition, the Greek concept of anaphora, plus Burke's cluster criticism all attest to the fact that both Barack Obama and Arnold Schwarzenegger were hailed not only as effective and entertaining speakers, but also as hopeful candidates for future elections. They both evoked enthusiastic responses to their patriotic appeals and created memorable phrases, while coming across as men who could be trusted. Whether that trust is placed in America or in Americans is the key to understanding perhaps not only the variant visions presented by Obama and Schwarzenegger at these conventions, but perhaps a key to understanding Democratic versus Republican platform emphases. To paraphrase the words of another communication scholar, Robert Ivie (2001), Obama and Schwarzenegger have enlivened the social imagination, developing rhetorical strategies for bridging the human divide. Two voices, two choices, one residing in America, the other resounding in Americans.

State Senator Barack Obama - Tuesday, July 27, 2004

On behalf of the great state of Illinois, crossroads of a nation, land of Lincoln, let me express my deep gratitude for the privilege of addressing this convention. Tonight is a particular honor for me because, let's face it, my presence on this stage is pretty unlikely. My father was a foreign student, born and raised in a small village in Kenya. He grew up herding goats, went to school in a tin-roof shack. His father, my grandfather, was a cook, a domestic servant.

But my grandfather had larger dreams for his son. Through hard work and perseverance my father got a scholarship to study in a magical place; America which stood as a beacon of freedom and opportunity to so many who had come before. While studying here, my father met my mother. She was born in a town on the other side of the world, in Kansas. Her father worked on oil rigs and farms through most of the Depression. The day after Pearl Harbor he signed up for duty, joined Patton's army and marched across Europe. Back home, my grandmother raised their baby and went to work on a bomber assembly line. After the war, they studied on the GI Bill, bought a house through FHA, and moved west in search of opportunity.

And they, too, had big dreams for their daughter, a common dream, born of two continents. My parents shared not only an improbable love; they shared an abiding faith in the possibilities of this nation. They would give me an African name, Barack, or "blessed," believing that in a tolerant America your name is no barrier to success. They imagined me going to the best schools in the land, even though they weren't rich, because in a generous America you don't have to be rich to achieve your potential. They are both passed away now. Yet, I know that, on this night, they look down on me with pride.

I stand here today, grateful for the diversity of my heritage, aware that my parents' dreams live on in my precious daughters. I stand here knowing that my story is part of the larger American story, that I owe a debt to all of those who came before me, and that, in no other country on earth, is my story even possible. Tonight, we gather to affirm the greatness of our nation, not because of the height of our skyscrapers, or the power of our military, or the size of our economy. Our pride is based on a very simple premise, summed up in a declaration made over two hundred years ago, "We hold these truths to be self-evident, that all men are created equal. That they are endowed by their Creator with certain inalienable rights. That among these are life, liberty and the pursuit of happiness."

That is the true genius of America, a faith in the simple dreams of its people, the insistence on small miracles. That we can tuck in our children at night and know they are fed and clothed and safe from harm. That we can say what we think, write what we think, without hearing a sudden knock on the door. That we can have an idea and start our own business without paying a bribe or hiring somebody's son. That we can participate in the political process without fear of retribution, and that our votes will be counted—or at least, most of the time.

This year, in this election, we are called to reaffirm our values and commitments, to hold them against a hard reality and see how we are measuring up, to the legacy of our forbearers, and the promise of future generations. And fellow Americans—Democrats, Republicans, Independents—I say to you tonight: we have more work to do. More to do for the workers I met in Galesburg, Illinois, who are losing their union jobs at the Maytag plant that's moving to Mexico, and now are having to compete with their own children for jobs that pay seven bucks an hour. More to do for the father I met who was losing his job and choking back tears, wondering how he would pay \$4,500 a month for the drugs his son needs without the health benefits he counted on. More to do for the young woman in East St. Louis, and thousands more like her, who has the grades, has the drive, has the will, but doesn't have the money to go to college.

Don't get me wrong. The people I meet in small towns and big cities, in diners and office parks, they don't expect government to solve all their problems. They know they have to work hard to get ahead and they want to. Go into the collar counties around Chicago, and people will tell you they don't want their tax money wasted by a welfare agency or the Pentagon. Go into any inner city neighborhood, and folks will tell you that government alone can't teach kids to learn. They know that parents have to parent, that children can't achieve unless we raise their expectations and turn off the television sets and eradicate the slander that says a black youth with a book is acting white. No, people don't expect government to solve all their problems. But they sense, deep in their bones, that with just a change in priorities, we can make sure that every child in America has a decent shot at life, and that the doors of opportunity remain open to all. They know we can do better. And they want that choice.

In this election, we offer that choice. Our party has chosen a man to lead us who embodies the best this country has to offer. That man is John Kerry. John Kerry understands the ideals of community, faith, and sacrifice, because they've defined his life. From his heroic service in Vietnam to his years as prosecutor and lieutenant governor, through two decades in the United States Senate, he has devoted himself to this country. Again and again, we've seen him make tough choices when easier ones were available. His values and his record affirm what is best in us.

John Kerry believes in an America where hard work is rewarded. So instead of offering tax breaks to companies shipping jobs overseas, he'll offer them to companies creating jobs here at home. John Kerry believes in an America where all Americans can afford the same health coverage our politicians in Washington have for themselves. John Kerry believes in energy independence, so we aren't held hostage to the profits of oil companies or the sabotage of foreign oil fields. John Kerry believes in the constitutional freedoms that have made our country the envy of the world, and he will never sacrifice our basic liberties nor use faith as a wedge to divide us. And John Kerry believes that in a dangerous world, war must be an option, but it should never be the first option.

A while back, I met a young man named Shamus at the VFW Hall in East Moline, Illinois. He was a good-looking kid, six-two or six-three, clear eyed, with an easy smile. He told me he'd joined the Marines and was heading to Iraq the following week. As I listened to him explain why he'd enlisted, his absolute faith in our country and its leaders, his devotion to duty and service, I thought this young man was all any of us might hope for in a child. But then I asked myself: Are we serving Shamus as well as

he was serving us? I thought of more than 900 service men and women, sons and daughters, husbands and wives, friends and neighbors, who will not be returning to their hometowns. I thought of families I had met who were struggling to get by without a loved one's full income, or whose loved ones had returned with a limb missing or with nerves shattered, but who still lacked long-term health benefits because they were reservists. When we send our young men and women into harm's way, we have a solemn obligation not to fudge the numbers or shade the truth about why they're going, to care for their families while they're gone, to tend to the soldiers upon their return, and to never ever go to war without enough troops to win the war, secure the peace, and earn the respect of the world.

Now let me be clear. We have real enemies in the world. These enemies must be found. They must be pursued and they must be defeated. John Kerry knows this. And just as Lieutenant Kerry did not hesitate to risk his life to protect the men who served with him in Vietnam, President Kerry will not hesitate one moment to use our military might to keep America safe and secure. John Kerry believes in America. And he knows it's not enough for just some of us to prosper. For alongside our famous individualism, there's another ingredient in the American saga.

A belief that we are connected as one people. If there's a child on the south side of Chicago who can't read, that matters to me, even if it's not my child. If there's a senior citizen somewhere who can't pay for her prescription and has to choose between medicine and the rent, that makes my life poorer, even if it's not my grandmother. If there's an Arab American family being rounded up without benefit of an attorney or due process, that threatens my civil liberties. It's that fundamental belief—I am my brother's keeper, I am my sisters' keeper—that makes this country work. It's what allows us to pursue our individual dreams, yet still come together as a single American family. "E pluribus unum." Out of many, one.

Yet even as we speak, there are those who are preparing to divide us, the spin masters and negative ad peddlers who embrace the politics of anything goes. Well, I say to them tonight, there's not a liberal America and a conservative America—there's the United States of America. There's not a black America and white America and Latino America and Asian America; there's the United States of America. The pundits like to slice-and-dice our country into Red States and Blue States; Red States for Republicans, Blue States for Democrats. But I've got news for them, too. We worship an awesome God in the Blue States, and we don't like federal agents poking around our libraries in the Red States. We coach Little League in the Blue States and have gay friends in the Red States. There are patriots who

opposed the war in Iraq and patriots who supported it. We are one people, all of us pledging allegiance to the stars and stripes, all of us defending the United States of America.

In the end, that's what this election is about. Do we participate in a politics of cynicism or a politics of hope? John Kerry calls on us to hope. John Edwards calls on us to hope. I'm not talking about blind optimism here—the almost willful ignorance that thinks unemployment will go away if we just don't talk about it, or the health care crisis will solve itself if we just ignore it. No, I'm talking about something more substantial. It's the hope of slaves sitting around a fire singing freedom songs; the hope of immigrants setting out for distant shores; the hope of a young naval lieutenant bravely patrolling the Mekong Delta; the hope of a millworker's son who dares to defy the odds; the hope of a skinny kid with a funny name who believes that America has a place for him, too. The audacity of hope!

In the end, that is God's greatest gift to us, the bedrock of this nation; the belief in things not seen; the belief that there are better days ahead. I believe we can give our middle class relief and provide working families with a road to opportunity. I believe we can provide jobs to the jobless, homes to the homeless, and reclaim young people in cities across America from violence and despair. I believe that as we stand on the crossroads of history, we can make the right choices, and meet the challenges that face us. America!

Tonight, if you feel the same energy I do, the same urgency I do, the same passion I do, the same hopefulness I do—if we do what we must do, then I have no doubt that all across the country, from Florida to Oregon, from Washington to Maine, the people will rise up in November, and John Kerry will be sworn in as president, and John Edwards will be sworn in as vice president, and this country will reclaim its promise, and out of this long political darkness a brighter day will come. Thank you and God bless you

Governor Arnold Schwarzenegger - Tuesday, August 31, 2004

Thank you.

What a greeting! This is like winning an Oscar!...As if I would know! Speaking of acting, one of my movies was called "True Lies." It's what the Democrats should have called their convention.

My fellow Americans, this is an amazing moment for me. To think that a once-scrawny boy from Austria could grow up to become Governor of California and stand in Madison Square Garden to speak on behalf of the President of the United States that is an immigrant's dream. It is the American dream.

CTAMJ Summer 2005

I was born in Europe...and I've traveled all over the world. I can tell you that there is no place, no country, more compassionate more generous more accepting and more welcoming than the United States of America

As long as I live, I will never forget that day 21 years ago when I raised my hand and took the oath of citizenship.

Do you know how proud I was? I was so proud that I walked around with an American flag around my shoulders all day long.

Tonight, I want to talk about why I'm even more proud to be an American—why I'm proud to be a Republican and why I believe this country is in good hands.

When I was a boy, the Soviets occupied part of Austria. I saw their tanks in the streets. I saw communism with my own eyes. I remember the fear we had when we had to cross into the Soviet sector. Growing up, we were told, "Don't look the soldiers in the eye. Look straight ahead." It was a common belief that Soviet soldiers could take a man out of his own car and ship him off to the Soviet Union as slave labor.

My family didn't have a car—but one day we were in my uncle's car. It was near dark as we came to a Soviet checkpoint. I was a little boy, I wasn't an action hero back then, and I remember how scared I was that the soldiers would pull my father or my uncle out of the car, and I'd never see him again. My family and so many others lived in fear of the Soviet boot. Today, the world no longer fears the Soviet Union and it is because of the United States of America!

As a kid I saw the socialist country that Austria became after the Soviets left. I love Austria and I love the Austrian people—but I always knew America was the place for me.

In school, when the teacher would talk about America, I would daydream about coming here. I would sit for hours watching American movies transfixed by my heroes like John Wayne. Everything about America seemed so big to me so open, so possible.

I finally arrived here in 1968. I had empty pockets, but I was full of dreams. The presidential campaign was in full swing. I remember watching the Nixon and Humphrey presidential race on TV. A friend who spoke German and English, translated for me. I heard Humphrey saying things that sounded like socialism which is what I had just left. But then I heard Nixon speak. He was talking about free enterprise, getting government off your back, lowering taxes, and strengthening the military. Listening to Nixon speak sounded more like a breath of fresh air.

I said to my friend, "What party is he?" My friend said, "He's a Republican." I said, "Then I am a Republican!" And I've been a Republican ever

since! And trust me, in my wife's family, that's no small achievement! I'm proud to belong to the party of Abraham Lincoln, the party of Teddy Roosevelt, the party of Ronald Reagan and the party of George W. Bush.

To my fellow immigrants listening tonight, I want you to know how welcome you are in this party. We Republicans admire your ambition. We encourage your dreams. We believe in your future. One thing I learned about America is that if you work hard and play by the rules, this country is truly open to you. You can achieve anything.

Everything I have my career my success my family I owe to America. In this country, it doesn't make any difference where you were born. It doesn't make any difference who your parents were. It doesn't make any difference if, like me, you couldn't even speak English until you were in your twenties.

America gave me opportunities, and my immigrant dreams came true. I want other people to get the same chances I did, the same opportunities. And I believe they can. That's why I believe in this country, that's why I believe in this party and that's why I believe in this President.

Now, many of you out there tonight are "Republican" like me in your hearts and in your beliefs. Maybe you're from Guatemala. Maybe you're from the Philippines. Maybe Europe or the Ivory Coast. Maybe you live in Ohio Pennsylvania or New Mexico. And maybe just maybe you don't agree with this party on every single issue. I say to you tonight I believe that's not only okay that's what's great about this country.

Here we can respectfully disagree and still be patriotic still be American and still be good Republicans

My fellow immigrants, my fellow Americans how do you know if you are a Republican? I'll tell you how.

If you believe that government should be accountable to the people, not the people to the government...then you are a Republican! If you believe a person should be treated as an individual, not as a member of an interest group... then you are a Republican! If you believe your family knows how to spend your money better than the government does...then you are a Republican! If you believe our educational system should be held accountable for the progress of our children...then you are a Republican! If you believe this country, not the United Nations, is the best hope of democracy in the world...then you are a Republican! And, ladies and gentlemen...if you believe we must be fierce and relentless and terminate terrorism...then you are a Republican!

There is another way you can tell you're a Republican. You have faith in free enterprise, faith in the resourcefulness of the American people...and

faith in the U.S. economy. To those critics who are so pessimistic about our economy, I say: Don't be economic girlie men!

The U.S. economy remains the envy of the world. We have the highest economic growth of any of the world's major industrialized nations. Don't you remember the pessimism of twenty years ago when the critics said Japan and Germany were overtaking the U.S.? Ridiculous!

Now they say India and China are overtaking us. Don't you believe it! We may hit a few BUMPS—but America always moves ahead! That's what Americans do!

We move prosperity ahead. We move freedom ahead. We move people ahead. Under President Bush, and Vice President Cheney, America's economy is moving ahead in spite of a recession they inherited and in spite of the attack on our homeland.

Now, the other party says there are two Americas. Don't believe that either. I've visited our troops in Iraq, Kuwait, Bosnia, Germany, and all over the world. I've visited our troops in California, where they train before they go overseas. And I've visited our military hospitals. And I can tell you this: Our young men and women in uniform do not believe there are two Americas!

They believe we are one America and they are fighting for it! We are one America—and President Bush is defending it with all his heart and soul!

That's what I admire most about the President. He's a man of perseverance.

He's a man of inner strength. He is a leader who doesn't flinch, doesn't waiver, does not back down. My fellow Americans, make no mistake about it terrorism is more insidious than communism, because it yearns to destroy not just the individual but the entire international order.

The President didn't go into Iraq because the polls told him it was popular. As a matter of fact, the polls said just the opposite. But leadership isn't about polls. It's about making decisions you think are right and then standing behind those decisions. That's why America is safer with George W. Bush as President.

He knows you don't reason with terrorists. You defeat them. He knows you can't reason with people blinded by hate. They hate the power of the individual. They hate the progress of women. They hate the religious freedom of others. They hate the liberating breeze of democracy. But, ladies and gentlemen, their hate is no match for America's decency.

We're the America that sends out Peace Corps volunteers to teach village children.

We're the America that sends out missionaries and doctors to raise up the poor and the sick. We're the America that gives more than any other country,

to fight AIDS in Africa and the developing world. And we're the America that fights not for imperialism but for human rights and democracy.

You know, When the Germans brought down the Berlin Wall America's determination helped wield the sledgehammers. When that lone, young Chinese man stood in front of those tanks in Tiananmen Square America's hopes stood with him. And when Nelson Mandela smiled in election victory after all those years in prison America celebrated, too.

We are still the lamp lighting the world especially for those who struggle. No matter in what labor camp they slave no matter in what injustice they're trapped—they hear our call...they see our light...and they feel the pull of our freedom. They come here as I did because they believe. They believe in US.

They come because their hearts say to them, as mine did, "If only I can get to America." Someone once wrote—"There are those who say that freedom is nothing but a dream." They are right. It's the American dream.

No matter the nationality, no matter the religion, no matter the ethnic background, America brings out the best in people. And as Governor of the great state of California—I see the best in Americans every day...our police, our firefighters our nurses, doctors and teachers our parents.

And what about the extraordinary men and women who have volunteered to fight for the United States of America! I have such great respect for them and their heroic families.

Let me tell you about the sacrifice and commitment I've seen firsthand. In one of the military hospitals I visited, I met a young guy who was in bad shape. He'd lost a leg had a hole in his stomach...his shoulder had been shot through.

I could tell there was no way he could ever return to combat. But when I asked him, "When do you think you'll get out of the hospital?" He said, "Sir, in three weeks." And do you know what he said to me then? He said he was going to get a new leg...and get some therapy...and then he was going back to Iraq to serve alongside his buddies! He grinned at me and said, "Arnold...I'll be back!"

Ladies and gentlemen, America is back! back from the attack on our homeland- back from the attack on our economy back from the attack on our way of life. We're back because of the perseverance, character and leadership of the 43rd President of the United States George W. Bush.

My fellow Americans...I want you to know that I believe with all my heart that America remains "the great idea" that inspires the world. It's a privilege to be born here. It's an honor to become a citizen here. It's a gift to raise your family here to vote here and to live here.

Our president George W. Bush has worked hard to protect and preserve the American dream for all of us. That's why I say...send—him—back to Washington for four more years!

Thank you, America — and God bless you all!

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Whose Lesson is it Anyway? Reinventing Shakespeare's Romeo & Juliet

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Abstract

For students, this lesson plan provides a fresh and engaging method of learning virtually any Shakespearean play, story, or sonnet. For teachers, this lesson plan prescribes an anesthetic for the universal dread of teaching Shakespeare to high school students. This overview addresses critical thinking skills relative to Bloom's taxonomy concerning not only literature but also familiarity with the time's historical, aesthetic, and political realms. This unit also emphasizes student socialization and performance integral toward their overall comprehension through active learning.

Background & First Impressions

Throughout high school I avoided any reading material whose sheer weight alone could classify as a dangerous weapon. I would scrutinize not only the page length but also the font size of the print. I would cry "foul!" at anything that could possibly cut into my television viewing. Soft cover reads were occasionally tolerable; hardcover epics were scorned upon like sin. Essentially, I didn't care to read anything at the behest of my teachers, let alone at my own discretion for my own benefit. When I chose to enter the teaching profession in the field of English after graduating high school, my passion for reading grew, albeit slightly. Over the course of several years that passion remained and grew into a voracious need, although the constraints of college deadlines prevented me from even putting a dent in my "to read" list that I had devised over the course of those several years. In short, I believed that when I began my clinical observations during my undergraduate coursework, I hadn't read enough literature to warrant me as any kind of expert in my specialized field. Essentially, I prescribed to all teachers' fear of not being "smart" enough. There were numerous deficiencies in both genres and canons that I obsessed over and ultimately became depressed about: the classics, pop culture, and everything in between.

These fears manifested themselves quite tangibly when, in spring 2001, I conducted my first of two in-class observations during my second year and fourth year (2003) at college, respectively, in the education curriculum at MSU. In both clinical experiences I was assigned to my alma mater—Mankato West Senior High School—and was placed in three periods of ninth-grade Composition. My duty was simple: to objectively document how my cooperating teacher executed lesson plans and maintained classroom management. I also was to help out in any way I could. However, I decided to up the ante and requested that I actually teach a lesson of my own, corresponding to my cooperating teacher's timeline and curriculum.

"How about Shakespeare's *Romeo & Juliet*?" she quipped. Instantly I was sucked back to the age of 15, full of pimples that oozed rebellion from every pore and with an attitude that could have cared less for reading a cereal box, let alone Shakespeare. In a nanosecond I recounted what I had learned of Shakespeare in my former ninth-grade classroom, trying to recall every moment that I could (which was few and far between in regard to what purpose there was in learning such outdated "nonsense.")

Fast forward seven years (and a lifetime's worth of regret for not being as avid a reader), and one could literally pronounce the look of dread hanging on my countenance as I mustered up all the bravado I could find, and replied, "not a problem."

During my 2001 clinical observation I limited myself to a one-day only lesson. I hadn't informed my cooperating teacher that this was my first time teaching students, ever (it must have been a minor oversight.) As for the comfort of having only to teach for roughly 20 minutes of an hour, I unknowingly volunteered to tackle the first scene in Act III when Romeo kills Tybalt and is consequently banished from Verona by Prince Escalus. Out of all Acts in the story, I had the luxury of instructing a pivotal climax.

At this point I toyed with the possibility that I either purposely *enjoyed* feeding myself "to the wolves" or that I simply had bad timing. At any rate, my passion for teaching remained unshakeable, my bravado steadfast.

Instruction and Assessment

What defined the students' level of comprehension most effectively was the final project of the unit: performing group-skits from the original text of the play. The content and curriculum leading up to this moment was comprised of fundamental assessments—vocabulary, plot structure, character lists, guided worksheet practices emphasizing imagery, poetic devices, and act and scene summaries. These assessments pervaded the

unit plan and gauged, however varyingly, student comprehension about the Shakespearean play. However, it was evident that although the students could memorize rote information on characterization and plot structure, they weren't *engaged* in their education on a genre of literature that requires just that aspect: active learning.

Drama is meant to be seen, to be performed: plain and simple. These definitions become muddled, however, by how instructors might address the works of the most renowned playwright in history: William Shakespeare. The elements of drama somehow converge, lose their definition, and become marginalized through only having to be *seen*, not *experienced*. Granted, drama is eye candy a la mode—a genre exhibiting unrivaled acting on the forefront of illustrious settings that would engage anyone with even a mildly distinguished eye. However, drama must be performed—must be *experienced*—to fully understand its aesthetic quality that a video or outdated anthology simply cannot render.

The Focus

In the final project I had the students perform (a) specific scene(s) from the original text of the play. I made sure to profile my classrooms first by observing how many students I have in particular periods, assessing their learning levels, determining their comfort with class presentations, and judging their cooperative working capabilities (an absolute must.)

(Also, I don't give students the choice of selecting and performing a scene. The number of required characters might not match or the students might not be capable or determined enough to complete the assignment or work cooperatively.)

By now, having either seen a video production of *Romeo & Juliet* or an actual performance, and from having read the original text, the students are generally familiar with the theatrical elements of the performance, as well as with the tone, mood, and timing of the dialogue. Essentially, the students should be acclimated with these particulars of specific and significant scenes. Therefore, the most memorable and essential scenes from the play should be chosen for the students to reproduce, such as the introduction (**Scene I, Act 1**); the masquerade ball (**Scene I, Act 5**); Juliet's famous soliloquy (**Scene II, Act 2**); the quarrels between Mercutio and Tybalt, and between Tybalt and Romeo (**Scene III, Act 1**); the "death" of Juliet, along with Romeo's plan to die (**Scene IV, Act 3; Scene V, Act 1**); and the actual deaths of both Romeo and Juliet (**Scene V, Acts 2-3**.)

You may have to offset some groups by having up to five or six per-

sons in one performance while having only pairs of students carry out another presentation. Depending on the disposition of your students, this partnering method may work more effectively in not only motivating and engaging your students, but also in assessing their understanding of the assignment's objectives.

The Twist

Once scenes are assigned, I require the students to reread the original text. They are to determine themes, motifs, and lines of action contained within the context, and then they are to assign characters to only *half of the group members*. I refer to these students as "member characters," whereby they will portray an actual role, will perform the original scripted lines, and will replicate (to the best of their ability) the theatrics of the performance as they viewed it either on video or in live person.

Note: to better equip students who may struggle at associating and remembering action with dialogue, provide copies of the movie (preferably Franco Zeffirelli's version) for students to emulate.

At this point, I decide to keep those students who are not "member characters" in the dark by turning down the lights and supplanting the acclaimed drama, *Romeo & Juliet*, with episodes of the television sketch-comedy, *Whose Line is it Anyway?*, in which a panel of comedians perform impromptu scenes and unrehearsed dialogue based on quirky themes and suggestions. A particular—and quite renowned—category on this program requires the comedians (usually a troupe of four) to pair up with one another and either devise a scene using well-known (but not exactly well-paired) celebrities or perform a celebrated movie scene. Two members actually perform the original characters and employ rather straightforward or original dialogue. The *other* comedians' job is to translate the rather mundane dialogue into more suggestive language or to dictate an incorrect (but comical) message. This is the bread-and-butter of the scene, and for some odd reason I found parallels between such crudely comical sketch humor and the somber drama of William Shakespeare.

But it works!

After airing a few selected scenes from the program, I disclose to the unassigned group members their duty: to interpret and translate the serious text into modern or "understandable" English. However, these students are not to wander too far off the path of good taste or actual interpretation. Parameters must be set, or else you may have students performing scenes with an air that could offend Lenny Bruce. Such student autonomy,

blended with creative expression, inherently engages students to the task. "Member characters" often work well and closely with their partners as to execute a better performance. This demonstrates an easily-gauged sense of interpersonal communication through a common goal. This also encompasses learning skills from Bloom's taxonomy:

- **Knowledge:** *the mastery and recollection of subject matter.*
- **Comprehension:** *the interpretation, association, and translation of subject matter.*
- **Application:** *the demonstration and relation of knowledge in new situations.*
- **Analysis:** *the organization, identification, and connection of subject matter.*
- **Synthesis:** *the integration, modification, and reinvention of subject matter in and across various contexts.*
- **Evaluation:** *the verification and assessment of ideas and presentations relative to the subject matter.*

Notably, the higher-order thinking abilities (e.g. analysis, synthesis, and evaluation) are manifested throughout the final project, complimenting the emphasis on low-level abilities (e.g. knowledge, comprehension, and application) displayed throughout the initial reading, materials, and introductory expectations. Rather than students simply recalling rote information, such as definitions of outmoded words and facts about the Globe Theatre (which are inarguably fundamental to allow higher-level thinking), drama is allowing them to discover, define, interpret, and perform their knowledge in a way that is engaging and—gasp!—fun. From the provided text, production, and instructional materials, students are *creating* meaning from what they are learning—a core outcome in this particular unit and an essential component in higher-level thinking and learning. Moreover, the information students learn in the beginning isn't discover in vain; they are able to transform general knowledge into self-centered ideas and projects. Overall, this lesson unit shows students that Shakespeare isn't comprised of "dumb" language and "boring" themes. There is room for discovery and time for creation.

I find it amazing how dedicated some of my students have been in rehearsing their lines, even if they are brief. Dismissive or reluctant students become almost meticulous in the appearance, delivery, and timing of their parts. It is these qualities that validate an authentic instruction of drama as well as corroborate student interest and learning—primary goals of education.

In conclusion, what I have presented here is in no means a panacea for

those brave Language Arts teachers who must tread the shaky, high school grounds when teaching Shakespeare. However, it *is* an effective remedy for the diagnosed indifference incurred on all students who must, at some point in their lives, encounter 16th-century drama.

Rhetorical Timeline: An Active Learning Activity

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Abstract

This article summarizes an active learning, time line assignment which students complete in the course Introduction to Communication Studies at Minnesota State University, Mankato.

Introduction

At Minnesota State University, Mankato, speech communication majors and minors are required to take Speech 190, Introduction to Communication Studies. The course as described in the undergraduate course catalog "is designed to provide the student with an understanding of the history, scholarly writing, and academic journals in the communication discipline, thus, preparing the student for more advanced courses in the Department of Speech Communication" (MSU, 2004, p. 252).

It is the purpose of this article to detail an assignment which asks the students to explain several important events, people, and places in the history of rhetoric and to connect these items to communication studies. When teaching the classical tradition of rhetoric, students listen to traditional lectures about the classical tradition-sophists, Plato, Aristotle, Cicero, Quintilian, etc. For the period covering the second Sophist period (beginning approximately 300 CE as defined by Herrick) through the late 1800s, I employ the following active learning technique culminating in an historical time line which appears below.

As an introduction, the assignment is explained in class, sample timelines are displayed, and students are assigned to teams of 2. Several class periods are spent in the library as students research the items on the list. The completed timelines and narratives are brought to class so that the entire class can discuss and share the work of the teams. This discussion is always lively as students explain each item from their own perspective and through their own perceptions. Overwhelmingly, students enjoy this active learning project. There are some who, of course, complain that it is

too hard-but frankly, that is exactly what drives this project. Students are required to “dig” by researching and “connect” their work to the historical foundations of rhetoric.

The Assignment

Rhetorical Time Line Assignment Details

Rhetoric in Europe

All dates are CE—Common Era

Assignment Outcomes:

The student will be able to:

Explain the connection of oral communication and rhetoric among selected, important people, places, and events.

Produce a time line which aligns important person, place, or event with the appropriate date in history.

Assignment Details:

You and a partner will identify rhetorical events, people, and places in Europe 300-1850 Common Era (CE) and align them with appropriate dates on a timeline. You will write narratives about certain items. These narratives should explain or identify how or why the event or person has impacted oral communication and/or rhetoric. Some of the dates, events, people, and places you will work with are in chapters 5-8 of the Herrick text. However, several items are not in the text; you need to consult other resources.

You will display your time line in class. Poster board is preferred but not required. You may use the template for timelines available for Microsoft Word (for the PC-unfortunately none is available for the Mac) located at: <http://office.microsoft.com/en-us/templates/TC010162651033.aspx>.

In 3 to 5 clear, concise narrative sentences connect rhetoric oral communication theory with the historical event/person/place/concept indicated below with double stars. Construct your narratives so that they make sense to your peers regardless of their academic disciplines or major. These sentences/paragraphs connecting the highlighted historic event to speech communication **MUST BE** submitted electronically to D2L by your team. (This is the Instructional Management System used by MnScu affiliates.)

1. ** 2nd Sophist (chapter 5)
2. ** Campbell, Blair, Whately
3. Spanish Moors/Muslims (not in text)
4. Maimonides (not in text)

5. Renaissance
6. Humanism and the age of Enlightenment
7. ** Belletristic Movement
8. ** Elocutionist Movement
9. ** Thomas Sheridan
10. ** St. Augustine
11. Fall of the Roman Empire
12. Middle Ages
13. 1492
14. ** 313
15. 1096-1291
16. 1690 John Locke
17. ** 1650 Descartes—Cogito ergo sum
18. ** 450-1000 Rhetoric and the Church
19. ** 1456
20. 1517 Martin Luther
21. 1100-1300
22. 1347-1355 (not in text)
23. ** Christine de Pisan

We will discuss your results in class on the date indicated on the course schedule. You are required to submit either a digital copy of your timeline or a hard copy if you use poster board or paper to display your work. Regardless, your team must submit the narratives to the D2L drop box for credit. Along with the narratives, include a references section a documenting where you found your information.

Sample Answers

The Second Sophistic period (50-100 AD): Some of the Greek Sophist's oratory styles were reintroduced into parts of the Roman Empire. These "second sophist" would entertain crowds for a fee. Style was more important than content.

St. Augustine, (353-430 AD) was one of the greatest leaders of Christian Theology in the Early Middle Ages. He was a professor of rhetoric in Milan and took much of his understanding of rhetoric from the works of Cicero. He was baptized as a Christian in 387 AD.

450 -1000 AD-Rhetoric and the Church. The church came to control virtually every aspect of public and private life. The need to maintain records and preserve social hierarchies gave rise to the art of letter writing. The need to teach Christian principles to largely illiterate and almost entirely

Christian public called for a rhetoric of preaching.

Elocutionist Movement, 1700's-1800's. British social movement. Coffee houses, lodges, thinking clubs, and debating attracted people from all social classes. Women often participated. Improvement of speech was of highest importance. More professions required the skills of a public speaker.

Student Reactions

This active learning assignment achieves course and departmental outcomes, provides lively, active learning, and is an exciting process to watch unfold.. Furthermore, students have commented they are appreciative of the opportunity to "see" the connection between the rhetorical traditions we are so proud of and their historical context.

Three students' comments summarize the importance of this active learning assignment.

Jess B. wrote, "As I researched each of the items I learned about their influence on the field of communication. The timeline allowed me to visualize how the field of communication progressed."

Whitney continued, "before constructing the timeline it was hard to understand how and why key events influenced rhetoric." Finally, Jess T. commented, "The timeline assignment gave me a good understanding of when events were occurring in relation to other events in the world, specifically rhetoric in Europe. Before we did the timeline, everything was a ball of information. The timeline helped to connect how events built on each other and how movements provoked other movements."

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Diamonds: Engaging Rhetorical Theory

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Abstract

Students enrolled in Rhetorical Theory courses often encounter challenges linking abstract ideas espoused by theorists to their own enlivened experiences. To bridge the distance between idea and action is the purpose of DIAMONDS, an activity delineated in this work. With this format, the sprawl between student experience and application of theories can be narrowed significantly. Rather than giving rote responses to theories of rhetoric, students can activate and apply rhetorical constructs in creative and engaging ways. In accordance with the goals of discovery and invention, DIAMONDS is a classroom activity designed to engage students in the subject by keeping them accountable and actively involved on a regular basis that measurably enhances their familiarity and facility with the subject matter.

Objectives of the Activity

"The vitality of thought is in adventure. Ideas won't keep. Something must be done about them." Alfred North Whitehead

"The connections made by good teachers are held not in their methods but in their hearts—meaning heart in its ancient sense, as the place where intellect and emotion and spirit and will converge in the human self." Parker J. Palmer

This activity is designed to maximize student involvement in explicating elements of rhetorical theory and to enable students to remain engaged throughout the consideration of a series of classical and contemporary perspectives on rhetoric and communication. Special attention will be focused on engaging the intellect, emotion and spirit of students as they design, create, criticize, and revise strategies central to understanding the art and science of public discourse.

Introductory Paragraph

Students enrolled in Rhetorical Theory courses often encounter challenges linking abstract ideas espoused by theorists to their own enlivened experiences. To bridge the distance between idea and action is the purpose of DIAMONDS, an activity delineated in this work. With this format, the sprawl between student experience and application of theories can be narrowed significantly. Students need to produce something other than rote responses if they are to engage in meaningful discovery and discussion of the power of rhetorical invention. One option that many instructors likely have chosen to encourage student participation is to assign chapter readings and discussion responsibilities to students. Individuals or groups are assigned a primary chapter as their discussion component. The problem with such an approach is that students are engaged actively for a single chapter, and their participation diminishes with the coverage of other chapters to which they are not specifically assigned.

Explanation of the Activity

D.I.A.M.O.N.D.S. This acronym describes the discussion steps to be followed for each chapter in the primary text, *Contemporary Perspectives on Rhetoric*, by Foss, Foss, & Trapp, third edition. The steps are linked to a course packet prepared by the instructor, which contains a list of key concepts, questions, and activity worksheets corresponding to readings assigned weekly. The packet is available upon request and can be reproduced easily or made accessible to students through an electronic link. On an assigned rotating basis, teams of students will be asked to provide definitions, inquiry, application, memory, opposition, narratives, dramatizations and signs for each chapter. Teams are empowered to select which of the key concept(s) they will emphasize. Continuous participation in these discussions can be weighted according to a calculus that individual instructors merit for participation. For example, I assign a cumulative weight of 10% of the course grade to **DIAMONDS**.

Classes should be divided into eight teams. (The number of persons on a team can be adjusted to accommodate class size.) Teams can consist of as few as two members and as many as five. Each team will be assigned specific content responsibilities for each chapter, which are prepared as homework and presented orally to the class. Students often prepare handouts or video clips to supplement their presentations. The **DIAMONDS** acronym translates into the following divisions.

- D** = definitions of key concepts in course packet
I = inquiry (answering key questions in course packet)
A = application (to a real-life situation)
M = memory (creating a way to make the concepts memorable, using a mnemonic device)
O = opposition (playing devil's advocate)
N = narratives (using stories to illustrate a key concept)
D = dramatizations (role plays, etc.) to demonstrate a key concept
S = signs (constructing a sign or poster featuring a visual portrayal of a key concept)

(In the course designated the author uses *Contemporary Perspectives on Rhetoric*, authored by Foss, Foss and Trapp as the primary text. Another text can, of course, be substituted for this text.)

CHAPTERS (from Foss, Foss & Trapp) TEAMS (10-20-30-40-50-60-70-80)
(vertical) TASKS (D-I-A-M-ON-D-S)

Chapter 1	10	20	30	40	50	60	70	80	Teams
	D	I	A	M	O	N	D	S	Tasks
Chapter 2	10	20	30	40	50	60	70	80	Teams
	I	A	M	O	N	D	S	D	Tasks
Chapter 3	10	20	30	40	50	60	70	80	Teams
	A	M	O	N	D	S	D	I	Tasks
Chapter 4	10	20	30	40	50	60	70	80	Teams
	M	O	N	D	S	D	I	A	Tasks
Chapter 5	10	20	30	40	50	60	70	80	Teams
	O	N	D	S	D	I	A	M	Tasks
Chapter 6	10	20	30	40	50	60	70	80	Teams
	N	D	S	D	I	A	M	O	Tasks
Chapter 7	10	20	30	40	50	60	70	80	Teams
	D	S	D	I	A	M	O	N	Tasks
Chapter 8	10	20	30	40	50	60	70	80	Teams
	S	D	I	A	M	O	N	D	Tasks

Debriefing Paragraph

After chapter reading responsibilities are prepared, presented, and discussed, each student has constructed a key explanatory, illustrative, or demonstrative component of the readings and shared that with the rest of the class. For example, team 10 provides definitions for the first chapter,

inquiry for the second chapter, application for the third chapter, memory for the fourth chapter, opposition for the fifth chapter, narratives for the sixth chapter, dramatizations for the seventh chapter and constructs a sign for the eighth chapter. Not only does this practice hold students accountable each class period, it invites them to apply creative ways of thinking about and demonstrating their knowledge. Because they have a different type of activity for each chapter redundancy is reduced and attention is enhanced.

Appraisal of the Activity

Student informal reactions, as well as formal evaluations, indicate that keeping students accountable and actively involved on a regular basis measurably enhances their familiarity and facility with the subject matter. Because interaction and involvement are essential students cannot help but become identified with the key ideas they explain, critique, and eventually espouse. Thus, key concepts and questions hewn from a student's introduction to rhetoric emerge from "diamonds in the rough" to cut and polished gems of enlightenment.

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A Real-World Interview Assignment

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Abstract:

A Business Professional Communication interviewing assignment was re-structured so that students would gain an understanding of the intricacies of a professional development plan and report in a business setting. Feedback forms completed by the interviewee assess the students' communication skills. Students gain experience and knowledge concerning interviewing behaviors. Fine tuning listening skills and developing closer relationships with Professors were two major elements students reported as beneficial.

Introduction

After teaching Spee212: Oral Business and Professional Communication, a general education business professional speech class for the first time, problems with the interviewing assignment were apparent. This assignment is based on a suggested interview assignment in the *Instructor's Manual and Test Bank* that accompanied the text *Communicating at Work* by Adler and Marquardt-Elmhorst (2002). The first time I simply instructed students to interview an individual who had business related experience similar to the position they desire when they graduate from college. Students were required to compose their own interview questions in order to gain insight into their profession of interest. I provided some professional business contacts in various fields for those students who couldn't find a professional to interview.

However, I suspected several students took the opportunity to interview friends who "posed" as a professional interviewee. Interview questions were often inadequate and inappropriate. Some students conducted interviews by e-mail or telephone due to problems with travel and distance. I wanted students to understand the importance of channel selection; therefore, I intended the assignment to require face-to-face contact for the actual interview. Feedback assessment forms (although interviewees were

provided with a self-addressed stamped envelope) were seldom returned to instructor.

After analyzing these problems, I decided on changes designed to make this assignment more meaningful. Realizing most students at the University are not aware that Professors and instructors have obligations which go beyond teaching, it became an objective to help them understand the five criteria of the MSU Professional Development Plan and Report. Professional Development plans are used in organizations as well as in education; therefore, students pursuing business careers need to understand the complexity and responsibilities of a Professional Development Plan also. This assignment helps students understand service and continued growth which leads to a greater understanding of personal, community and organizational responsibilities. This assignment requires students to plan for and conduct a professional interview, to communicate professionally, to listen effectively and finally to provide a detailed written analysis of their interviewing experience.

Lesson Plan

Students are required to read interviewing chapters in their textbook, attend a lecture on interviewing, contact a professor on campus and schedule, organize and conduct the interview. Students are instructed to write a 3-4 page paper highlighting what they learned about their interviewing skills and what they discovered about the Professional Development Plan/Report. Each student earns up to 20 points based on assessment feedback forms that are returned to the course instructor after the interview by the interviewee. Intra campus envelopes are provided with assessment forms. (See below). The final interview/paper is worth 80 points.

Objectives for this assignment include:

- 1) To understand the importance of communication channel selection
- 2) To plan and organize an interview episode
- 3) To conduct the interview and gather data
- 4) To analyze listening behaviors during the interview
- 5) To understand the concept of a Professional Development Plan
- 6) Use basic writing skills to compose a report of interview findings
- 7) To review assessment form to strengthen interviewing weaknesses

Conclusion

Students recognize the importance of interviewing skills. They identify listening concepts they learned from the textbook chapter as being crucial

in developing the skills needed to be successful in the interviewing process. Students become aware of how important the communication channel is when scheduling appointments and contacting people in the organization. Students practice their handshake and note-taking skills during this exercise. Students discuss how this assignment gave them the chance to get to know a professor on campus in greater depth during a face to face interview situation. They usually chose a professor in their department of study but are not restricted in this manner.

Interviewing assessment feedback forms delivered by intra campus mail are quickly made available to instructor to verify that the student completed the interview. Each feedback form has area for contact information. This system was designed specifically to verify that the interview occurred and to provide detailed feedback to students. Students are rated in several areas (see below). Individual feedback forms are attached to the back of the final graded paper for student review and analysis.

The Assignment

Part 1: (10 points)

You are required to interview a professor or faculty member of the department you are majoring in or have interest in. This person must be employed as a faculty member-fixed term, assistant, associate, or full professor.

You **MUST** make an appointment with the interviewee AT LEAST one week in advance

You need to find out the following by composing open ended interview questions:

- 1) What degrees do they hold
- 2) From where
- 3) How long did this take?
- 4) What was the hardest challenge they faced during graduate school
- 5) Why did they become an instructor, professor, Chair?
- 6) How many hours of work do they average a week
 - a) hours in office
 - b) hours at home
 - c) hours in the community
 - d) sabbatical hours
- 7) Is travel required? Where and Why

- 8) What is a PDP? (Please explain in detail)
- 9) After the interview is finished you will leave an evaluation form with an intra campus envelope to be mailed to my office (This completed form is worth a total of 20 points, you will receive a zero if I do not receive this form)
- 10) Evaluation form follows

Part 2:

(70 points possible) Cover page, double spaced format, proper spelling and grammar, and 12 point font is expected (no larger or bold).

You are required to type a 4 page report after the interview is complete. You will discuss whom you contacted, why you interviewed him/her, and how you made initial contact (communication channel should be discussed here).

Was the channel appropriate? Would you make changes if you had to do over?

Discuss the process of getting the interviewee to grant you an interview. Was it difficult, easy, challenging?

Did you bring your response form with you to the interview?

Did you ask probing questions?

What did you find out about your own interviewing skills?

Listening skills of both parties should be analyzed. A large portion of this activity is to find out how well you can gather and record information.

What did you learn about a PDP?

Define a PDP and list the criteria in chronological order. Explain in detail what is involved with this process.

What did you get out of this assignment? Do you think it is easier to interview someone or be interviewed?

Part 3

(To be completed by the interviewee)

Interviewing Assignment (20 points when received)

Student Name _____

Your Name _____

Your Department _____

Your Office phone _____ e-mail _____

Please answer the following questions to assess the interviewing skills of _____.

1. Did student contact you appropriately and give at least a week before scheduling the interview? Yes No
Explanation if needed _____
2. Was student prompt and efficient? Yes No
Explanation if needed _____
3. Was student professional and enthusiastic? Yes No
Explanation if needed _____
4. How would you rate the interviewers listening skills
1-2-3-4-5 (1 is low, 5 high)
5. How would you rate their communication skills in general 1-2-3-4-5
6. Did they thank you for granting them the interview? Yes No
Explanation if needed _____
7. Rate handshake (give suggestions for improvement) 1-2-3-4-5
8. Rate eye contact (give suggestions for improvement) 1-2-3-4-5

Please enclose this rating sheet in the attached intra campus envelope provided (intra-campus address given here) as soon as possible. When received this response form is worth 20 points toward the student's grade. It is also used as an assessment tool to evaluate their interviewing behaviors. Please include detailed suggestions for improvement. Please contact me if there are any concerns, questions or issues surrounding this assignment. Thank you for your time!

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Book Review

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Abstract

*This article is a book review of *Anatomy of Film* (2002) (Fifth Edition) by Bernard F. Dick, published by Bedford/St. Martin's: New York, New York. List price: \$39.95; ISBN: 0-312-41516-8.*

As high school and college teachers incorporate more film studies and media literacy units into their courses, the search for appropriate general texts becomes crucial to providing the necessary foundational readings. Bernard F. Dick's *Anatomy of Film*, one of the most popular and effective introductory cinema texts, appears in a new fifth edition in 2005. In print for almost thirty years, *Anatomy of Film* has evolved through its five editions into a concise, readable, and easy-to-understand primer on film appreciation and analysis appropriate for secondary classrooms as well as undergraduate courses. Teachers seeking to provide students with the grammar of basic film terms will find Dick's work a nearly ideal addition to almost any beginning film or media curriculum.

Divided into ten chapters, *Anatomy of Film* begins with a discussion of narrative film with an emphasis on the unique properties of time-space relationships and how "movie time" functions. Additionally, Dick has enhanced the fifth edition by including more information about the loaded term "independent" film, and the initial mention of productions made primarily without major studio affiliation also occurs in the first chapter. Dick's understanding of independent film is pointed and sound, and he includes a useful historical context in which the traditions of independent film are placed. Relevancy is established by utilizing specific examples, which include commentary on *The Passion of the Christ*, *The Blair Witch Project*, the Miramax company, and *My Big Fat Greek Wedding*.

While the auteur theory has had its share of ups and downs, Dick favors the approach as least as far as it "represents another way in which audi-

ences can develop a deeper appreciation for film" (p. 223). The discussion of the film director comes down on the side of the "greats," and Dick extends his framing of the director's role to include thoughts about variety, repetition, self-quotation, and borrowings (although he discusses intertextuality only in relationship to the reflexive film, which appears in an earlier section of the book). The chapter devoted to directing ends with two interviews (Billy Wilder and Alan Alda). Certainly Alda is a gifted artist, and Dick justifies the inclusion by defining Alda as an actor-writer-director, but the book might be better served by trading this interview for one with a filmmaker more widely regarded as a visionary primarily identified as an auteur and not as an actor.

Despite the arguably dated preservation of the Alda interview, Dick can be commended for maintaining currency in his references to films readers are likely to have seen. A welcome addition to the new edition is Dick's expansion of the coverage of documentary film. Carefully laying out the pitfalls of assigning documentary features the stamp of objective truth, Dick explains how choices made by filmmakers shape all narratives, both fiction and non-fiction. A clever comparison between *Spellbound*, which centers on the Scripps Howard National Spelling Bee, and *And Then There Were None*, the adaptation of Agatha Christie's *Ten Little Indians*, illustrates how documentaries "assume the form of the fiction film" (p. 173).

For teachers anxious to encourage students to write critical essays exploring elements of cinema, *Anatomy of Film* features an appendix in which two examples of student papers are reprinted. The first, by David Gouldstone, is titled "Art vs. Violence in *A Clockwork Orange*" and nicely evaluates Stanley Kubrick's penchant for the ironic dialectic that juxtaposes beauty and horror. Spanning just seven short paragraphs, Gouldstone's essay models well-chosen examples and the appropriate citation of an outside source. Paul Bell's "*Run Lola Run: Running to Stand Still*" is longer and less focused than Gouldstone's piece, but it discusses the possible motives for director Tom Tykwer's wide-ranging and dynamic use of film technique to underscore his thematic concerns. Students can look to both papers as fine examples of writing on film.

Dick applies his own critical faculties to a chapter devoted to film analysis, in which he separately discusses *Casablanca*, *Raging Bull*, *The Truman Show*, *A.I. Artificial Intelligence*, and *Crouching Tiger, Hidden Dragon*. Each of these sections offers instructors an ideal opportunity for enhanced classroom discussion should any of these interesting movies be selected for screening. Dick brings his clear-eyed, vivid style to the criti-

cism, conveying an enthusiasm that should be easily identified by all but the most disconnected reader. Dick's devotion to discussing and addressing film as a unique art form infuses the entire book, but it is in this chapter on film analysis that he articulates the idea that film can achieve things not found in literature, art, and other forms.

It is important to note that Dick has designed *Anatomy of Film* for use in English as well as communication and film studies departments, and the book places a heavy emphasis on the areas of overlap between literary criticism and film criticism. This tactic will likely benefit high school instructors situating film within literature courses. Furthermore, Dick offers an entire chapter on film and literature in which common techniques (like flashback and point of view) are covered along with a lively discussion of the adaptation of literature into film. Another chapter deals exclusively with subtext, and Dick delivers a terrific series of case studies using different film titles to explore mythic, iconic, intellectual, and musical association.

Dick's intention is to provide beginners with concepts and ideas that most likely will be new for them (the book provides a suitable glossary, and key terms are printed in boldface and clearly defined throughout the whole text), and as a result, *Anatomy of Film* does not offer the depth one finds in David Bordwell and Kristin Thompson's more complex *Film Art*. Novice students, however, tend to become more frustrated with *Film Art*, and in-between textbooks such as Joe Boggs' and Dennis W. Petrie's *The Art of Watching Film*, Louis Giannetti's *Understanding Movies*, and Stephen Prince's *Movies and Meaning* have a difficult time straddling both the high school and college levels. With a list price of \$39.95, *Anatomy of Film* is also attractively less expensive than its closest competitors. Besides its cost, teachers, students, and anyone wishing to grasp the fundamentals of film study will find plenty of other reasons to appreciate *Anatomy of Film*.





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