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In The State Association

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- Make A Difference
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EDITOR'S INTRODUCTION

This issue concludes my tenure as editor for the *CTAM Journal*. Once again, as with the past two volumes, we've put together a set of interesting and scholarly articles and pieces of teaching advice. And, as with the past two issues, this one came together only with the help of a number of people. I'd like to take just a moment here to acknowledge all of the people who have contributed to the creation of volumes 18, 19, and 20. Their help made it possible for me to accomplish some goals that I had when I took over the editorship. So, to all of the following, my sincerest thanks: Virginia Katz, Michael Sunnafrank, Nancy Korby and Sue Brockopp (all of the University of Minnesota, Duluth), Patsy Meisel (Mankato State), John Burtis (now of Kansas State), Kay Pepper, Jean Kirwin, and Vicki Danielson (Duluth, for their help with graphics), Verna Corgan (Hamline), Ann Goodell and Jo Ann Holonbek (St. Catherine), Pat Quade (St. Olaf), Don Rice, Cindy Carver and Larry Schnoor (Concordia), Dorothy Sunne (Forest Lake H.S.), Don Fosburgh (St. Peter H.S.), David Lapakko (Augsburg), Debra Petersen and Tom Endres (St. Thomas), Sam Wallace and Danny Robinson (University of Dayton), and Jeff Ringer and Judy Litterst (St. Cloud State).

I'm also pleased to announce that the journal now has a mission statement in place to guide its editorial policies. That statement is as follows:

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. It is also an outlet for innovative teaching methods as well as issues of discipline-related importance. All theoretical and methodological approaches are welcome. The CTAMJ encourages contributions from scholars and practitioners who comprise all segments of the journal's readership, including K-12 educators, graduate school, community college, college and university groups. The journal welcomes theoretical and applied articles and teaching suggestions from both the theater and communication disciplines. All general articles will be blindly reviewed by capable scholars in the appropriate field.

No work will be accepted or rejected purely on the basis of its methodology and/or subject and/or the geographic location of the author(s) and/or the work affiliation (secondary/college level, department, etc.) of the author(s). Author sex, race, ethnic background, etc., are never considered in making editorial judgements. The demands of the disciplines of Speech-

Communication and Theater are key factors in the editorial judgements made. But, when making editorial decisions, all attempts are made 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.

COME ON, CTAM--"LET'S GET BUSY!": A NEED FOR CONCERTED INITIATIVES IN THE STATE ASSOCIATION

Judith K. Litterst, St. Cloud State University

We, the unwilling, led by the unknowing, are doing the impossible for the ungrateful. We have done so much with so little for so long, that we are now qualified to do anything with nothing.

A retiring colleague, cleaning out his files, came across this anonymous quotation and jokingly delivered it to my mailbox. He figured that, as a department chair, I would see the humor in this statement which, indeed, I did. Yet, as I later looked at the quotation which I had taped above my office desk, I was aware of some of the implications for professional state associations--particularly for the Communication and Theater Association of Minnesota.

Before some of you throw this piece down in disgust, let me first indicate that I don't mean any of the above labels to demean either the quality of our members or our leadership. We have a fine association of dedicated professionals who have again and again given time and energy to speech communication, debate, and theater efforts in our state. The Central States Communication Association is lucky to have many strong state associations in its midst including our own association. What I do mean to focus attention on, however, is the fact that instead of taking small steps as a professional association, it may be time to start making large strides in our accomplishments and efforts. There is much more that our state association can do with some imagination, creativity, initiative, and networking. In other words, to borrow a slogan from Arsenio Hall, "Let's get busy!"

In all fairness, in the past several years our association hasn't just been standing still. Several years ago our association committed itself to doing more than simply gearing up for an annual fall conference. There are some state associations nationwide that do little more than that. I do remember feeling pleased that as an association we had committed ourselves to tasks that would be accomplished during the year and that progress would be made and disseminated to members at the annual conference. It appeared that we were starting to define who we were with an articulated mission, a new name, an umbrella structure of solid and active interest groups, and with some established important and timely goals. Yet each year, some of the same old frustrations facing educators in our discipline surfaced again and again for discussion. It always seemed that "everyone" was always looking for "someone" to do "something" to improve "the situation." But, who was that someone? And, what exactly were they to do? And, how would we know if and when they were successful?

The theme for this year's CTAM convention is "Shaping Leaders and Forming Networks for the 21st Century." As I look at our recently defined organizational mission, it seems that there are several places involving leadership and networking where we can improve our efforts and initiatives. Through such efforts we may be able to answer some of those questions above and to put some muscle behind our yearly ongoing association activities. Three specific statements in our mission address leadership and networking. They indicate that our association is in the business of:

- * PROVIDING A UNIFIED AND STRONG LIAISON, CONSULTING, AND LOBBYING BODY FOR VARIOUS REGULATORY AGENCIES OF SPEECH COMMUNICATION/THEATER/DEBATE.
- * PROVIDING COHESIVENESS THROUGH FORMAL AND INFORMAL NETWORKING ACROSS DISCIPLINES AND LEVELS OF EDUCATION.
- * CONNECTING WITH OTHER RELATED PROFESSIONAL AND COMMUNITY ORGANIZATIONS WHO CAN ASSIST US IN OUR OVERALL MISSION.

This article will examine each of these goals, will show how other states are more effectively meeting these goals, and will suggest some initiatives that might further strengthen our state association.

The State Association As A Liaison, Consulting, And Lobbying Body

Professional associations in various fields are capable of delivering a fair amount of clout when the occasion arises. Our state association, with a healthy membership and broad base of representation in speech communication, debate, and theater both K-12 and postsecondary should be more visibly involved in professional advocacy. A number of things have been done in other states which may suggest some directions for our state association.

Nancy Oft Rose from Churchill High School in Eugene, Oregon, notes the importance of association involvement in the state political sphere (Oft Rose, 1992). In Oregon, their association has focused attention on three boards: the state board of education, the state board of higher education, and the Teachers' Standards and Practices Association. At the 1992 Speech Communication Association convention in Chicago, Oft Rose shared a number of documents prepared and disseminated by the Oregon State Speech Association and also discussed the importance of testifying and letter-writing. One of the documents, for instance, argued for the requirement of oral

communication courses in their schools. The document was succinct, carefully documented, and was accompanied by a low-cost "Survival Skills" pamphlet which included the Speech Communication Association (SCA) speaking and listening competencies (SCA, 1982).

In the state of Colorado, speech communication educators had to deal with a mandate from the state legislature for the design and transfer of common basic courses between state two- and four-year colleges. The Colorado Core Curriculum Transfer Project was a massive undertaking with a happy ending which culminated with representatives from higher education in the discipline agreeing on working, requirements, competencies, and assessment strategies. Some of the individuals involved in the project even collaborated on a core curriculum text which is now going into its second edition. Hutchins (1992) notes the importance of state association involvement in this project. She writes:

Those who acted as representatives from the junior and senior institutions were, for the most part, not only active in the Colorado Speech Communication Association, but many were on the executive council. This made for an exceptionally cooperative working environment such that the Speech Discipline Core Curriculum Committee was cited by those in the Core Transfer Curriculum Project for their professionalism and effectiveness. (p.2)

Professional speech and theater educators in Iowa have been extremely involved as liaisons with their department of education. Besides the Iowa Communication Association (ICA), they have their Federation of Iowa Speech Organizations (FISO) which functions as an umbrella organization for seven member organizations. Besides sponsoring their annual conference, ICA serves as a center for information and as an advocate in such areas as teacher certification and governmental legislation affecting state youth K-12 and postsecondary. Among other activities of FISO, a description of immediate and long-range objectives includes capturing some portion of the heavy state publicity normally given to athletics. FISO has produced a creative and powerful *Plan Book Promoting Communication Arts* which is an informative and persuasive public relations document. The Iowa speech/theater educators have been successful in a variety of initiatives including revision of certification, advocacy for programs at risk, and grant-funded work on curricular guidelines K-6 and 7-12 in theater which included workshops for over 500 teachers state-wide. Currently, through support of their department of education, they are working on a required secondary school speech offering, coordinated force for outcomes assessment, and more workshops for professional development of educators (Hall, 1992).

In the state of Pennsylvania, speech communication educators have

utilized the national association and grant support to help local school districts move to a statewide outcomes-based education model. The Speech Communication Association of Pennsylvania's K-12 Communication Education Committee has as its goal the development of a broad community service network for communication educators which provides information and technical assistance to more than 500 school districts. With the SCA's help, K-12 Communication Teacher Training Workshops have been scheduled at a number of Pennsylvania locations in 1993 and 1994. Workshops will help teachers integrate communication into the K-12 curriculum. In addition, the state association's K-12 Communication Education Program Coordinator will assign communication professionals to act as consultants in their local school districts at no cost to the district (Bertelsen and Mino, 1992).

Those with an interest in arts education will be impressed with the work of the Illinois Alliance for Arts Education (IAAE). In *Update*, their newsletter, numerous advocacy and networking projects are itemized. Since 1987, the IAAE has worked in partnership with the Illinois State Board of Education and the Illinois Arts Council to bring the arts into the classroom. They have designed a three-phase assessment project for the schools, they have designed and implemented midterm site evaluations for the Arts Resource Program, and they conducted a major advocacy initiative--writing campaigns, testimony, and meetings--to keep the fine arts a part of the Illinois assessment program (Illinois Alliance for Arts Education, 1992). Mathis and Saitlin (1992), in discussing IAAE's initiatives at the SCA convention in Chicago noted the importance of tying arts education into educational reform and assessment. They said it was extremely important to avoid having the arts on the "outside"; arts educators need to understand the educational climate and need to know what is happening in the state.

Across the country, several of the energetic state speech and theater associations have been actively lobbying for important education reforms and have been networking with others on exciting projects. They have formed strong and important alliances with the state education policy- and decision-makers. They have kept abreast of change and have, in many cases, been proactive rather than reactive. They have discovered ways to tap into the resources of their state association and its membership in order to provide service, information, and support for all educators. As we move toward outcome-based education in our state--no matter how uncertain the climate is at present--it becomes exceedingly important for the Communication and Theater Association of Minnesota to learn from the experiences and innovations of other states. We should study the various models and programs that are out there and work hard to develop meaningful linkages.

*Connecting With Other Related Professional And Community Organizations
Who Can Assist Us In Our Overall Mission*

When we first met to redefine the mission of CTAM, we spent a good deal of time discussing which organizations might serve as useful networks for us. I recall us discussing groups in professional theater, business and industry, academic organizations like the Minnesota College Teachers of English, and many, many others. If we don't tap into the resources of others who can help us and work with us, too frequently we end up "reinventing the wheel." This was brought to light for me during a meeting with educators from the Minnesota Department of Education who felt it would be useful to determine oral communication competencies for students K-12. In my briefcase I had dozens of courses from SCA that were exactly what was needed. In other words, resources are available if we know where to turn.

While we need to develop networks with those in related disciplines and support areas, it is essential that we connect with our regional and national association through strong and continued involvement in both the Central States Communication Association States Advisory Committee and the States Advisory Council of SCA. In conversations with both David Zarefsky and Sharon Ratliffe, president and president-elect of SCA, they are most interested in strengthening state association and national association networks. As a member of the executive boards of both states advisory groups, I am personally very committed to maintaining that bond. We plan on having a President's Round Table with the current SCA president, David Zarefsky, at the 1993 SCA convention in Miami, and at this forum we hope that we can start what will continue to be a productive dialogue between the state associations and our national association. We can receive assistance and support from SCA if we maintain connections with it.

The SCA States Advisory Council (SAC) this last fall surveyed the 32 state association presidents nationwide to discover their responses to a number of questions. This survey was done in an attempt to strengthen SAC as a conduit of information between the states and the national office. Preliminary results have given us feedback on how SCA can better serve us as communication educators and members of the state associations. States want assistance in such areas as recruitment of members, providing state workshops, and legislative help to assure recognition of speech communication by state departments of education. Presidents of state associations have indicated concerns or issues that SCA and SAC should be addressing. The promotion of K-12 speech communication education; development of political clout; and, connecting our discipline with critical thinking, problem solving, and collaborative learning are some of the directions suggested in the survey. Data is still being collected on this

survey, and individuals at SCA have expressed sincere interest in the findings. Some states have postponed completion of the survey in order to let association members provide direct input at their annual conference, an idea also being considered for the 1993 CTAM conference in St. Cloud.

We have had a major breakthrough by getting a biannual column dedicated to state association concerns in the widely read *Speech Communication Teacher*. The first column, appearing in the next issue of *SCT*, will focus on state association involvement in communication assessment. Other columns will address other common concerns nationwide. Another publication that disseminates news about other states and communication education is *Network*, published biannually by SCA. This publication provides the reader with information about the field of speech communication education and features state-by-state news.

In the past, it seemed that our state association representation to the state advisory groups was simply lip-service. If someone was planning on attending the regional and national conventions, they could deliver our state report and that was that. However, more and more I see that not only is attendance and active involvement in the states advisory groups informative, but also essential. Our association must continue to have a strong person in that position who is willing not simply to just attend the meetings, but to do so with eyes and ears open to initiatives and new ideas. In turn, there must be a vehicle for the dissemination of the information to the state association membership.

Providing Cohesiveness Through Formal And Informal Networking Across Disciplines And Levels Of Education

We have long felt the necessity of developing and maintaining connections with fellow educators in English departments. This becomes even more important as more and more schools engage in cross-disciplinary programs in the language arts. However, there are also other networks that should be tapped. These include connections among all speech communication and theater educators.

Three questions on the States Advisory Council Survey of State Association Presidents were suggested by individuals in SCA and the Legislative Council. The preliminary responses to these questions have been most interesting. (1) *Does your state association have a group of college and university chairs that meets periodically? If so, what are the major issues?* While some only meet informally at the annual conference (much as we have done in Minnesota), some states like Pennsylvania, Arizona, and California do have formal networks that have met to discuss issues ranging from budgeting concerns to articulation problems among schools. Those

who have formed networks have found them to be most productive. (2) *Do you have a list of secondary and college teachers who work on staff development, especially with new teachers?* Almost all respondents said no, **but they said it was a good idea.** (3) *Do you have any regular exchange programs in your state between people at the K-12 level and faculty at a college or university?* Again, almost all said no, **but that it was a good idea.**

What these responses lead me to believe is that we all can be more creative in thinking what kinds of networks can best serve us as speech communication and theater professionals. While it may be difficult to get K-12 and postsecondary educators to talk to one another, it is an important connection that needs cultivating. No one network is going to work for all states, but we may find that thinking in terms of linkages on various projects can be useful and, in the long run, very productive and satisfying.

How do we begin?

Each year our state association identifies goals and directions, and each year we have been making progress. But, as I sat at the last SCA sessions on state association activities, I found myself with a lot of things going through my mind. First of all, I was glad I was in a healthy state speech communication and theater association. Some states are having real troubles getting any interest going in the association; other states have given up entirely and simply have no state association. Second, I was pleased with some of the connections I have made with colleagues in K-12 and at other colleges and universities. Not only do I consider these people friends, but I have a network of people whose opinions I respect and whose judgment I trust on issues pertaining to communication and theater education. However, I also found myself at the SCA conference writing down pieces of advice I wanted to carry back for all of us to consider. I share that advice with you at this time.

1. *It is important for us to have a broad base of involvement in our state association.* We have a Board of Governors that can be utilized in a more proactive, creative, exciting way if we decide what it is we want from those members. We work hard to get dedicated people to serve on this board, but they may be underutilized. As several of us observed at SCA, an association cannot get by with involvement from only 20 or 25 people on an occasional basis.

2. *Higher education should not continue to view itself as separate from the entire speech communication and theater education system in the state.* We need to pull as many of our people as we can in this state into the state association. All SCA members should also be members of CTAM. Tenure

and promotion-granting bodies should recognize and reward active state association involvement. We have to recognize that K-12 and postsecondary educators need input from one another. Rather than bemoan our differences, we must pull together and discover our commonalities and shared goals.

3. *We need to recognize the need to become more political.* Other states have seen the value of concerted advocacy and lobbying efforts. Rather than, again, complaining that the situation is not to our liking, we should get out there and do something about changing the situation. We need plans. We need ongoing commitment from our leadership. We need people willing to work hard for the cause of speech communication and theater education in our state. Ultimately, we need action!

4. *We must engage in long-range planning.* We need to discover the most important issues to tackle in a year, and we must establish reasonable goals, procedures and committees to address those goals, time lines, a vehicle for accountability, and a communication network between those actively working on crucial projects and the rest of the membership. Waiting a year for the next annual conference is unwieldy. We must see action during the year.

5. *Finally, we need to maintain a strong liaison with the regional and national associations.* The Speech Communication Association is not simply a remote, uncaring, uninterested office of unknowns in Annandale, Virginia. There are individuals who care very much about what is happening in the individual states. We are especially lucky to have executive officers at present who are very interested in state concerns. We are also lucky to be in a regional association, Central States Communication Association, which includes some very active and innovative state associations. Unfortunately, the communication networks between the states advisory committees, the various state associations, and the national office have not been the clearest or the most expedient. To correct that, we need to have individuals at all levels--K-12 and postsecondary--very active in SCA and CSCA. We also need to help K-12 educators convince their administrators of the importance of involvement in the regional and professional associations. Those of us who have been active realize that gains can be made and important liaisons can be established. The time is right now, and we are remiss if we don't act.

Arsenio Hall steps out into the spotlight ready for his evening talk show. The crowd goes wild. The mood is electric and the climate is charged with energy. Everyone knows that something exciting is about to happen, and the audience is more than ready. The host raises his hand in the familiar Arsenio "salute" and yells, "Let's get BUSY!" I can only echo those sentiments for our state association.

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WHEN SPORT BECAME BUSINESS: CONFLICT AND THE 1972 BASEBALL STRIKE

James E. Sayer, Wright State University

Cathy J. Sayer, Wright State University

PREVIEW AND PURPOSE

As the country neared the start of the 1992 professional baseball season, that sport was taken to staggeringly new heights in the annual escalation of players' salaries, reaching a point inconceivable just two or three years ago. Off-season observers were stunned when the New York Mets signed former Pittsburgh Pirate Bobby Bonilla to a five-year free-agent contract worth just shy of \$6 million per season. Then Texas Ranger Ruben Sierra won his arbitration case and a whopping salary of \$5 million for the 1992 season, almost doubling what he was paid the prior year. Finally, one month before Opening Day, Chicago Cubs second baseman Ryne Sandberg, admittedly one of our current premiere players, agreed to a four-year contract at \$7.1 million per annum, establishing a new high in baseball salaries and making Sandberg the highest-paid player.

The overall increase in players' salaries has now raised the AVERAGE salary to an incredible level: the 650 major league baseball players toiled in 1992 for average compensation in excess of \$1.1 million, an increase of over \$300,000 per man in just one year. National baseball observers had predicted an eventual million-dollar average salary, but they "guesstimated" its arrival near the end of this decade. Their prediction had been made obsolete seven years early.

Young baseball fans accept these dizzying salaries as a natural state of the game, even viewing the new major league minimum salary of \$109,000 as being a normal and expected part of a national pastime that commands so much interest and coverage by the print and broadcast media. Taken in context with other salaries in other endeavors, baseball salaries do not appear to be bizarre or extraordinary. After all, actors like Robert DeNiro and Meryl Streep command \$5-10 million per film, some CEOs of large corporations have seven-figure compensation agreements, and even national newsreaders like Dan Rather and Peter Jennings are in the \$2 million-plus category. So, the young fan might not see baseball's salaries as unusual when taken in that societal context, but salaries of \$5, 6, and 7 million are very unusual when examined in professional baseball's historical context.

The purpose of this paper is to examine a key period in baseball history that laid the groundwork for baseball as it exists in the 1990s. Specifically,

this paper will examine the conflict and argumentation that occurred between team owners and players 20+ years ago in major league baseball's first true work stoppage concerning salaries--the 1972 Major League Baseball Players Association (MLBPA) strike.

INTRODUCTION

For several decades, researchers and scholars concerned with the use of language have expanded their consideration of the role and importance of conflict in a variety of communication situations. While a variety of tools and approaches has been used in the study of conflict, nearly 20 years ago Reiches and Harral (1974, p. 37) concluded that there was a need to "identify and analyze the patterns of communication manifest in negotiation." They also claimed that "content analyses ought to be conducted to comprehend fully the communicative patterns" (Reiches & Harral, 1974) within the negotiation process.

That same year, Watkins (1974) produced his "Analytic Model of Conflict" that delineated five points or axioms that had to be met for conflict to exist:

- (1) There must be two parties engaged in dispute who are capable of invoking sanctions upon one another;
- (2) Both parties must have mutually-unobtainable goals;
- (3) Various "action alternatives" must exist for both groups throughout the conflict;
- (4) Both parties must have different value or perceptual systems;
- (5) The parties' resources would either be increased or decreased by the implementation of the various action alternatives.

By combining the Reiches/Harral and Watkins analyses, it is possible to examine the 1972 MLBPA Strike from a conflict perspective by utilizing a content analysis of the major lines of contention and argumentation throughout the conflict period. In so doing, it is possible to examine a sports event as something more than just a situation involving sport. While the 1972 strike did affect major league baseball, its implications go far beyond that one field. It is possible to examine that one incident in the broader contexts of labor-management negotiations and public argument via the mass media.

MLBPA Strike: Setting The Stage

Very few monumental events or upheavals occur in a vacuum, and that certainly was true for the 1972 Baseball Strike. Tensions between owners and players over compensation matters have permeated twentieth century baseball history and were not created by the development of the Major League Baseball Players' Association, the players' union, or by free agency.

The infamous Black Sox Scandal of the 1919 World Series came about because of money--the lack of money paid to players of that era. As Asinof (1963) chronicled in *Eight Men Out*, the Chicago White Sox were, arguably, the country's best baseball team, but team members were underpaid horribly. The owners completely dominated professional baseball's structure, possessing unilateral power to determine salaries for all players. Perhaps the greatest example of the players' plight was White Sox pitcher Eddie Cicotte, a man who had won 69 ballgames between 1917 and 1919, but a man who was paid but \$6000 a year. This is the kind of slave-like salary that caused the 1919 scandal.

During the late 1920s and early 1930s, the St. Louis Cardinals were famous for their "Gas House Gang" members. When asked by a writer why the players were so crazy and why they engaged in such wild antics both on and off the field, Dizzy Dean said that playing so hard for so little money made them crazy. At that time and for several decades thereafter, professional baseball was not a year-round job. Players had to seek off-season employment to make ends meet, for their April to October salaries could not sustain them for the entire year.

While many of baseball's legendary greats such as Babe Ruth, Lou Gehrig, Ty Cobb, and others were given decent salaries, the average non-star was not paid that well and had no salary protection. In fact, almost incredibly, there was not a guaranteed minimum salary at the major league level until 1947, when it was established at \$5000 per year, plus a weekly expense allowance of \$25.

After the immediate post-World War II period, baseball boomed, as teams spread from coast to coast, both National and American Leagues expanded in size, and national television brought major league baseball into nearly every home and bar in the country. However, despite more revenue from increased attendance and spiralling TV contracts, players' salaries remained, in the main, fairly static. In 1966, the minimum major league salary was but \$6000, only \$1000 higher than the minimum established nearly 20 years before, and, despite inflation, the weekly expense allowance remained at \$25.

It was with this background that the players officially organized their collective-bargaining organization, the Major League Baseball Players'

Association in 1966. To head this organization, the players selected Marvin Miller, a former economist with the United Steelworkers and an experienced, tough labor negotiator. Between 1966 and 1972, Miller was able to negotiate an increase in player benefits of \$13 million, making him one of the least popular people with the team owners.

MLBPA Strike: The Issue

Part of the complex agreement between the owners and the MLBPA pertained to the owners' annual contribution to the players' pension fund. The 1969 agreement committed the owners to a yearly total contribution of \$5.5 million to this fund, and it was this issue that led to the owners-players conflict in 1972, not players' salaries.

The possibility of a strike was first raised during the early days of February 1972, just before and after the start of spring training. Marvin Miller reported that the owners had offered to increase their pension contribution in January by \$372,000, but he noted there had been a 17% inflationary increase since the last agreement in 1969. Therefore, Miller, acting on behalf of the players, responded that the owners' increased contribution should match inflation, or an increase of 17%, some \$700,000. When asked about the possibility of there being a players' strike over this issue, Miller said, "The players have to decide that. But if the agreement expires, there is no obligation to work as a group." Clearly, Miller's answer could be seen as a subtle threat of work stoppage, a response consistent with his experiences as a labor negotiator.

The owners took the position that:

- (1) The pension fund was viable at its existing level;
- (2) The type of increase desired proved that the players were being unreasonable; and
- (3) The owners faced financial difficulties. They claimed that 13 of the 24 owners had lost money in 1971.

As spring training began in earnest in March 1972, the issue of conflict between owners and players was both simple and clear: how much would or should the owners contribute to the players' pension fund? The Baseball Strike of 1972 would center upon this pension fund issue; players' salaries themselves would not be a significant factor.

MLBPA Strike: Chronology

With but 31 days to go before the expiration of the agreement signed in 1969, March became a month of intense negotiations between Miller and the owners, with most actions widely reported to and by the national news media. Trying to put pressure on the players, the owners issued another

offer to increase their contribution to the pension fund--\$250,000, an amount \$122,000 LESS than they had offered in January.

Instead of softening the players' demand for a seventeen percent hike, the owners' reduced offer galvanized the players into an angry labor mass and initiated a series of strike authorization votes throughout the training camps in Florida and Arizona. Marvin Miller called the owners' offer "unreasonable" and publicly wondered if the owners wanted to force the players to strike, hoping to take advantage of public sentiment that, at that point, clearly was against the players.

On March 10, the members of the Chicago White Sox took the first strike vote, 31-0 in favor of a work stoppage "unless the major league club owners [produced] an acceptable increase for the players' pension agreement" (*New York Times*, 1972, March 12, p. 2). Other teams then took strike votes in rapid succession, exemplifying St. Louis player Del Maxvill's statement that "We have to show the owners that we're united in the hope of avoiding a strike."

Maxvill's employer, owner Gussie Busch of the Cardinals, was the most outspoken and hard-nosed of the owners as the strike votes came rolling in:

The owners have been as fair as we can in providing terrific salaries, a great pension plan and everything-- while trying not to raise ticket prices.... I wouldn't give a damn if the players went out. I'd vote to let them take a walk.

We're not going to give another goddamn cent. And if they want to strike, let them strike! (*New York Times*, 1972, March 16, p. 66)

As negotiations continued, the *New York Times* (1972, March 23, p. 57) reported that ten of the owners, characterized as "hawks," were strongly opposed to any compromise with the players on the pension fund issue. Besides Busch of the Cardinals, this group included owners from both leagues; although a majority, six, were from National League franchises. The owners were represented in the negotiations with Marvin Miller by John Gaherin, who maintained the owners' hardline position of offering some increased pension fund contribution but rejecting the players' demand of a 17% bump.

With time running out and with team after team authorizing a strike, the *New York Time* editorialized on March 30, 1972, that neither side could win much public approbation for their positions: "The owners and the players are well-matched antagonists. Both are so greedy and self-serving that neither group can evoke much sympathetic support in the outside world." This editorial confirmed what many sports writers and reporters had noted throughout March regarding public sentiment. They found, as negotiations

stalled, public opinion, originally favoring the owners in the dispute, had shifted to a middle position of non-support for either side.

On March 31, the official expiration date of the 1969 accord, the final players' strike authorization votes were announced. By a whopping vote of 663 in favor, with only 10 opposed and two abstentions, the players had approved overwhelmingly a work stoppage. Marvin Miller assessed the owners' posture and concluded they had an agenda far beyond the pension fund issue:

The way the owners have been behaving makes no sense. It's clear we're not talking about money anymore. They are apparently determined to beat the players in any way they can The issue now is to punish the players. (*New York Times*, 1972, April 2, p. 3)

Paul Richards, then Vice-President of the Atlanta Braves, publicly acknowledged that the dispute had gone beyond the pension fund matter, but he noted that the owners' ire was targeted not at the players but at their representative, Marvin Miller: "The players must understand the owners aren't against them. But the owners are fed up with Miller. They simply aren't going to let Marvin Miller run over them anymore."

The *New York Times* (1972, April 9, p. 3) responded editorially that the owners' attitude was "a throw-back to the union-busting tactics in vogue in much of basic industry four decades ago." Other national media joined the *Times* in painting the owners as "the heavy" in this escalating labor-management conflict.

With the start of the official baseball season in jeopardy, Miller offered a compromise suggestion for increasing the pension fund contribution. Instead of taking the \$700,000 from the owners' coffers, Miller suggested using excess revenues that had been collected from baseball's national TV contract. Thus, the owners would not be affected by the enhancement of the pension fund, for the source of that enhancement was lying untouched and unused in a bank account. However, on what was to have been Opening Day, John Gaherin, the owners' spokesman, rejected Miller's suggestion, saying that the still-desired seventeen percent increase was "unreasonable" and that, "The owners were opposed to the 17 percent increase regardless of where the money came from."

April 5 passed and the unthinkable, at least to die-hard baseball fanatics, had happened: no games were played. Opening day was marked not by strikeouts and home runs, but by charges and accusations between the parties in the nation's media. Marvin Miller claimed that the players were being reasonable but that it was obvious the owners were not willing to negotiate. Jim Lefebvre of the Dodgers, today the manager of the Chicago Cubs, said, "The players have shown they want to settle; the owners won't" (*New York*

Times, 1972, p. 59). The Baseball Strike of 1972 was on, and it lasted nine agonizing days for America's sports fans.

MLBPA Strike: The Settlement

Despite the cross-bashing that occurred within the national media, both parties continued negotiations throughout the tenure of the strike. Finally, on April 14, Miller and Gaherin announced that a settlement had been reached. The players' pension fund would have its annual owners' contribution increased by seventeen percent, funded by the surplus TV revenue, Miller's compromise proposal of two weeks before. Additionally, the 1972 season was to start the next day, April 15, and the games that had been "lost" because of the strike would not be made up. The players would not be paid for the unplayed games, translating into an average loss of \$1600 pay per player. Neither side was exuberant about the settlement, but at least baseball could return to something approximating normal.

Marvin Miller issued the traditional post-strike assessment of the affair: "I think it's fair to say nobody ever wins in a strike situation. This one is no exception." Gaherin reported a similar sentiment on behalf of the owners. Some of the nation's sportswriters viewed the situation differently, observing there had been more to the strike than just the pension fund issue.

William Leggett (1974, p. 44) of *Sports Illustrated* saw a hidden agenda in the conflict, saying that the animosity between the owners and Marvin Miller had been the real cause of the problem:

Pension money triggered the strike, but the players had another, more emotional, impulse: a feeling that the owners were trying to destroy the Players' Association because of their deepseated dislike of Executive Director Marvin Miller.

Other writers agreed with Leggett, claiming that money had been but a coverup for the real conflict--the owners versus Marvin Miller. Through Miller's tough negotiating tactics, players' salaries had jumped dramatically since 1966, reaching an average annual salary of just under \$93,000 by 1972. (Compare that to the average in 1992!) The owners, who historically had controlled major league baseball, might have felt that Miller was wresting control away from them, thus providing motivation to smash both Miller and the MLBPA.

Arthur Daley of the *New York Times* saw something else in the strike--the transformation of baseball from sport into big business, a change he did not like: "Baseball was once such a glorious sport. Now it is a cut-throat business with management and labor snarling at each other as if they were on the docks or in the factories" (1972, March 30, p. 49). Daley was, of course, correct. The days when players would play for whatever

salaries and under whatever conditions the owners determined were gone. With Marvin Miller and the MLBPA, the players had equity in conflict with baseball management.

Not content to let matters conclude with the settlement, Gussie Busch of the Cardinals took one last lick at his players as the season got underway. To show his displeasure with the entire affair, Busch announced that the Cardinals would no longer have the luxury of rooming alone on road trips. Players would have to double-up on all room assignments for the first time. Busch claimed this would save the St. Louis organization \$10,000 in expenses for the season, but observers realized that this matter, like the strike itself, had little to do with money.

MLBPA Strike: Observations

In examining the events of February to mid-April 1972, the Baseball Strike of 1972 can be seen and analyzed from a variety of perspectives. Certainly, a sport or baseball historian would view the event as an important benchmark in the transition of professional sport from pristine myth to cold reality in the eyes of the general public. Arthur Daley's lament that, "Baseball was once such a glorious sport" (*New York Times*, 1972, March 30, p. 49), is very revealing, for it shows how the myth of sport, unscathed or sullied by squabbles over money, had been exploded by the realities of a personnel strike. The notion that adult males would play a difficult and demanding game just for fun without concern for compensation was dead forever. Professional baseball was as much a big business as General Motors or IBM.

Someone concerned with mass media communication would be interested in two things. First, they would be interested in how the strike's issue was presented to the public, and they would be interested especially in how the owners and players were viewed and typed by the media. Which side was "right" or "wrong?" Which side had the "good guys" or "bad guys?" A media analyst also would be interested in how both the owners and players attempted to use the media to sell their side of the story to create public support for their position.

Our purpose, however, is to observe the Baseball Strike of 1972 from a conflict perspective, and it is from that perspective we offer the following conclusionary observations. The Baseball Strike of 1972 met the axioms of Watkins' "Analytic Model of Conflict," thereby providing a framework by which the conflict may be examined:

- (1) Both parties were capable of invoking sanctions upon one another. The players could strike. The owners could support a lock-out, which they did nearly two decades later, preventing the players from training or playing.

Clearly, both the players and owners had significant power to harm their opponents.

(2) The players and owners had mutually-unobtainable objectives. This was true of both the superficial and the real issue. The players wanted an increase of \$700,000 in their pension fund; the owners did not want to pay. Both wanted to exert control over the structure of organized baseball, but both could not do so simultaneously. One side would have to give something for the other side to gain.

(3) The conflict parties had a variety of action alternatives available to them, including negotiation, compromise, strike, lockout, or any combination of those. Additionally, those alternatives were supplemented by the use of the nation's media in an attempt to make public opinion a significant factor in the conflict's resolution.

(4) The players and owners clearly exhibited different perceptual systems. The owners saw the players' demand for \$700,000 as greedy, while the players viewed baseball management as slave-owners. Both sides viewed matters from mutually-exclusive perspectives.

(5) Both parties did have resources that could be increased or decreased by the various action alternatives, but it must be remembered that more than money was at stake. Ego, pride, one's concept of the relationship between player and management, and other matters have to be factored into this account. Ironically, the formal resolution of the conflict dealt only with money, but it was not a win-lose situation. Yes, the players had their pension fund contributions increased, but that was money they would not see until long after their individual retirements. The owners increased their contribution to the fund, but the money came from surplus TV revenues, not from their own budgets. The owners did not really lose any money in the end, while the players lost 10 days' pay.

The supposed issue of the conflict, the amount of money to be contributed to the players' pension fund, became increasingly irrelevant as the conflict period progressed. The amount of money desired by the players, \$700,000, was a pittance in relation to the money supporting and being spent by professional baseball even in 1972. That sum was less than one-half of the annual salaries of the starting eight position players of the New York Yankees. No, the real issue, which became clear as the strike entered April, was who would be the primary force in professional baseball--the owners or the players? The conflict period showed that the real issue was power and control.

The Baseball Strike of 1972 was only 20+ years ago, and contrasting the minor issue that prompted it with the tension that free-agency and arbitration have brought to the game today makes the struggle seem almost quaint. However, the strike of 1972 caused great psychological harm to both players and owners, and the settlement did nothing to lessen the impact.

Both sides left the conflict unhappy with the results, and the real issues of power and control had not been resolved. While the nation's sportswriters had hoped this event was an aberration and that baseball could return to normal, it was just the beginning of many other upheavals that would follow.

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STATE ORGANIZATIONS CAN MAKE A DIFFERENCE IN THE ATTRACTION, EDUCATION, AND RETENTION OF DEBATE TEACHERS¹

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As debate teachers, we know our best teaching is done while preparing students for debate competition. Perhaps this is because fundamentals of debate are the fundamentals of educational competency. Reading, writing, speaking, listening, calculating, and reasoning are all taught in the squad room, in the library, and often on the road to a tournament. Justifying the activity seems to be the easy part: establishing and maintaining programs seems far more difficult.

The justification for including debate in a secondary school's program rests on the premise that the expected competencies are essential education. The establishment and maintenance of programs requires far more: the necessary funding, administrative leadership, and competent teachers who are appropriately trained, fairly compensated, and enthusiastic about teaching. Attracting and retaining eager debate teachers to address funding issues and advocate debate to administrators and the public is becoming difficult. This is where state organizations can play an important role and make a difference.

Two organizations that impact Minnesota debate are the **Communication and Theater Association of Minnesota (CTAM)** and the **Minnesota Debate Teachers Association (MDTA)**. Even though the organizations have separate and unique missions, they both strive to serve debate educators, foster the discipline, and encourage debate through various programs and activities. *The Communication and Theater Association of Minnesota* is the umbrella organization following the SCA model. CTAM has about 200 members and acts as a clearinghouse providing opportunity for speech communication related meetings, projects, and other education and literary purposes. MDTA is an independent organization of about 150 members. MDTA's mission is "*dedicated to serving Minnesota's youth by teaching the skills and values of debate, by continually improving the quality of academic competition in debate and forensics, and by promoting the activity throughout Minnesota.*"

Curricular Responsibility

CTAM fosters the discipline in many ways, but one of the most important is maintaining connections with the State Department of Education

to assure competency requirements in speaking and listening. Schools that have speech programs and/or requirements are more likely to have debate programs than those that don't. State Department alliances can also assure that argumentation and debate classes be recognized as curricular and students be allowed social studies or language arts credit for their debate class.

Links

Networking is now a survival skill. Being able to use a membership list to phone, fax, or mail can save all of us time and increase contacts. CTAM and MDTA provide such lists. Newsletters offer another vital form of networking. Selecting and supporting a newsletter editor should be a high priority for state organizations. The MDTA newsletter, *The Last Rebuttal*, is published six times a year, and is a key to organizational strength. Content is thorough as ideas and events are described. Members are entertained and informed through columns such as "Heard it Through the Debatevine" or "Speak out." The fall newsletter also incorporates the season's tournament calendar. The CTAM newsletter is published four times a year and updates members on a broader spectrum. News of the Minnesota State High School League, the State CTAM convention, or accomplishments of members appears here.

Both organizations strive to link secondary and collegiate programs, an often frustrating but essential task. From the secondary point of view, Speech Communication Departments could do more to prepare and encourage graduates to teach debate. From the collegiate point of view, fewer Speech Communication graduates are focusing on education because of a lack of speech teaching positions. This problem relates to the essential nature of the alliance with the State Department of Education. The interdisciplinary nature of debate perhaps defies rigid departmentalization. MDTA crosses disciplines and professions in meeting the needs of its members. In either case, the state organizations can facilitate communication and offer support. In Minnesota the debate links often come in the form of college students judging at high school tournaments. Here the organizations can play a vital role in educating and attracting debate teachers.

Professional links are also crucial to fulfilling the educational goals of the organizations. In Minnesota, the state activity paradigm most familiar to high school administrators is that of the *Minnesota State High School League*. As CTAM and MDTA advocate debate, we expect The League to use its invaluable, "in place" network to do the same for its member schools. The outreach is vital to inform, and The League's credibility can encourage participation. In policy debate, numbers are decreasing slightly: 1991 - 44;

1992 - 40. In Lincoln Douglas, numbers are increasing slightly: 1991 - 39; 1992 - 41. A professional link is also fostered with *The National Federation of State High School Associations*, an excellent source for information, materials, and insurance. Probably the most important professional link is that provided by mentoring. There is nothing more important than the personal advice/guidance experienced teachers can offer those who are just beginning. Most of us could elaborate with personal examples and success stories.

Convention Forum

One of the major tasks of CTAM is to provide a convention forum for the continuing education of its members and its communication related organizations. Following is a sample of the debate sessions that will be offered at the three day 1992 convention: "*Lincoln Douglas Debate: The Issues From Another Perspective*," presenter: Cat Bennett, Taos HS and CDE, Taos, NM; "*Generic Issues: Debate in Depth or Brainless Briefing?*" presented by a diverse panel of MDTA members; "*Persuasion: An Integral Part of Debate*," presenter: Dr. Scott Nobles, Macalester College; "*The Norms of Debate for New Teachers and Judges*," presenters: Steve Kult and Tom Fones representing Forest Lake High School, Mounds Park Academy and Macalester College; "*Policy Debate Topic Analysis*," presenters: Helen Risk, St. Paul academy and Randy Kaillor, St. Francis HS. The sessions are followed by an MDTA general meeting and meetings of our three NFL districts.

Promotional Materials

In keeping with the philosophy of education, the CTAM/MDTA convention seeks to attract, educate, and retain debate teachers. In the same vein, developing and disseminating promotional materials for debate is a means both CTAM and MDTA use to promote their goals. *Debate in Minnesota 1990* is a 16 page 8 1/2" x 11" glossy MDTA reference booklet designed to promote debate, define the MDTA role, and raise funds through testimonials, activity description, and program justification. The graphics and photos catch the eye and display cultural diversity. The booklet has been recognized nationally, and other states may use it as a model. The CTAM brochure, *Communication and Theater Arts Outcomes Provide Crucial Links to Quality Education*, was designed to promote speech education and debate through the curricular process. This has helped strengthen the movement toward Outcome Based Education and foster the State Department/Speech Communication alliance.

As all good debaters know, growth (or even maintenance) requires funding and focused projects. As this essay continues, it will highlight MDTA funding and special projects developed to attract, educate, and retain debate teachers.

Funding

The *scholarship fund* is a special fund of the MDTA. This fund was established from memorials of several excellent debate teachers and contains about \$20,000 at present. Two scholarships are awarded yearly: \$250 to a high school senior interested in pursuing a career in forensics education, and \$500 to a college junior or senior intending to teach forensics. Past recipients are proving that a scholarship offers an incentive to continue a debate career and teach the activity.

The MDTA endowment fund was established to encourage and sustain debate in Minnesota. This fund is permanent and the earnings are currently reinvested to build the base and fund future needs. The MDTA endowment fund contains about \$20,000 that has been given, sometimes through challenge grants, by foundations, corporations, and individuals.

The *program fund* is highly liquid and supports the current projects including: The New Teacher's Workshop; classroom sets of textbooks for project schools; the MDTA video, "*The Minnesota Debate Experience*;" curriculum writing of "*First Steps in Policy Debate*" and "*First Steps in Lincoln Douglas Debate*;" and The Twin Cities Debate Project. The total program fund at present is \$45,000.

Special Projects

In recognizing more ways to encourage and facilitate the establishment and maintenance of debate programs, the MDTA designed and implemented several special projects. The successful New Teacher's Workshop began in 1989. This is a three-day workshop focused on disseminating pragmatic teaching strategies and day-to-day lesson plans for beginning debate teachers. Applicants are solicited through a Minnesota State High School League mailing to principals of all high schools in Minnesota and to the general MDTA membership. Stipends of \$150 are paid to participants at the end of the workshop. Curricular materials, theory of LD and policy debate, demonstrations, sample cases, and program management are some of the areas presented and discussed. This year 13 new debate teachers registered. Previous attendance figures show: 1989 - 14; 1990 - 4; 1991 - 7.

Training extends beyond this workshop in hopes of reaching more potential debate teachers. One extension of the New Teacher's Workshop

puts "the show on the road." Two clinics were offered last year at hosting rural schools. The hosts expanded the audience by inviting neighboring schools to share in debate demonstrations and instruction. Another teacher training extension funds staff development. This coming year MDTA's program fund will provide \$1500 for staff development in the Minnesota Public Schools.

Curriculum writing has been an outgrowth of teacher training. *First Steps in Teaching Policy Debate* was written and distributed last summer. Since the project was deemed successful, *First Steps in Teaching Lincoln Douglas Debate* followed this summer. The MDTA members involved were compensated for their work on the writing projects.

The Twin Cities Debate Project is a three-year pilot project designed to establish, restore, or enhance the debate programs of three Minneapolis, and four St. Paul high schools. The project involves a partnership of the MDTA, the public schools, and community foundations. Many of the previously described projects have been used to support the Twin Cities Debate Project.

The current highlight of the MDTA is the video project, *The Minnesota Debate Experience*. This 20 minute video was produced by Creativision Film and Television with the \$16,000 cost coming from the MDTA program fund. MDTA member Jim Graupner of Stillwater High School coordinated the project. The target audiences are new students, teachers, administrators and community organizations. The video is being made available to anyone at reasonable cost.

Conclusion

After examining the state organizations, we can logically conclude that the success of these projects, conferences, or other activities requires a great deal of directed energy. The key is **membership participation through focused leadership**. Because we value what we do, we are eager to extend competitive debate to others.

When working late at school organizing a tournament or spending part of a summer vacation organizing a convention, we are asked by friends, "Why do you do this?" We respond, "*Because we are debate teachers.*" We know the expected education competencies, and we also know that participation in debate gives students the motivation and skills to succeed. When we meet and greet past debaters, success stories abound. *No teacher can provide what an entire state (or nation) can do. The organizations can make a difference.*

¹This paper was prepared for the National Forensic League National Planning Conference for Urban and Rural Speech Education, Denver, CO, August 13-15, 1992, by Dorothy Sunne, representing the MINNESOTA DEBATE TEACHERS ASSOCIATION.

DIRECTIONAL ROLES AND COMMUNICATION IN WORK WITH STUDENT ACTORS

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It's not the lines I can't remember; it's those pesky words.
—Bullwinkle Moose

Bullwinkle Moose may seem an unlikely source for an examination of actor-director communication, but his lament applies not only to the actor's problem of learning lines but also describes a critical factor in the play production process. How do the director's words impact the actor's interpretation of a role? How do directors talk to actors and how does this communication change at various levels of play production, beginning at the high school and advancing to the professional theatre? At the university, how does the type of training program and the level of experience that the director and actors bring to the process of play production influence artistic communication? What follows is an examination of director-student actor communication in educational theatre and is intended as a starting point in exploring these questions.

The director working in educational theatre wears different hats and the nature and number of roles in which he or she functions may well be related to the type of theatre training being offered. Directorial roles include student/teacher, leader/collaborator, mentor, and model. The university director also shares many communication behaviors with colleagues in high school, community, and professional theatres. These will be discussed in relation to each of the aforementioned roles. Regardless of the venue in which he or she practices, it seems accurate to describe the director of student actors as both artist and teacher:

Above and beyond all of the other requirements of the director in the noncommercial theatre is the necessity that the director be a superior teacher. The high school, college, or community theatre director works with young, eager, inexperienced people. Their enthusiasm and desire to learn about the drama and the theatre are their greatest assets. Some want to make the theatre their livelihood; others merely seek the social and artistic experience. In either case the director...is responsible for teaching his art and craft to others. (Dietrich & Duckworth, 1983, p. 29)

In examining roles, it may at first seem odd to think of the director as both student and teacher, but much of the exploration and analysis associated with the preparatory phase of play production casts him or her in this light.

Much like a student reporting to a class, the director formally or informally shares his/her findings with actors as rehearsals progress. A director who has worked on the play in advance sends a positive message to novice actors about the expected discipline of the theatre. He or she is teaching by example, accomplishing the dual tasks of giving actors needed information about the play and teaching about professional expectations of discipline and commitment. Rehearsal is a time to be valued and a period for trying new things. Inexperienced actors, however, often do not realize that this should not be the only time in which they work on the show. The director sends a message about the theatrical work ethic through his/her communication of findings.

The academic director can expect to encounter a wide range of experiences in student actors, from those who have never been in a play before to those who have done extensive work in school and community theatre productions before entering the university. This diversity, as well as the very nature of the play production process, demands that the director be both leader and collaborator. Hodge (1988) correctly notes that, "Actors and directors have a shared goal of communicating a play to an audience" (p. 68). Leadership and collaboration are necessary if that goal is to be achieved.

As a leader, the director must not only understand the play thoroughly, he or she must have a clear vision of each role which can be communicated to individual actors creating those roles. This requires that the director be skilled in finding the best way to communicate with individual actors. It is appropriate to recognize that the varying levels of experience, as well as the personalities of cast members, will be significant factors in determining the most effective method of communicating with each actor. Insight into the actor's theatrical frame of reference will, for example, assist the director with determining vocabulary and level of empathy. To illustrate, with a student from Acting I who brings no acting experience to the rehearsal, the director may exercise great patience and explain in precise detail the meaning of a staging request that has just been given; with a senior, the director might well feel frustrated should it be necessary to describe such features.

This sensitivity also applies to directorial assumptions. Actors do not always know what directors think they should know and inexperienced actors are not always able to communicate this lack of understanding. As a case in point, both the cast and this author were experiencing frustration during rehearsals for *The Glass Menagerie* when actors were having difficulty with the rhythm and interpretation of a particular passage. A simple ball toss exercise was incorporated into a rehearsal period with productive results. Actors were amazed that a simple thing like tossing a ball while reciting lines could give them a feel for the rhythm of the dialogue. Once this

barrier was overcome, they could more easily concentrate on the meaning and interpretation of the lines. This became one of the strongest scenes in the play. The director's assumption, that what the exercise would teach the actors would be too elementary, was inaccurate and interfered both with actor-director communication and with communication of the play to the audience.

Because the director functions as leader, he or she is expected to provide exercises and resources which help actors in successfully developing their characters. Again, the nature of the training program, the extent of the actor's past theatrical experience, and the actor's personality must be considered by the director when selecting among these options. Black (1991) suggests a number of verbal and nonverbal possibilities. These include: notes to actors, nonverbal signals, resource boards, character conferences, biographical inquiries, deflection or changing objectives, changing the communication environment to change the nature of the communication, detailed comments, setting up and defining improvisations, paraphrasing line readings and the use of imagery or emotional prompts (p. 237-245, 255, 265).

Leadership style can be an important and puzzling consideration. Because student actors are often inexperienced, it might be tempting for the director in educational theatre to communicate as dictator rather than leader. As the opening night draws nearer and the cast is still experiencing awkward difficulties, the director may find patience being tested and want to push actors to "do it my way because I said so" rather than to guide actors toward discovery. Believing that authoritarian rule will expedite the process of play production usually does little more than create a hostile communication environment, leaving students with hurt feelings and little knowledge of play production or the creative process. The authoritarian leader does little to facilitate creativity. On the other hand, a laissez-faire leader as director may well result in a disorganized production with little of positive value gleaned by the student from the learning experience. The theatre is unique, however, in that given the nature of play production, the democratic leader is not an ideal choice either. When working with student actors, the director must find just the right blend of leadership styles to clearly communicate that he or she has an articulate and thoughtful vision for the production and knows how to guide actors to achieve that vision. Catron (1991) provides an accurate description of directorial leadership when he states:

You obtain positive results when you demonstrate authority; talking about your leadership suggests an officious pretentiousness that most theatre people dislike. You lead by example. Negative examples cause negative results. If you have temper tantrums or pouting fits, you can expect equally immature behavior patterns in your cast. If you show you respect your cast members as people

and as performing artists, you will experience little difficulty. (p. 206)

Because the university director is also a teacher, it is very important that leadership behaviors be demonstrated and the most critical of these are also communication skills. These include encouraging open communication, listening, including both positive and negative aspects of performance in directorial critiques, goal and rule setting for rehearsals, paying attention to all cast members and clear communication of expectations, responsibilities, and deadlines.

As a collaborator, the director shares his/her perceptions of the play as they are formed through analysis, research, and rehearsal. This is helpful to student actors as it more clearly defines production concepts as the director has identified and addressed them. Student collaborators are then invited to explore and interpret the script and to share their impressions and insights. Through collaboration, the director lets student actors know that their contributions are valued and he or she also takes an important step in teaching how the contributions of actor and director go together in the process of play production. In a sense, in the role of collaborator the director is "first among equals." This accents respect for individuals. Part of what ought to be communicated to young, developing talent is the importance of collaboration and teamwork, respect for individuals, and a valuing of creative thinking. Student actors, therefore, have much to gain from the benefit of collaborative experiences in play production.

Students will be constructively influenced by the image of director as collaborative problem solver, someone who works with them to help them develop their talent. In this capacity, the director defines expectations and establishes a common vocabulary that is shared with actors. He or she tries to establish a rehearsal environment free from confusion and tension, one in which positive relationships are maintained even when negative criticisms are necessary. In so doing, an atmosphere of acceptance and respect that students can comfortably emulate is conveyed. The director strives to create an ensemble; to demonstrate the ability to utilize both intellectual acumen and emotional sensitivity; to be a leader, collaborator, and problem solver; to organize rehearsals for maximum productivity; and to clearly communicate interpretation and desired results. While not the primary purpose of the play production process, the director nevertheless attempts to display these skills in the preparation of the production.

The influence that the director exerts upon student learners is likely to be strongest and most long lasting in the stimulating and encouraging role of mentor. The director, in mentoring, must know his/her actors as individuals and must know how to effectively communicate with each one. He or she works with each to build upon strengths and to help in recognizing and correcting weaknesses. It is essential that the director know and be able to

talk to the actor in the terminology of the art. Further, a part of the mentoring relationship involves listening to each other and valuing each other's ideas. This involves acknowledging the individuality of actors and being open to their contributions without forfeiting directorial leadership.

While the actor is building a character, the actor and director are building a relationship. The director is "...open to actor's comments. You respond to their questions. You observe their non-verbal communications about motivations. You invite their insight" (Catron, 1991, p. 13). Intuition comes into play here as the director senses how best to work with the young performer, how to turn hunches based upon something the actor has done into a dramatic moment that works, how to reach the actor's subconscious, how much and when to empathize with the actor, when to suggest alternatives, and when and how much to criticize and to praise.

It is difficult to separate the roles of mentor and teacher and perhaps unnecessary to do so. In both roles, the director is explaining both the how and the why of stage actions so that acting training encompasses learning about both concept and practical application. Attention is drawn to language choices and the nature of criticism. Early in the rehearsal process, student actors become accustomed to being addressed by the character's rather than their own name. They learn that criticism needs to be clearly given and understood, that it includes both the good and the bad, illustrates what works and what does not work, and helps them to recognize strengths and weaknesses. The mentor/teacher assists students in recognizing the substance behind, "I liked it" or "I didn't like it." O'Neill and Boretz (1987) suggest that directors:

Acquire a nonperjorative, working vocabulary. Replace words such as 'awful, ugly, ridiculous, foolish, and terrible' with phrases like 'not functioning, not useful, not working, not clarifying, not enhancing.' Always correct the **activity** rather than the individual. Good directors have a bias toward action-oriented communication.

They test rather than debate choices. (p. 246)

What emerges from this kind of discourse is a clear understanding that helps actors in learning their craft and builds upon the respect that the actor and director have for each other. It requires that both director and actor make an effort to understand the playscript and each other. It means that both must feel comfortable enough to say "I don't know" and that the actor can question without the director becoming defensive. It means that the actor must be able to say "I don't understand" and that the director is alert to both verbal and nonverbal signals from the actor. Clarity and respect should be a natural part of the educational theatre director's rehearsal work. The following advice needs to be incorporated into each rehearsal:

Directions are always to individual persons. You must devise your directions always in terms of the individual actors who are playing the roles, never in abstract terms. You must therefore watch your actors carefully, especially if you do not know them well, until you see what kind of suggestions seem to get through. The better you know your actors as creative people, the better you will know how to communicate with them. Some actors will need greatly exaggerated suggestions or images to move them; others need only the barest suggestions.... (Hodge, 1988, p. 188)

Whether intentionally or not, the university director serves as a model for students. How actors perceive the director is based to some extent upon the director's messages. The director stimulates the actor's imagination through verbal and nonverbal imagery and the actor looks to the director for insights and clues as to appropriate responses. Given this, the director's interpersonal skills are vital. Actors are creative people and creative people are often fragile when it comes to criticism and risk-taking. It is helpful to the student actor to see the director model creative risk-taking.

In modeling behavior, the director should project an interest in the person, not just the role. He or she should be accepting of student responses but should know when to draw the line when interpretive discussion turns into debate. Further, the director may find it necessary to model cultural knowledge and appreciation. Many young actors bring limited exposure to books, the arts, and other cultural experiences to their stage work. By setting a positive example, the director invites the student actor to apply his/her own impressions and experiences to the creation of a role, thus freeing the director from service as cultural substitute.

The director is an imagist, using verbal and nonverbal means to express himself or herself. Objective discussions with actors are useful but, "Image-inducing direction will make him imagize, and that accomplishment will comprise your major communication with the actor. Talk little; do much" (Hodge, 1988, p. 70-71). Imagery comes into play almost immediately, as the director shares his/her vision of the production with the cast, possibly as early as auditions and certainly by the first read-throughs. The director's verbal communication can be described as a sharing of impressions gained from inductive and deductive reasoning, persuasive, insistent, economical, explicit, assured, lively, humorous, and/or quiet.

The director's research and analysis facilitates his or her communication with actors and should result in both the director and the cast sharing a clear understanding of the information:

Good directing is not talk, talk, talk — a 'gab fest'; it is made up of economical and appropriate suggestions at the right moments.

The job of the actor is to act, to physicalize; it is not the job of a

student in a seminar where talking prevails. The director who thoroughly comprehends his primary tool — the playscript — will have a dozen ways of communicating a difficult point to an actor, not just one or two that may emerge after the director has stumbled around in a maze of language. A director's suggestions must be simple, direct, economical, pointed. At the same time, they are imaginative.... (Hodge, 1988, p. 63)

Put more succinctly and applying to all aspects of directing, "The director, then, is a communicator of the highest order. This function is his job, his only reason for being" (Hodge, 1988, p. 6).

Nonverbal communication is an important directorial tool. The director may show an actor exactly what he or she wants from the character. The approach, however, requires that the director decide if he or she wants to be exact and have the student actor copy or broad so that the actor gets the essence of the action and can then add personal interpretation. Improvisation is another nonverbal technique which often helps to create and/or understand imagery. The director relies upon improvisation to help actors in the creation of stage pictures or in the understanding of character, lines, blocking, and/or relationships. Nonverbal signals, used by the director and learned by the actor in the early stages of rehearsal, may become a way of communicating without interrupting later run-throughs. A nonverbal vocabulary, shared by director and actors, can become an essential method of sending messages.

During the play production process, the director will engage in private communication, working with actors on an individual basis. There will be dyadic communication as the director works with pairs of actors as well as small group communication as the work expands to several cast members or the entire company. Regardless of the number of communicators or the theatrical setting, directors might find that a questionnaire, such as the following, is a helpful tool for assessing communication strategies and for examining communication during the rehearsal process.

STUDENT QUESTIONNAIRE

Please circle the response you think best answers the question. Use #1 for most often and #5 for least often.

The director used unfamiliar terms.	1	2	3	4	5
The director explained unfamiliar terms.	1	2	3	4	5
The director addressed me by my character's name.	1	2	3	4	5
The director addressed me by my name.	1	2	3	4	5
The director used questions to help me to develop my character.	1	2	3	4	5
The director told me exactly what to do when he/she helped me with line readings and physical actions.	1	2	3	4	5

Rank #1 (most) to #6 (least) the helpfulness of directorial communication.

explanation	1	2	3	4	5	6
questions	1	2	3	4	5	6
commands	1	2	3	4	5	6
demonstration	1	2	3	4	5	6
use of humor	1	2	3	4	5	6
other (describe)	1	2	3	4	5	6

Write a brief description explaining how you think the director's communication has changed from auditions to this point in rehearsals.

How many plays have you acted in prior to this one?

Check those terms which you feel apply to your actor-director

communication
 collaborative
 clear
 guided discovery
 unclear
 dictatorial
 respectful
 comfortable
 focused on task
 inhibited
 humorous
 angry
 challenging

If you have acted in other plays, please answer the following. My university director(s) have communicated with me the same as/differently from my high school/community theatre directors. *Please describe the similarities and/or differences.*

Directing beginning actors in a university setting can be akin to trying to communicate in a foreign country when you don't speak the language. There is reliance on nonverbal behaviors and inflection. There is a concerted effort to establish a shared vocabulary and to build upon what students already know. As novice performers progress in their training, cognizance that actors and director are both senders and receivers of messages facilitates theatrical work. It is important to remember that communication, play production, and creativity are all processes and, in the theatre, they form an essential link. A play is a form of communication and, while it is the director's task to convey the message of the play to the audience, this is impossible without clear and meaningful communication between actor and director during the developmental stages of production.

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MINNESOTA'S RHETORICAL VISION ON THE QUALITY OF LIFE¹

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As the date for the 1992 Superbowl, hosted at the Metrodome in Minneapolis, approached, Star Tribune staff writer Michael Anthony wrote a "confidential memo" to the anticipated 80,000 out-of-staters who were converging on the Twin Cities. His goal was to forewarn visitors how to get along with and not offend native Minnesotans. Portions of his article read as follows:

Given their Scandinavian and German heritage, most of them are blond and pale of complexion. By and large, they're not talkers.... The natives consider verbiage a sign of insincerity. If you raise your voice on the street, people three blocks away will turn around and stare at you.

Minnesotans are America's *least* frivolous people....For Minnesotans, it's hard work, fair play, dressing warm, keeping your nose to the grindstone and a good set of jumper cables in the trunk. They are a walking ad for prudence. Their life-long motto is "Be careful." (1992, January 23, p. 1 E)

As a Minnesotan, I enjoyed Anthony's article not only for its humor, but for the unabashed truthfulness of the examples. There seems to be an identifiable set of generalizations that constitute what it means to be a *Minnesotan*. In a study conducted by Frank N. Magid Associates for the Minnesota Business Partnership, that sense of self leaves Minnesotans feeling that they lead a superior lifestyle. The study (*What Minnesotans Think*, 1990) included both focus group and telephone interviews throughout the state. While the goal of the study was to assess Minnesotans' views on state issues and government spending, the authors noted a fascinating serendipitous finding: "Minnesotans are extremely chauvinistic and, almost to a person, believe that Minnesota, as a state, is in a class by itself" (p. 1). They add, "No single issue about the state is more important to Minnesotans than this firmly held belief that life in Minnesota is infinitely superior to life in any other state" (p. 12).

From a communication standpoint, it can be argued that Minnesotans have created a *rhetorical vision* about the quality of life in their state. Taken from Bormann's Symbolic Convergence Theory (e.g. Bormann, 1972, 1982, 1985), a rhetorical vision is a composite collection of related images, storylines, inside-jokes, and the like, that provide a depiction of social reality for its adherents; "a unified putting together of the various scripts which gives the participants a broader view of things" (Bormann, 1985, p.8).

The scholar attempting to identify a vision within a rhetorical

community conducts a fantasy theme analysis; they examine the dramatic content of the messages shared within that community. One looks first for *fantasy themes*, or basic units of communication that, when shared, constitute the base of social reality (Shields, 1981). Fantasy themes contain dramatic elements such as *dramatis personae* (i.e. characters: heroes, villains, supporting players), plotlines, scenes, and sanctioning agents (i.e. justification for the drama). These fantasy themes elicit emotional response - laughter, anger, excitement - in their audience, and can reveal that community's shared meaning and motives.

Similar fantasy themes may repeat and combine into a stock scenario known as a *fantasy type* (Bormann, 1982). Additionally, a community's dramas may be referenced through cryptic code words, gestures, or slogans, known as *symbolic cues*, which evoke the same response as the originally shared fantasy theme (Bormann, 1985). When these fantasy themes, fantasy types, and symbolic cues converge to form a unified script, we have a rhetorical vision. Anthony's Superbowl article taps into this rhetorical vision, and in fact serves to propagate and reify the vision.

The goal of this essay is to investigate further the rhetorical vision of Minnesotans. Stemming from the Magid assumptions that Minnesotans are convinced as to their state's superiority, this paper will first examine the **quality of life** in the state, focusing first on non-dramatic objective standards, followed by a fantasy theme analysis of subjective dramas, images, and stories about the state. Finally, results of a survey assessing Minnesota students' adherence to the quality of life rhetorical vision will be reported. Discussion and implications conclude the paper.

MINNESOTA'S QUALITY OF LIFE

Objective Standards

The term *objective standard* is used here to refer to the more concrete indicators used to measure quality of life in a state. The findings are not dramatic in nature, i.e. they are not colorfully descriptive, metaphors, puns, analogies, or framed around fictional or non-fictional characters. As such, they would not be included in a typical fantasy theme analysis. They are important here, both to provide multi-method support for the fantasy theme analysis, and as a necessary foundation to the dramas. That is, while these results may not be the specific fantasies that are shared within the community, they are the stuff from which dramas are made.

Braun (1977) cites a 1967 study by John Wilson which measured the quality of life by examining the status of the individual, equality, democratic process, education, economic growth, technology change, agriculture, living

conditions, health and welfare. Wilson's study ranked Minnesota second in the nation behind California based on the standards above. Braun also cites a 1973 study by David Smith which used seven indicators to measure the quality of life: income/wealth/employment, environment, health, education, social disorganization, alienation/participation, and recreation. Minnesota ranked fifth in the nation in Smith's study.

Braun's (1977) own study measured quality of life in the state using eleven indicators: housing, crime, welfare, family life, health, business climate, education, income, status of women, occupation & employment, and government. Though making only within-state comparisons, Braun concluded that Minnesota was above the national average and within the top quartile in the nation on all indicators. Combining his results with the other studies, Braun argues that "all studies have consistently ranked Minnesota among the most desirable states to live in, despite differing criteria, indicators, and methodology" (p. 98).

More recent studies have been conducted by the Economic and Business Research Center at the University of St. Thomas. Known as the Minnesota Measure, 1,000 telephone surveys were conducted quarterly from October 1985 through August 1986, and attempted to assess Minnesotans' perceptions on both the quality of life and the business climate in the state. Quality of life indicators consisted of health care, weather, recreational opportunities, cultural opportunities, government, education, crime rate, changes in the seasons, environment, and economic conditions. "Minnesotans generally felt the quality of life in their state was favorable" (Minnesota Measure, October, 1985), though government and economic conditions were generally rated lower than other indicators. These findings remained consistent during the four quarters in which the survey was conducted. Respondents were also asked to provide a number between one and ten, with ten being high, to indicate their rating of the quality of life in Minnesota. The range during the four surveys was 7.5 to 7.62.

In *Compare Minnesota*, a 1990 publication released by the Minnesota Department of Trade and Economic Development, the state is compared to national averages around the country in a variety of areas. Minnesota leads the nation for graduating students from high school - 90.6% compared to the national average of 71.1% (p. 69). The state ranks third in the nation for student-microcomputer ratio - 1:16 compared to the national average of 1:25 (p. 71). The publication also boasts Minnesota's low unemployment rate, 4.2% in 1988 compared to the national average of 5.5% (p. 57). A recent Minnesota economic report (Star Tribune, March 11, 1991) indicates that the Minnesota rate has risen since that time, yet it remains continually below the national average.

The Twin Cities area has received acclaim in several related studies.

Research commissioned by *Savvy Woman* (September, 1989) concluded that Minneapolis-St. Paul is the best locale to raise children of the thirty largest urban cities in the nation. Their criteria included air quality, educational spending, child care regulations, and "ambient factors" such as participation in wholesome activities like scouting (p. 53). The Urban Institute in Washington, D.C. also conducted a study of all U.S. metro areas and ranked the Twin Cities number one in quality of life (cited in Winter, 1990).

Additional and more unique state rankings can be found in Winter's (1990) book *Minnesota Trivia*. With the passage of the 1975 Clean Air Indoor Act, Minnesota was the first state to ban smoking in non-designated areas. Minnesota also leads the nation in the number of homes with phones, number of hearing aid companies, and number of snowmobile trails. It ranks second in the nation in number of millionaires per 100,000 residents. Minnesota also ranks second, behind Alaska, in number of timberwolves and nesting bald eagles.

It is not the presence or absence of the objective standards that create Minnesota's rhetorical vision on the quality of life. It is the sharing of linguistic symbols within the community that turns those standards into a rhetorical vision. While many Minnesotans may have heard of the aforementioned studies, or ones like them, it is not the specifics of the conclusions that are shared. Rather, it is the symbolic narratives that represent those studies that constitute and validate the reality: the stories told at church suppers, in the classrooms, in small town newspaper editorials, and in thousands of other essential, yet difficult to empirically validate, interactions.

Many of the quality of life insights generated in the Magid study occurred during the focus group interviews, where researchers noted that "respondents went into great detail discussing how Minnesotans were better workers, better educated, smarter, etc., than residents of any other state" (*What Minnesotans think*, 1990, p. 4). Their conclusions point directly to a rhetorical vision as they report that Minnesotans respond strongly to anecdotal information (p. 1), and conclude that "in terms of dealing with Minnesotans, perception is reality" (p. 5-6). That reality manifests itself in a variety of narratives, the most popular of which will be addressed in the next section.

Fantasy Theme Analysis

The Magid study lightly chides Minnesotans for their social perceptions with the statement, "The mystical and somewhat undefinable 'quality of life' issue gives many Minnesotans a kind of comfortable arrogance about the state" (*What Minnesotans think*, 1990, p. 4). While it may be undefinable

in some respects, there are clear fantasy themes that predominate within the state's rhetorical vision. While it is impossible to tap into the universe of symbolic messages exchanged in Minnesota, one can examine popular written discourse to identify what images constitute the quality of life vision. It is interesting to note that, like the Anthony article which introduced this paper, much of the rhetoric by and about Minnesotans manifests itself in humor. The humor is of a unique, self-effacing variety; humble, yet subtly proud of the idiosyncrasies that make us distinct.

This analysis identified five fantasy types (stock scenario of related fantasy themes) that constitute the anecdotal base of Minnesota's rhetorical vision: people/population, culture, education, climate, and government/politics.

People/population. Two predominant forms of fantasy themes, somewhat antithetical in nature, comprise Minnesotans' fantasy type regarding its populace. On one hand, Minnesota takes pride in the success stories of individuals who have made a name for themselves. In contrast, Minnesotans are also strong advocates of the non-famous everyday person that constitutes a majority of the state's population.

Stories are told of Minnesota celebrities, including such historical figures as Charles Lindbergh, Richard Sears, F. Scott Fitzgerald, Casey Jones, and Laura Ingalls Wilder. Many of Minnesota's children have shown up on television or the silver screen. These include actors Richard Widmark, Judy Garland, Jane Russell, James Arness, William Demarest ("My Three Sons"), and more contemporary stars such as Jessica Lange, Loni Anderson, Winona Ryder, Lea Thompson ("Back to the Future"), Julia Duffy ("Newhart"), Marion Ross ("Happy Days"), Terry Gilliam (the only American member of Monty Python), and newcomer Charlie Korsmo (the "kid" from "Dick Tracy"). Minnesota musicians run the gambit from Whoopie John to Bob Dylan to Prince to the Jets. The literary community houses such Minnesota greats as Saul Bellow, Robert Bly, Sinclair Lewis, and playwright August Wilson. Other famous Minnesotans include cartoonist Charles Schulz, comedians Al Franken and Tom Davis, hair stylist Rocco Altobelli, and Don Herbert, better known to the children of America as Mr. Wizard. Even fictional heroes - the classic fantasy theme manifestation - such as Paul Bunyan and Betty Crocker are Minnesota creations.

The dramas' social backdrop, or scenes, are the numerous Minnesota communities who honor these celebrities with special events, days, and museums. Even those who have selected to leave are generally welcomed home with open arms. And, to paraphrase an old adage, you can take the person out of Minnesota, but you can't take Minnesota out of the person. Bob Dylan provided *Playboy* with the following fantasy theme in a 1966

interview, "I'm North Dakota-Minnesota-Midwestern. I'm that color. I speak that way. I'm from someplace called the Iron Range. My brains and feelings have come from there" (cited in Anderson, 1976, p. 6).

But even while Minnesota honors these notable heroes, the true protagonists of the rhetorical vision are the nameless, faceless residents - the supporting players - who comprise the remainder of the state's four million plus population. And the characteristic they use to define themselves is **nice**. Anthony's (1992) suggestions to Superbowl fans includes the admonishment to compliment Minnesotans:

But don't call them clever or generous or courageous or wise. Call them "nice." They suspect the clever of being deceitful, the generous of being profligate. They like "nice" because it gives no offense.... Don't argue. An argument here is considered a fight, which isn't nice and draws the attention of others. Faced with a confrontation, the natives will avoid it at the risk of considerable inconvenience. If they can't avoid it, or can't leave town, they will have the argument, then lie down for at least 30 minutes. (p. 3E)

Phrases such as "Minnesota nice" and "Minnesota friendly" are often heard symbolic cues which point readily to and help propagate the rhetorical vision. In *How to talk Minnesotan: A visitor's guide*, Mohr (1987) provides many humorous fantasy themes that reflect Minnesotans' friendly dispositions. He does recognize a drawback, however; the average Minnesotan enjoys being friendly to, giving to, and helping others, but is uncomfortable being on the receiving end. For example:

Christmas is a time of stress in Minnesota, organized as it is around the giving of gifts. The giving part isn't so bad - we like giving gifts. But it's a two-way street, and eventually somebody will give us a gift in turn or for no reason at all, which is worse. This can lead to hard feelings. (p. 149)

The disclaimer should be made that, while Minnesotans are friendly and giving, they do not like to be touched. As Anderson (1986) states in his humorous treatise *Scandinavian humor and other myths*, "If Leo Buscaglia had been born here, he would not be running around hugging people - like Miss Manners - who do not wish to be hugged" (p. 27).

Culture. Like the population fantasy type, fantasy themes about the culture in Minnesota are also dual and antithetical in nature. There are rural themes, which portray Minnesota culture as traditional and folksy, and urban themes, which claim the artistic and contemporary high ground. This split may be partially explained by the fact that approximately 50% of Minnesota residents live in the seven county metropolitan area, while the remaining 50% reside in outstate, or "Greater Minnesota."

That division is humorously portrayed in Mohr's (1989) *A Minnesota book of days (and a few nights)*, as he discusses a rural man named Harold who is about to be interviewed by the Gopher State radio station concerning the viewpoints of Greater Minnesota:

"Greater Minnesota" had been dreamed up by the shakers at the Capitol to replace the term "Outstate Minnesota," which they said didn't express just how important the small towns and farms were to those Minnesotans who lived on the cutting edge of civilization near the freeways and the Dome and the racetrack. But Harold wasn't born yesterday: "Greater Minnesota" meant that the heads (and the feet and fingers and noses and so on) of government in St. Paul still thought Harold lived in a cultural desert. (p. 125)

While Greater Minnesota may be a cultural desert from the perspective of technology or the arts, the dramatic scene is replete with cultural manifestations of its predominantly Scandinavian and German heritage and its agrarian roots. Everything from town festivals to personal attire reflect the mindset of a simple, proud, hard-working culture. Though exaggerated for effect, Mohr (1987) weaves the following tale into his dramatic suggestions for rural Minnesota fashions:

A Minnesotan may have only one suit and one pair of good black shoes to wear with it, but he will have a rack of feed caps divided into work and good.... A good clean feed cap can be worn anywhere at anytime in Minnesota except inside the church during the service - keep it on your lap. (p. 39)

Much of the rhetorical vision has been fueled by Minnesota's favorite storyteller, Garrison Keillor. His fantasy theme depictions of the fictional Lake Wobegon have created for many in the nation an image of Minnesota; a place where the woman are strong, the men good-looking, and the children above average.

Urban dramas have a different flair. Two alternative newspapers, the *Twin Cities Reader* and *The City Pages*, keep city dwellers abreast of all the cultural events the metro area has to offer. According to an economic profile published by the Minneapolis Chamber of Commerce, "(t)he metropolitan area has more non-profit arts activity than New York City, on a per capita/annual budget basis." Other urban symbols serve to portray Minnesota as a leader in contemporary culture. Not only was the nation's first indoor mall, Southdale, built in a Minneapolis suburb, the Twin Cities are now the home of the Ghermezian brothers' Mall of America - the largest indoor mall in the country. Innovations, and their attendant fantasy themes, abound in the metro area, as Twin Citians have developed everything from Post-it notes and rollerblades to pacemakers and HMOs.

Biewen (1990) pokes fun at this dichotomy in the rhetorical vision as he

dramatizes about people in Brainerd (rural Minnesota) as people who "burst with pride about their lakes and lunker walleyes" while metro types "boast of The Guthrie, the Walker, the orchestras, and the parks." He concludes:

And yet most Twin Citians wouldn't think of living in backwater Brainerd, and there's nothing that Brainerdites are prouder of than the fact that they don't live in the crime-infested gridlock of the Twin Cities. Yet both are proud to be Minnesotans. (p. 13)

Education. If Minnesotans are divided in their symbolic convergence of culture, they become united in the fantasy type about their educational system. Focus group participants in the Magid study lead the facilitators to conclude:

Minnesotans are very proud and protective of their education system. They believe, and repeated time and time again, that Minnesota is the leader in education in the United States and that Minnesota has the most highly educated population in the United States. (p. 6)

A common symbolic cue of the rhetorical vision is that Minnesotans refer to themselves as the *brainpower* state. The origins of the term are difficult to identify, but the cryptic symbolic allusion shows up frequently in newspapers, editorial cartoons, daily conversations, and in interviews such as the Magid study.

As many Minnesota educators will argue, the brainpower state image could actually be a dangerous myth that is diminishing the quality of education in the state. Some argue that the graduation rate from high school is the result of low standards rather than exemplary learning. For a rhetorical vision, however, the *actual* quality is not nearly as important as the *perceived* quality of education. The reality will remain reified as long as fantasy themes such as the following from the Minneapolis Chamber of Commerce are continually shared: "Twin city schools, colleges, universities, and technical institutions are among the finest in the United States."

Climate. There is probably no topic discussed, debated, dramatized, and complained about as much as Minnesota weather. Most of the stories in this fantasy type revolve around hardship and the perverse pride associated with survival. International comparisons have found that the climate in the Twin Cities and Duluth are similar to Moscow's, and International Falls, MN, has become renowned as the "nation's icebox" (Winter, 1990).

The best way for Minnesotans to dramatize their response to the physical elements is through what Mohr (1989) labels "winter-humor." He carries it to the extreme by maintaining that Minnesotans become despondent during mild winter weather and offers an incident where, following a warm period, a long gruesome winter "made Minnesotans happy again and as funny as ever" (p. 54). Though related cold-weather anecdotes abound, for

the sake of brevity, two fantasy themes from Anderson (1986) will be offered as representative examples:

Every Minnesota newspaper and several newspapers nationwide carry the picture and story of the lady who delivers her baby on the back of a snowmobile while bounding through the drifts to the hospital. (p. 14)

and,

Minnesotans think the whole rest of the country, including Iowa, is a bunch of wimps when it comes to the weather. Nothing amuses us more than listening to Dan Rather say "Dallas, Texas, was shut down today when the worst winter storm of the season dumped 2/235 of an inch of snow on the Dallas area."...(T)hat's when Minnesotans realize what superior folks our winters have made us. (p. 187)

Given these examples, it is certain that the 1991 Halloween blizzard, which dropped thirty-plus inches of snow on the state, will be a solid addition to the rhetorical vision. To a lesser extent, non-winter dramas also exist in the form of such symbolic quips as "There are only two seasons in Minnesota - winter and road construction," and "Minnesota's state bird - the mosquito." The essential similarity is that the climate fantasy type revolves around the sense of pride we maintain for surviving such harsh elements.

Government/politics. A decade ago one might state unequivocally that the shared fantasies of Minnesota government and politics substantially supported, if not created, the quality of life rhetorical vision. Recent events have imposed a schism on the vision.

On the positive side, Minnesota still adheres to former political symbols that embellish the quality of life perspective. Minnesotans are proud of Hubert H. Humphrey, and many cling to his image in a fashion analogous to the nation's devotion to John F. Kennedy. To a lesser degree, Minnesotans are proud of Walter Mondale and his impact on national politics. Minnesotans are even proud of former governor Harold Stassen, the perennial presidential candidate for more than four decades. Also on the plus side, Minnesota made political history on June 3, 1990, when then Soviet president Mikhail Gorbachev came to the state during his U.S. visit.

Despite such political notoriety, Minnesota's rhetorical vision has endured some embarrassing stories in the past few years. One major blow stemmed from 1990 charges of ethics infractions against Senator Dave Durenburger. Minnesota watched as Durenburger rode a roller coaster of redemption and accusation concerning book and condo deals, eventually leading to his censure on the Senate floor. This was followed by a 1992 accusation of rape and paternity from one of Durenburger's former clients.

Another phenomenon that fueled many Minnesota government fantasy

themes was the 1990 election year - perhaps the ugliest and most unusual in the state's history. The two major elections of concern were for state governor and for U.S. Senator. The former race was between incumbent Rudy Perpich and John Grunseth. Grunseth was charged with improprieties including allegedly swimming nude with teenage girls at a 1981 pool party at his home, where he attempted to remove one girl's bikini top and touch her breast. Before this fiasco was resolved, a mystery woman appeared and admitted to a recent adulterous affair with the candidate. Grunseth withdrew from the race and challenger Arnie Carlson was added to the race on a supplementary ballot. Incumbent Rudy Perpich, dubbed Governor Goofy by Newsweek (McCormick, 1990) lost the election to Carlson, who had been in the race only nine days.

The second election that strongly impacted Minnesotan vision was the U.S. Senator's seat held by incumbent Rudy Boschwitz. His challenger was the then unheard of Paul Wellstone. A major conflict occurred when a letter was sent from the Boschwitz camp to the Jewish Community in the Twin Cities expressing concern that Wellstone, a Jew, was not raising his children in the faith. Though Boschwitz, also a Jew, did not write the letter, he originally supported its message, then recanted. This, coupled with Wellstone's humorous and highly dramatic campaign ads, toppled the supposedly unbeatable Boschwitz reign.

The fantasy themes of the 1990 election soured Minnesotans on any perceived political superiority they may have felt. The quality of life rhetorical vision remains, but now exists in spite of, rather than due in part to, Minnesota politics. Like the weather, residents have simply added sleazy and mud-slinging politicians to the crosses they must bear.

Quality of life summary. According to both objective standards and the fantasy theme analysis, life in Minnesota is perceived as basically superior. Despite cold weather and now chillier politics, the quality of life rhetorical vision stands firm. In 1976, Anderson described the way Minnesota is portrayed by national periodicals such as *Time* and *The Christian Science Monitor*. His summary of their summaries captures the quintessential dramas of the rhetorical vision about Minnesota's quality of life:

They see the good life and the essential spirit, as the writer in *Time* put it, of "courtesy and fairness, honesty, and a special responsibility." They observe that Minnesota has less of drugs, crime in the streets, pollution, and traffic jams than many cities have... If anything works against this image...it is the hard winters and the mosquitoes, from the side of nature, and the old threat, from the side of culture, that the contentment of the good life will dwindle to

complacency and blandness. (p. 14)

Time magazine also captured the quality of life rhetorical vision in a more succinct fashion in a fantasy theme cited by Gruchow and Brandenburg (1990): "California...is a flashy blonde you want to take out once or twice. Minnesota is the girl you want to marry" (p. 57).

SURVEY METHODOLOGY

Bormann (1989) calls for a symbiotic relationship of social science and humanism (p. 229). For example, the results of a humanistic critique can be co-validated with quasi-experimental measures. To that end, a survey was created incorporating select quality of life indicators from both the objective standards and the fantasy theme analysis. The survey presents an opportunity to assess whether or not members of the population are sharing in the rhetorical vision.

Subjects

One hundred undergraduate students from a large, private Minnesota university completed the survey. All were enrolled in entry level Public Speaking or mid-level communication courses. Of the 100, 53 were females and 47 were males. Year in school breakdown was: first year - 10, sophomore - 41, junior - 27, and senior - 22. Eighty-two of the 100 students were current Minnesota residents; 18 held residency in another state. Of the 82 residents, 78 had lived in Minnesota for more than ten years.

Design and Procedure

Students completed the one-page surveys during class meeting times. The surveys took approximately ten minutes to complete. Question one of the surveys asked students, "How do you think the quality of life in Minnesota compares to the quality of life in the average state in the U.S.?" Answer choices included: "Superior," "Somewhat superior," "Equal," "Somewhat inferior," and "Inferior." Questions two through fifteen asked subjects to rate Minnesota's quality of life, on a scale from "Excellent," "Good," "Fair," "Poor," or "Don't Know/No Answer," regarding the following indicators: Environment, Education, Climate/Weather, Culture, Politics, Friendliness, Social Programs, Work ethic, Employment, Health care, Recreation, Health/longevity, Business climate, and Raise a family².

Following the ratings above, subjects were asked to rank order from one to three the top three indicators they felt were most important to them as a

quality of life standard. Finally, subjects were asked to volunteer "a favorite story or anecdote about living in Minnesota."

Results

Question one asked subjects to rank Minnesota's quality of life to that of the average state in the U.S. Eighty-three of the 100 surveyed placed Minnesota in the top two quintiles of the responses (20 - Superior, 63 - Somewhat superior). Fourteen subjects perceived Minnesota as Equal to other states, and only three subjects ranked the state as Somewhat Inferior³. No Inferior ranks were given.

Table 1 reports the results of questions 2 through 15, which had subjects rate topic areas from "Excellent" to "Poor." In twelve of the fourteen indicators measured, a large majority of the subjects rated Minnesota in the upper two quartiles: Excellent and Good. In two categories, Climate/Weather and Politics, a majority of subjects placed Minnesota in the lower two quartiles: Fair and Poor, with Climate/Weather receiving 52 Fair and 4 Poor marks, and Politics receiving 49 Fair and 10 Poor marks.

When looking at the Excellent rating only, four indicators received a majority vote: Raise a family (67), Recreation (54), Education (53), and Health/longevity (51). Combining the Excellent and Good ratings, the scores tallied as follows: Environment (97), Raise a family (95), Education (94), Recreation (94), Health/longevity (91), Friendliness (87), Employment (81), Work ethic (80), Business climate (80), Social programs (76), Health care (74), Culture (73), and the two indicators not placing a majority in the upper two quartiles, Climate/Weather (44) and Politics (33).

TABLE 1
Subject Ratings of Quality of Life Indicators

	Excellent	Good	Fair	Poor	Don't Know
Environment	42	55	3	0	0
Education	53	41	5	1	0
Climate/ Weather	11	33	52	4	0
Culture	20	53	24	0	3
Politics	4	29	49	10	8
Friendliness	48	39	10	3	0
Social programs	15	61	15	0	9
Work ethic	22	58	11	1	8
Employment	15	66	15	0	4
Health care	32	42	16	1	9
Recreation	54	40	5	0	1
Health/ longevity	51	40	3	1	5
Business climate	21	59	14	0	6
Raise a family	67	28	4	0	1

N = 100.

Where subjects were asked to rank their top three choices for the indicator they felt most important as a quality of life standard, three indicators were clearly the most favored. *Education* was the most frequently

selected, with 56 subjects placing it in their top three (20 1st ranks, 21 2nd's, 15 3rd's). A place to *Raise a family* was the second most frequently selected at 52, and received the greatest number of first place ranks (26 1st's, 17 2nd's, 9 3rd's). The indicator selected third, placed in the top three by 48 subjects, was the *Environment* (19 1st's, 14 2nd's, 15 3rd's). The next highest indicator, *Employment*, was ranked in the top three by only 30 subjects.

Only a dozen subjects offered anecdotes in the open-ended final question of the survey. Of those, five mentioned the lakes and the outdoor and recreational opportunities available in the state. One of those offered a humorous quip assessing state recreation: "Land of 1 million mosquitoes, 13,850 lakes, and 8 fish." Five subjects provided comments regarding the seasons and the cold weather, including "It's cold here, please turn on the heat" and "I've met people from warm climates (CA, FL) who think *seriously* that we have people here who live in igloos." Two subjects remarked on Minnesota's friendliness, one noting that it is a "must in cold weather." One subject offered the following, which in many respects summarizes the essential elements of the quality of life rhetorical vision: "My grandfather always said that this state is paradise, and I agree 100%."

DISCUSSION

From news stands and bookstores, to classrooms and beachfronts, discourse abounds that constructs and reaffirms the rhetorical vision of the quality of life in Minnesota. Despite possible negative elements, namely the weather and the government, Minnesotans view life here as superior. Those negative elements, in fact, become a positive as Minnesotans dramatize about them as burdens to be endured in quiet and proud silence. The survey results indicate that, despite subjects' reservations about the weather, they find recreational outlets and friendly cohorts to help them persevere. And, despite very negative feelings concerning the political climate, survey respondents remain firm in their stance that they want to be educated here, employed here, and raise a family here.

The rhetorical vision about the quality of life in Minnesota is a strong one. As the Magid study points out:

While there are other parts of the country that generate enormous loyalty - Texas for Texans, New York City for New York City residents, Oregon for Oregonians, etc. - I have never seen the geographical/psychological loyalty for an area that I see among Minnesotans. (*What Minnesotans Think*, 1990, p. 4).

The study goes on to argue that "Minnesota far exceeds the natural support residents show for the state in which they live" (p. 5).

Several important implications for researchers of communication can be drawn from this study. The first is indirectly identified in the aforementioned tongue-in-cheek article by Biewen:

Look around, Minnesotans. Listen to the talk on the streets. Turn on the tube or the radio. Read the papers. Let's face it: There is no state in the union more thickly infested with self-satisfied prairie puritans than Minnesota.

No, we're not like Texans. We whitebread Minnesotans don't brag in loud voices, and our boasts aren't drawled or accompanied by an obnoxious slap on the back. We're more understated in our arrogance. More Midwestern. More...Japanese. (1990, p. 12)

Biewen's article, humorously titled "Tora! Tora! Uff da?", compares the subtle arrogance of Minnesotans to that of the Japanese, drawing such correlations as, "Minnesotans and the Japanese consider themselves unique, exceptional races, united by mystical bonds" (p. 13). Despite the hyperbole, the point to be drawn is that we can understand *cultures*, our own dominant culture and those of others, by analyzing their rhetorical visions. While examinations of demographic characteristics, geographic locales, and economic outputs all provide insight, a richer way to understand a culture is through their shared fantasy themes, types, and cues.

A second implication is that valuable information can be gathered from sources which more traditional scholars may view as too soft or invalid. Joke books, underground newspapers, radio and television comedy shows, and popular, non-academic periodicals are primary sources to tap into a community's rhetorical vision. Weighty statistics and involved sociological treatises do not provide the base of social reality, for that is not what the general members of the society are reading or talking about. This study itself took on a necessarily humorous tone; a fact which strengthens rather than weakens the analysis. Even a survey of 100 undergraduates, generally viewed as low in external validity, gains credence since those students live, learn, and communicate within the mindset of the rhetorical vision being studied.

The third and final implication from this study is that an examination of a culture's dramatic vision, via the rhetorical artifacts listed above, can be used to assess that culture's value system and standards for moral conduct. As the interest in studying ethics and communication increases, we may find that analyses such as this provide the greatest information. Arnett (1987) discusses the role of narrative ethics and how they are rooted in the stories of a community. He argues that the examination of narrative is the only approach to studying communication ethics that can contribute new theoretical insights (p. 54). This study recognizes a clear link between the

content of the symbolically converged messages of Minnesotans and the underlying value system of education, hard work, family, heritage, and peaceful coexistence.

It also serves to explain why the state's largest newspaper, the *Minneapolis Star Tribune*, can publish an argument (albeit tongue-in-cheek) proposing Minnesota's secession from the Union. Iggers and Vaughan (1992) propose the split because an "independent Minnesota would be a high-tech, high-skill, high-wage country," and "Minnesota works. Washington doesn't" (pp. 1E-3E). In their arguments against secession, the implied value system takes over as they conclude that we shouldn't secede "because the United States needs us." They even quote Minnesota Secretary of State Joan Growe: "Our responsibility is to try to lead the rest of the country, rather than just get up and walk away" (p. 3E).

In sum, there exists a solidly constructed rhetorical vision in Minnesota concerning the high quality of life in the state. It is validated by numerous studies using a variety of social indicators. More importantly, it is validated by the social community sharing anecdotal dramas about the state in such positively perceived areas as people/population, culture, and education, as well as character building areas like climate and politics. A brief survey of Minnesota students further validated the rhetorical vision as they demonstrated their adherence to the predominant dramas.

Outsiders not fully indoctrinated to the rhetorical vision will continue to shake their heads in amazement at the arrogant yet polite population of the frozen tundra. Minnesotans know, however, that our state simply puts a twist on an old travel adage. *Minnesota is a nice place to live, but you wouldn't want to visit there.* And if you do, take the advice that Anthony (1992) gave the Superbowl visitors: "Think of yourself as Margaret Mead visiting Samoa. When it's all over, go home and write a book about the natives you observed" (p. 3E).

¹Portions of this paper were presented at the annual convention of the Central States Communication Association, Chicago, IL, April, 1991.

²On the original survey, the indicator "Crime rate" was also included, but students expressed confusion whether a high ranking, e.g., excellent, meant that they perceived the crime rate to be high or low. The item was dropped from the analysis.

³Though not intending to eavesdrop, the author could not help overhearing the three students who ranked the state as Somewhat Inferior talking and laughing about the rankings as they left the room. All three were from Wisconsin, and all three wrote on the surveys that Minnesota closed their liquor stores too early.

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AUDIENCES IN LATE EIGHTEENTH CENTURY EUROPEAN THEATRES

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Audience behavior in European theatres in the late eighteenth century was a very mixed phenomena. Reformers loved to describe the base activities of the crowds, both in the pit or parterre and in the boxes, that is both of the more common elements in the audience and among the more noble attenders. Others tried to describe the live scene in the theatres in which they found themselves embroiled, a more Pepysian approach. Social status in seating in European theatres was both a matter of economics and social climbing instincts. You sat where you could best afford to do so, or where your pretensions best dictated you ought to sit. Theatre attendance was both a social and an aesthetic experience, as well.

Public taste among the theatre attenders in the late eighteenth century was fairly low. The aristocracy was selfish, reactionary, a debauched lot, leading lives of ostentation, but they were still possessed of some taste. Socially, just below them was the up and coming bourgeoisie, their taste running to the sentimental and the moralistic. The long and drawn out Napoleonic Wars left the great illiterate masses impoverished by inflation and so for the most part they were not a part of the general theatrical audience.

The behavior of the theatre audience had improved during the eighteenth century, but still when the German poet and critic Wilhelm Tieck visited a London theatre, he was shocked. There are cartoons showing men fighting over seats in the gallery, and the situation was not much better in the boxes, where the aristocracy sat. Tieck found people drinking and cracking nuts during the performance in the boxes. He also noticed that throughout one performance the children of a peer played hot cockles on the floor of the box, much to their parent's delight (Kohansky, 1984, pp. 123-124). Though the theatre was a popular audience event, sometimes the attendance was not very good, with curious results.

In the theatre at Weimar, there was once an audience so pitifully small that the number could be expressed by one figure. The assemblage was not only small, but so discontented that they hissed the performance continuously. In retaliation, the manager brought his full company upon the stage, and they hissed down their public (Hay, 1987, P. 255).

Another sort of reaction to a performance is recorded when cholera broke out in Paris, in 1832. The panic spread so widely through the city that the theatres were almost deserted, and the actors had to play as a result for only a few hundred francs. The Odeon on a particular night found one solitary spectator waiting for the curtain to raise. It was in vain that the

spectator was offered the price of his ticket back and implored to leave the house. He stood upon his rights and demanded to have the play performed. Thus the curtain rose and the piece commenced, with every player grumpily doing his worst. This was too much for the lone auditor, who began to hiss the performance loudly. His behavior was more agreeable to the actors, however, than theirs to him, for they immediately charged him with interrupting the play. Thus they were able to eject him from the theatre and the performance was concluded. This is one of the few occasions on record when the management chucked out the whole audience (Hay, 1987, pp. 255-256). (Parenthetically, when I played in summer stock in Irwin, Pennsylvania, years ago, the company of 25 in *No Time For Sargeants* played in the middle of a tumultuous downpour to a very appreciative audience of four.) Not all audiences are so attentive.

In Italian opera houses of the late eighteenth century, the more well-to-do patrons of the boxes tended to view the performance not as a source of aesthetic pleasure but only as a fashionable place of social gathering. One of the traveling literati of this period commented that the salons closed in the major cities when the theatre season opened, since each important family rented boxes at the leading theatre of the community. The salons merely moved to where the center of social activity was, and the women continued their conversazioni in their boxes. Spectators of their acquaintance thus paid them court with little visits. The taste of these people for spectacle and music was shown more by their attendance than by any attention they paid to the performance. After the premier of a new work, where there was moderate silence, even in the parterre, it was not considered in good taste to pay attention to the stage except the most interesting passages. The major boxes were well furnished and brightly illuminated. One could gamble, or more often chat, seated in a circle within the box. The boxes were provided with shutters or drapes so that those who sought to conduct their social affairs in private, or who wished to avoid the possible distraction of the performance, could shut themselves away in their elegant cubicles (Carlson, 1981, p. 5). In Milan, at the Teatro alla Scala the backstage word was that one could tell how well the performance was going by counting the number of open boxes (Lee, 1970, p. 127). But this was not often done since an important part of the occasion was public display. (If you can't see ostentation, it doesn't count!) Thus young men of wealth could flaunt their mistresses and the members of the aristocracy would see that others of their social level were present and decide which boxes to visit during the course of the evening (Carlson, 1981, p. 6). There are ways for the actors to wrest the audience attention, but this tended to work better for the pit or parterre than with the somewhat more sophisticated box patrons.

The practice of clap-trapping is claimed to have been originated by

English actors, but was used on the continent as well. It consists of nothing more than gradually raising the voice as the speech draws to a conclusion, making an alarming outcry of the last four or five lines, or suddenly dropping them into a tremulous but energetic undertone, and with a sudden and vigorous jerk of the arm rushing off the stage. All this astonishes the pit/parterre and the galleries; they are persuaded it must be something very fine, but it is so important and/or so unintelligible, and they clap for the sake of their reputation for erudition (Hay, 1987, p. 255).

The pit/parterre was far more attentive to the performance, though it was a much more demanding audience for the actor. Its inhabitants were the "common folk," a noisy, turbulent, brawling, demanding group. Though wooden benches were provided for them in the forepart of the theatre they remained nevertheless in constant movement and commotion. Even if an occasional guard appeared when they became too boisterous, the benches were insufficient for the size of the crowd. Carlson (1981, p. 5), in relating some material on the opera houses of Venice, maintained that a space was provided between the benches and the orchestra pit for "women suffering from an incontinence of urine," which would hardly be encouraging to audience members to come too close to the stage. Further back, they were subjected to the spitting, and the dropping of orange peels, candle ends and other debris from the boxes. It is of little wonder that they remained in constant turmoil. For all that, they maintained a constant commentary on the happenings on stage. If the actors pleased, they were rewarded with steady applause, cheers, and encouraging cries. If the actors did not please, they were subjected to whistles, stamping, and missiles of every description. Baked apples and pears, sold just outside the entrance of the theatre, were the most popular projectiles, but during every entr'acte girls would sell other foods - oranges, cakes, anisette, fritters and chestnuts. Things became so boisterous that on one occasion the following advertisement was published.

We are desired to acquaint the (Gallery) Gods of (the) theatres that should any person lose their life by throwing of a bottle or other dangerous implement, it will, upon conviction, (and it can't be done so secretly as to escape observation), be deemed murder to all intents and purposes, and that, to the entire satisfaction of many humane people, who have beheld this savage and unpardonable practice with the greatest concern and indignation. (Hay, 1987, p. 163)

A German Devine in his diary of 1782 recorded the following description:

Often and often, whilst I sat in the pit/parterre, did a rotten orange or peel of an orange fly past me, or past some of my neighbors. Once one of them actually hit

my hat, without my daring to look around for fear of another should come, plump in my face. Besides this perpetual pelting from the gallery, which renders a playhouse so uncomfortable, there is no end of calling out and knocking with sticks till the curtain is drawn up. I saw an apprentice boy, like a huge booby, leaning over the rails and knocking again and again on the outside, with all his might, without being in the least ashamed or abashed. I sometimes, heard, too, the people in 'the lower or middle gallery quarreling with those of the upper one. Behind me in the pit/parterre sat a young fop, who, in order to display his costly stone buckles with the utmost brilliancy, continually put his foot on my bench, and even sometimes upon my coat; which I could avoid only by sparing him as much space from my portion of the seat as would make him a footstool. Noise was only one problem caused by the commoner elements in the theatre. (Hay, 1987, pp. 249-250)

Once in Paris, the crowd was so great, when Potier, the great French comic actor was performing, that a woman fell from the gallery into the pit. Everybody expected to see the woman carried dead from the theatre. But, she had fallen upon a soft place and beyond a few bruises, she was unhurt. Her only answer to expressions of sympathy that greeted her on all sides was, "Thank goodness, at last I have got a place where I can see and hear comfortably" (Hay, 1987, p. 250). The pit/parterre was not the only place where one could be pelted, and not only the actors were victimized.

The use of candles (to light the stage) involved the employment of candle-snuffers, who came on stage at certain pauses in the performance to tend and rectify the lighting of the stage. The duties of the candle-snuffer were somewhat arduous. It was the custom of the audience, especially among those frequenting the galleries and pit/parterre, to regard him as a butt with whom to amuse themselves during the pauses between the acts, hurling missiles at the unfortunate candle-snuffer (Hay, 1987, p. 263). The use of candles and oil lamps to light the stage and the playhouse, occasionally, led to danger of fires.

The custom at the Teatro alla Scala, and current in most other playhouses, was for a stage hand to rush onstage with a long bamboo pole with a vinegar soaked sponge on the end to beat on the flaming piece of scenery (Lee, 1970, pp. 157-158). One would think that the audience, fearing for their safety would leave the theatre, fires being a common and often disastrous theatrical calamity. But in Milan the custom was to place bets on how many whacks with the sponge were required to put out the fire.

It is small wonder that when a fire spread quickly some of these folks were caught in the ensuing conflagration. Any discussion of theatre fires would require much more space than this paper will allow.

What is apparent is that the theatre audiences of the late eighteenth century were reflective of the multiple layers of society of that period, as evidenced by their diversity of activity while watching (or not) a play or opera. One thing is sure, they were a much 'tougher' audience to play to than our contemporary 'polite' audiences.

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IDENTIFICATION AND CONSUBSTANTIATION IN THE 1988 CALIFORNIA PRIMARY CAMPAIGN RHETORIC OF JESSE JACKSON: A BURKEIAN APPROACH

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INTRODUCTION

"Keep hope alive! Never surrender! When I win, you win!"

These and other familiar slogans were symbols of the Jesse Jackson for President campaign of 1988. Jackson, who also ran for President in 1984, expanded his political base in 1988, winning thirteen primaries and caucuses, coming in second in thirty-four, and making the clear point that his campaign was a serious challenge to entrenched political power structures. He traveled throughout the United States, making thousands of appearances before audiences of his Rainbow Coalition constituencies as well as general audiences. At the end of the primary election season, Jackson came in second to Michael Dukakis, and the two were the only surviving Democratic candidates out of a field of seven who began the competition for the nomination. At both the 1984 and 1988 Democratic National Conventions, Jackson delivered electrifying speeches televised to national audiences, allowing him access to millions of voters who had not had the opportunity to hear him in person. Audiences of laypeople and public speaking professionals acknowledged that Jackson demonstrated extraordinary rhetorical talent, and articulated a vision for America's future that was substantially different from that of any other candidate in 1984 and 1988. In spite of this, little scholarly attention has been paid to the rhetoric of Jackson. Not a single article on Jackson's rhetoric has appeared to date in a major speech communication journal.

Some of the national SCA convention programs of the last few years have included scholarly work on Jackson. A review of the programs from 1986-1990 revealed 10 papers on Jackson. Using fantasy theme analysis, Hamlet (1986) described Jackson's 1984 campaign rhetoric in a paper delivered at the 1986 SCA convention. No papers on his rhetoric appeared in the 1987 convention program. At the 1988 convention, the Black Caucus sponsored a panel on "Jesse Jackson as Communicator," featuring four papers on Jackson, assessing his communication style (Niles, 1988), his image as a country preacher (Atwater, 1988), his use of language and ideology (Calloway-Thomas, 1988), and his media image in the 1988 campaign (Merriett, 1988). Five papers on Jackson were given at the 1989 SCA meeting, presenting work on Jackson's argumentation (Hallmark, 1989), use of narration (Mitchell and Phipps, 1989), archetypal content (Moore, 1989) and other message-oriented approaches (Sullivan, 1989;

Kelly, 1989). No papers on Jackson were given at the 1990 convention. I believe additional attention needs to be devoted to the analysis and assessment of Jackson's rhetoric not only because of the skills he demonstrates in all the traditional areas of invention, organization, style, memory, and delivery, but also because of his ability to relate to his audiences.

The purpose of this essay is to analyze the ways in which Jackson's speeches and actions during the 1988 California Presidential Primary campaign (the last major primary election of the 1988 campaign, held June 8, 1988) created identification in his audiences. Using Kenneth Burke's discussion of identification and consubstantiation in *A Rhetoric of Motives* (ROM) and Karlyn Kohrs Campbell's concept of the "created audience," I will show how Jackson attempted to persuade his audiences that their interests were joined, although they were unique; that by acting together they would create common ground and find unity; that by redefining their relationship to property they could stop battling and start cooperating; that by taking part in making these changes in thought and action, they could transform themselves and American society under Jackson's leadership into a people and a land where the ultimate goals of the Constitution could be achieved.

Review of the Literature

Many scholars in our field have sought to explain and apply the work of Kenneth Burke, whose theory of rhetoric as symbolic action has proved especially fruitful in analyzing people's behavior. A full discussion of the Burke literature is beyond the scope of this essay, but a brief review of the major ideas of Burke to be used in this essay and a review of selected critical writing on Burke are offered here.

Burke believes that people use language (verbal symbols) in response to a situation they perceive (1969). The verbal symbols allow people to perform many kinds of acts (explaining, agreeing, arguing). Political speakers who hold press conferences, make announcements, and give speeches are performing actions in response to conditions they perceive in their towns, states, or nations, and their reasons (motives) for speaking are to gain or maintain power, influence other people, solve problems, etc.--to accomplish some purpose. In Burke's view, because each human being is unique, each is separated from others. Burke believes a rhetor's job is to help unique human beings overcome their separation and find the ways in which they are joined to others--identified with them in common patterns of thinking and living. Thus, rhetors' motives are mostly concerned with creating identification in audiences. Rhetorical critics have employed Burke

as they discussed the strategies used by speakers to connect their interests to those of their auditors.

One basic rhetorical motive according to Burke is the desire to transform one's listeners or a situation from a present state or condition to a different (and better) state or condition (1969, pp. 10-15). In order to transform something, the ideas and imagery of identification are needed. A speaker must describe the listeners' or situation's nature or condition before and after the change, thus identifying it (*ROM*, p. 20). In order to transform listeners or a situation, a speaker needs to gain their cooperation. Burke points out that "an essential function of language" is its use "as a symbolic means of inducing cooperation in beings that by nature respond to symbols" (p. 43). The way a speaker gets cooperation from an audience is to use language to create identification. As Burke puts it, "A is not identical with his colleague B. But insofar as their interests are joined, A is *identified* with B. Or he may *identify himself* with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so" (p. 20). A speaker chooses symbols and arranges them in such a way that the As and Bs of the audience will come to see their interests as joined. If their interests are joined, then, says Burke, they become "consubstantial" with one another. Each A remains a unique individual, but he is also joined with each B (pp. 20-21). Once audience members become "both joined and separate" (p. 21) they can proceed to act together--to cooperate.

Thus, says Burke, "(i)dentification is compensatory to division. If men were not apart from one another, there would be no need for the rhetorician to proclaim their unity" (p. 22). Audience members who are unaware of the ways their interests are joined with one another, feel divided from each other--separate, different, isolated. When a rhetor successfully creates identification between him/herself and the audience members, and between/among audience members, the separateness dissolves and joint action becomes possible.

To create consubstantiality, elicit cooperation, and transform listeners or a situation, a speaker may choose from an array of methods. Burke offers the methods of traditional Aristotelian virtues (p. 55), nonverbal signals added to suit images and ideas that mimic the listener (Burke calls this "flattery", p. 55), deferring to an audience's opinions by displaying "signs of character needed to earn the audience's good will" (p. 56), using imagery to invite participation (pp. 10-13, 17), using formal stylistic devices like repetition, alliteration, etc. (pp. 58-59), and repeating ideas (p. 26). Scholars applying Burke's ideas to various rhetorical situations have pointed out methods of identification. Brummett (1975) in a study of Nixon's August 15, 1973 Watergate address, discussed identification and substance, focusing on how Burke's division of substance into three kinds illuminates

the public responses to Nixon during the Watergate era. Cheney in his study of formal communication in organizations, reviewed earlier work on Burke and pointed out three "identification strategies": common ground technique, antithesis (uniting against a common enemy), and the transcendent "we" (1983, p. 148). Olson in her study of Reagan's Bitburg rhetoric pointed out two strategies of redefinition derived from Burke: transcendence and transformation (1989, pp. 132-133). She defined transformation as "the reversal of the material 'inside' the definitional boundaries with the material 'outside' these boundaries. In other words, the name remains the same, but now identifies as figure what was formerly the background. The content of a term changes, no longer naming 'what it is' but now naming 'what it was not'" (p. 132). The strategy of transcendence uses a different type of meaning change. "In transcendence, the material on opposite sides of the boundary is not reversed, but blended. Transcendence merges what is inside and outside the boundaries. It blurs the distinction between figure and ground so that the two no longer dialectically imply each other. A redefinition that relies on transcendence blends aspects of opposing terms into a new term that encompasses parts of both the previous definitions." (summarizing Burke, 1945, pp. xix, 24; 132-133). Roberts (1989), analyzing the Robert Oppenheimer Security Clearance Hearing of 1954, suggested that identification occurred when witnesses showed agreement with or understanding of the defendant's belief and action.

Thus, there are at least eleven ways to create identification between audience and speaker and among audience members, according to Burke and the literature of recent rhetorical critics using his ideas.

1. Use ideas that promote identification
2. Use images that promote identification verbally (i.e., word pictures, descriptions) and invite participation
3. Choose language symbols carefully and arrange them carefully (alliteration, metaphor, etc.)
4. Exploit the traditional Aristotelian virtues (justice, courage, self-control, poise, broad-mindedness, liberality, gentleness, prudence, wisdom; Burke, 1969, p. 55)
5. Use nonverbal methods that mimic the listener ("flattery")
6. Defer to audience opinion by displaying signs of character they respect; reveal your "substance" (Brummett)
7. Use common ground techniques (recognizing individual contributions, advocating activities together, giving testimonials, espousing shared values, reporting successes, per Cheney)
8. Use antithesis (unite against the common enemy) (Cheney)
9. Use "we" language (Cheney)
10. Redefine situations as needed to transform or transcend them (Olson)

11. Show understanding of audience beliefs, actions, experiences, etc. (Roberts).

All these ways seem to fit the notion of common ground techniques; all are methods of persuading listeners to believe that A's interests are joined with B's, and because of this, A and B should cooperate. These methods are present in the rhetoric of Jackson in the California primary campaign, as will be shown below.

Concept of Audience

In addition to a speaker's use of message strategies and personal behavior as methods of creating identification, the rhetorical situation also includes additional factors which affect the outcome of the discourse and the success of the identification strategies: audience members. The importance of the audience for discourse has regained prominence in recent times. Black's (1970) "The Second Persona" reminded rhetorical critics to "see in the auditor implied by the discourse a model of what the rhetor would have his real auditor become" (p. 113), and reminded rhetorical critics of their duties to evaluate discourse as well as describe and explain it. The evaluation or moral judgment of the text was to be based on the ideology expressed by the rhetor and what the rhetor asked the auditor to do or be. Campbell (1972) explained the audience role further by proposing the concept of the "created audience" (pp. 71-74). According to this idea, in a persuasive situation, a rhetor asks an audience to play roles and take on a persona; the rhetor "creates" the audience [by holding up a mirror to them], inviting them to participate in the construction of a situation. In order to succeed in persuading an audience to act, the rhetor must be sure that the audience *has* the power to act and *believes* that it has it. An audience can take action "if and only if they come to believe that they can" (p. 74). The power to believe one can act comes from the way the rhetor treats the audience, characterizes it, and characterizes the situation.

Combining Burke with Campbell, we may say that in "creating" the audience by enabling them to believe that they have the power to act, the speaker is employing powerful identification techniques that empower audience members to transcend their differences and engage in joint action toward mutual goals. This, I believe, is what Jesse Jackson did with primary campaign audiences all over the United States in 1988, and particularly in California.

BRIEF BIOGRAPHY OF JESSE JACKSON

Jesse Louis Jackson was born in 1941 in Greenville, South Carolina.

His mother was a teenager, unmarried, and his father did not acknowledge paternity. Jackson grew up in a poverty-stricken neighborhood, but was encouraged to succeed by his mother and grandmother. He held leadership positions in high school, excelled in sports and earned a football scholarship to college. He graduated from North Carolina A & T State University in 1963 with a degree in sociology, attended Chicago Theological Seminary for two and a half years, and dropped out shortly before graduation to participate in the civil rights struggle in Selma, Alabama. In 1968 he was ordained a Baptist minister within the National Baptist Convention. His theology emphasizes personal piety, study, and action, encouraging self-discipline and self-esteem in others, faithful pursuit of right behavior with others and with God, and working to bring about as just and fair a political society as possible, given human frailty and sinfulness. He follows Martin Luther King's and Reinhold Niebuhr's injunction to practice nonviolent resistance and spiritual discipline against resentment (Lasch, 1991). He believes with King in standing up to one's enemies and educating them about the errors of their ways. This is his method of bringing about peaceful change in American society and in international relations.

Jackson and his wife Jacqueline were married in 1963 and have five children. Jackson has served in various civil rights organizations and was the director of Operation PUSH, a Chicago-based nonprofit group that seeks jobs for black youth. After the 1988 national election Jackson moved from Chicago, where he had lived for many years, to Washington, D.C., where he was elected to the position of "shadow Senator" from the District of Columbia.

THE CALIFORNIA PRIMARY CAMPAIGN

During the primary election campaign season of 1988, Jesse Jackson traveled extensively, appearing in important primary states as often as possible. California, with a large number of delegates and an election held at the end of the primary period, became important as Jackson battled Michael Dukakis for the Democratic nomination. It was the last stop on the primary schedule that began on February 8 in Iowa and ended on June 8. Even in late May, when it became clear that Dukakis would have enough delegates to win, still Jackson campaigned intensely in California. He made trips there on May 6, 13, 17-18, and 25 (See *The New York Times* campaign coverage on May 7, May 14, May 18, May 19, and May 26). On Wednesday, June 1, Jackson arrived in California for a final period of activity lasting until the voting on June 7. He spent the weekend before the voting in a nonstop schedule of events in Los Angeles, Bakersfield, San Bernardino, Hollywood, Compton, San Francisco, and Redlands, addressing

gang members, housing project residents, Muslims, Hispanics, gays and lesbians, church congregations, movie stars, and ordinary people. He stayed overnight in a housing project called Nickerson Gardens located in a dangerous area of Watts, visited children dying of cancer in McFarland, toured an AIDS hospice, and held a private meeting with gang leaders. He seemed to be trying to reduce people's uncertainty about him by positioning himself in as many venues as possible, indicating that he was at home in any setting.

Jackson's preferred and most customary speaking style was extemporaneous; he rarely used any notes, and when given a prepared text, readily departed from it (Colton, 1989; Porter, 1990). His delivery appeared spontaneous (and probably often was), thus building a competent image for audience members, most of whom would themselves fear public speaking situations. He had a comfortable, confident command of his material, never stumbling over words, always having the perfect phrase at his command. He presented a handsome, well-groomed appearance, enabling audience members to like him before he speaks. His straight and confident posture, clothing choice (executive suits and ties), gestures (strong illustrators), and consistent eye contact with audiences informed audience members that he considered them important.

Jackson presented a similar message at each campaign stop. In each message he identified unique characteristics of the audience and explained how these unique aspects equipped audience members for a special role in life. Further, he encouraged audience members toward positive action and urged them away from dwelling on the negative experiences they had endured. He showed understanding of the negatives and related his own similar experiences to show that he had something in common with each audience. Also, he used his strong Christian beliefs and exhorted the audience to join with him in living particular principles for their own spiritual growth and to improve their situations.

DISCUSSION OF FOUR JACKSON SPEECHES

I will now examine four of Jackson's 1988 California primary campaign speeches and show how they carefully targeted audience needs, described his personal experience, established common ground using the Burkeian methods outlined above, and created an audience self-perception that pointed toward Jackson's campaign goals.

"Remarks at the Islamic Center Rally," June 4, 1988¹

The press buses arrived at the Islamic Center in Los Angeles at 7:25 PM on Saturday, June 4. It was a cool, clear summer evening under a blue

sky. The rally, sponsored by the Muslim Political Action Committee, was already underway in an open area, part grass and part parking lot, beside the mosque and administration complex that formed the Islamic Center. A speaker's platform of raised floor, portable backdrop, podium, and folding chairs was set up at the far end of the acre-sized open area. Dignitaries from the Islamic community were seated on the platform, some in traditional dress, and a speaker was exhorting the crowd on Jesse Jackson's behalf. About 1000 people were sitting on folding chairs, and another 200 were behind them and at the sides of the seating area. Many audience members wore traditional Muslim clothing--turban, caftan, galibayah, chador. Others wore western clothes. Such an audience, probably composed of long-time American citizens of Arab descent as well as recent immigrants, would have a strong interest in hearing about Jackson's views on the Middle East and Africa. Since they have come to the rally, one can expect that they follow presidential politics and have an interest in it, and are well-informed about events in their regions of origin. When the crowd saw the press spilling out of the campaign buses, they began to chant, "Jes-SEE! Jes-SEE!" and "Win, Jesse, win!" The Muslim speaker on the platform, who wore a business suit and turban and spoke English with an Arab accent, encouraged the crowd: "This is not just a political rally for a political campaign or an expression of support for a candidate. ... We the people are getting together to shape the future!" "We have an opportunity through Jesse Jackson to say through him that it is about time for America to be what it was meant to be." Then he introduced another speaker, a Dr. El Farah, who asked the crowd to contribute money to the Jackson campaign. While ushers passed two-pound coffee tins among the crowd for contributions, some of Jackson's Secret Service men scanned the crowd and took places at the front and sides of the platform. Jackson then made his entrance, surrounded by Secret Service and aides, down a center aisle, with the crowd on their feet cheering and applauding. He took a seat on the platform. Jackson wore a navy blue suit, blue shirt, and red tie. When Dr. El Farah finished his remarks, Jackson went to the podium, thanked the crowd, and introduced his campaign people. Then he began his speech². He used a solemn, serious tone, expressing the gravity of the situation he wished to discuss in his remarks.

The speech made four points. First, Jackson asserted that the "politics of principle" are the right ones to choose because they have enduring value, and that while there may be injustice at certain times and places, the universe tends toward justice. He developed his point by quoting Martin Luther King and by using the example of Thomas Jefferson, who had profited from slavery but realized it was wrong.

His second point was that the politics of principle require people to be consistent. Jackson explained how President Reagan and Vice-President Bush spoke of human rights, but did not consistently uphold them. He gave

examples of places around the world where the U.S. should be standing up for human rights but is not. He gave an extended example of the need for consistent policies toward Israelis and Palestinians, concluding that peace is possible if the United States intervenes in the role of a mediator and supports consistent principles of peace and security.

Jackson's third point was that consistent action and application of principles requires an agent--someone with courage--to begin the process, and he is that person. This point was supported with examples of Jackson's qualities of courage, fairness, and leadership, and ways in which he would use them to change U.S. policy in many places around the world. World peace is a matter of will and right thinking, to Jackson.

Jackson's fourth point was that people must change their wrong habits of thinking and adopt reason, especially in fighting the war on drugs at every level--not just against the drug user, but against the drug producer and the drug distributor.

He concluded by urging adoption of his beliefs in courage, love, peace, the golden rule, fairness, caring, and high principles, and appealing for votes in the primary on Tuesday.

Analysis. Looking at this speech from an identification point of view, it is easy to see how Jackson employed Burkeian identification principles in reaching his audience. His goal was to have the audience of Muslims see that their interests were joined with his, although he was a black Christian minister and on the surface appeared to be different from Muslim Californians. Jackson used ideas that promoted identification--he spoke of the problems of the Middle East as relationship problems among competing nations and peoples who were caught in a cycle of killing and counter-killing; he offered peace and mediation achieved by sitting around a "common table." He appealed to the "high law" of right and wrong as a standard that all people should use to judge their behavior. He used word pictures to promote identification: Arabs and Jews sitting around a common table, President Reagan needing to "open that book [on human rights] and read it," the problems of the Middle East as "Israelis and Palestinians ... trapped in a death grip." He used parallel structure, metaphor, and simile skillfully. He appealed to traditional Aristotelian values of justice, courage, self-control, and wisdom. He talked about his visits to Middle Eastern countries, flattering audience members by showing that he cared about their countries enough to go there. He displayed character traits respected by Arabs: great respect for God, willingness to bargain in good faith, knowledge of history (Hall, 1973). He gave an example about a past experience leading to success in peace-making achieved by President Sadat of Egypt, and referred to the assumed shared values of peace, security, and a Palestinian homeland. He invited the audience to unite against common

enemies--war, death, racism, terrorism. He used "we" language consistently. He redefined the situation in the Middle East to transform it from a danger to an opportunity to apply peaceful principles and act morally. He showed understanding of audience beliefs by appealing to their desire for peace in the Middle East, a Palestinian homeland with secure borders, and an end to war, death, and racism.

"Remarks at the Latino Leader's Breakfast," June 5, 1988³

The event took place in the Hollywood Room of the Hyatt Wilshire Hotel in Los Angeles. The meeting room was about 100 feet square. A pair of head tables with a podium between them marked the front of the room. Two red and white "Jesse Jackson for President" signs were taped to the front wall behind the head tables. A raised platform occupied by a forest of TV equipment and technicians stretched across the rear of the room. The rest of the space was filled with about 20 round tables for 10 surrounded by chairs and set for breakfast. In an adjoining room, a buffet of breakfast foods was laid out. By 8:25 AM on this Sunday morning the room was crammed with seated Hispanic Americans enjoying their meals, press members and their equipment, and standing latecomers for whom neither chairs nor breakfasts were available. The din of conversation and the clink of silverware on china increased. Antonio Rodriguez, an immigration attorney and community activist, came to the podium, blew into the microphone, and said, "Buenos Dios, por favor." The room quieted.

Rodriguez began to speak, welcoming the crowd and recognizing Latino leaders in attendance. Rodriguez told the crowd why it was important to support a presidential candidate. He disparaged candidate Michael Dukakis and lauded Jackson as a man of action. Then he introduced his sister, the chair of the Southern California Latinos for Jackson. She took the podium and discussed the significance of this gathering of Latinos, and Jackson's history of helping Latinos. When she finished, Antonio Rodriguez introduced the deputy vice major of Los Angeles, Grace Mantanez-Davis, who endorsed Jackson. Many people stood and cheered. More political volunteers were introduced. The mood of the room became electric. A flurry of activity at the rear door signaled Jackson's entrance. Cameras came off tripods, strobe lights glared on, and the audience erupted in cheers and applause. People chanted, "Win, Jesse, win!" and "Jes-SEE! Jes-SEE!" The Secret Service opened a path through the crush of people and Jackson advanced to the head table, smiling, shaking hands, waving in greeting. He took a seat while Mario Obledo, National Cochair of Latinos for Jackson, introduced him. This morning Jackson wore a brown suit, white shirt, and red tie. Jackson went to the podium, amidst deafening cheers and applause, waited for the noise to subside, and began another set of introductions,

including his local campaign officials, his mother and sister, and his national campaign cochair. When he began to speak, he used a solemn, serious tone.

Jackson's speech was delivered without notes and lasted 15 minutes. In it he made four points, all designed to create common ground between himself and the audience with the goal of winning their votes in the primary. In the ongoing campaign for delegates and primary victories, Michael Dukakis was making a stronger showing among Hispanics than Jackson, and Jackson needed to increase his standing among the Hispanic segment of the population. Jackson began his speech with a reference to Robert F. Kennedy and Martin Luther King, both killed in 1963, both perceived as heroes by the Hispanic and black communities. This day, the day he was speaking, marked the 20th anniversary of the day Robert Kennedy died while campaigning in the California primary in 1968. Jackson referred to the Voting Rights Act of 1964, initiated by the Kennedy Administration and supported by Robert Kennedy as attorney general, made possible through the marches and protests led by Martin Luther King. Both blacks and Hispanics benefitted from the Voting Rights Act. Yet the endorsed Democratic candidate supported by blacks and Hispanics in 1968, Hubert Humphrey, lost the general election by a small margin. Jackson referred to the enemies of the common people--despair, hopelessness, cynicism, fear--and urged the group to "keep hope alive and never surrender."

Jackson's second point was that other presidential candidates did not understand the needs of Hispanics, but Jackson does. He made this point through an anecdote about the Iowa Caucus campaign and a comparison between the other candidates' "Santa Claus" approach of giving "goodies" to minority groups, and his own "empowerment" approach of business development.

You do not need Santy Claus and his show. You need to be empowered and make your own toys and do your own distribution. If Santy Claus and the elves can make toys, why can't you make toys? And then make toys in your own image. Make toys that are bilingual. Make toys that don't speak English only. Make toys that believe in peace in Central America.

During this part of the speech, Jackson increased his voice volume, his energy level, and his expressiveness. He was exhorting the audience, using his emotional level to raise theirs.

It is important to note the identification techniques in this section of Jackson's address. Jackson used images of bilingual toys to mirror the bilingual audience and show understanding of one of their greatest problems. He chose language symbols carefully and used parallel structure. He challenged audience members to show courage, he advocated joint activities, and he invited the audience to act on their own behalf.

Jackson's third point was that Hispanics should vote for him because he helped them reach their goals in the past. Jackson gave at least seven examples of occasions where he had helped Hispanics win their rights, reminding them of past successes and the common ground they occupied with him.

Jackson's fourth point was that his dream for America incorporated the same ideas that Hispanics' dreams hold. To support and explain this point he gave examples of domestic and foreign policy changes he would make if elected, emphasizing his policies toward Latin America.

Finally, Jackson concluded with a direct appeal for the endorsement of the Hispanic community, saying, "I need you in this coalition," and reminding them, "If I can become President, so can you. If I can't, you can't. When I win, you win." These statements also reveal a strategy of identification. Jackson narrated Hispanic goals and his own goals, and showed that as a candidate, he embodied both sets of goals. By voting for him, Hispanics vote for themselves as symbolized by him. Their interests are joined as minority group members in America, as oppressed group members, as people who want a better life. Jackson transcended the June 7 primary as the only goal by telling the audience:

For us, winning on Tuesday has its place, 'cause it empowers us to raise issues of jobs and peace and justice, and our struggle is not just a June 7 struggle, it's an every day and a forever struggle. The struggle to build a coalition is an every day and a forever struggle. The struggle to keep America strong and make America better is an every day and a forever struggle. Let's join the struggle. Endorse this campaign. When I win, you win.

Analysis: Jackson's strategy with the Hispanic audience of this speech seemed to be to use direct attempts to show them how their interests were joined with his. He emphasized the times--widely publicized--when he had worked with Hispanic agricultural workers to help them achieve basic human rights and end exploitation by employers and corrupt labor "representatives." He implied that both he and they were discriminated against because of their race or color when he said, "If I can become President, so can you. If I can't, you can't." He told them directly and forcefully that he needed their support, their endorsement, and their votes, showing the Hispanic community that they were politically important and implying that his knowledge of their concerns and their needs would go with him to the White House. He spent a good deal of time on a "flag issue" important to Hispanics. "English only"--the attempt by California and other states to make English the "official" language of the state, and the attempt by some

citizen groups to force all children to speak English in school and be taught in English. By mentioning this issue, ridiculing it, and showing his support for bilingual living, Jackson showed that he understood an important concern of Hispanic-American citizens, and one which has separated them from other groups of American citizens. He suggested that Hispanic-Americans design their own businesses and distribution systems to bypass existing businesses and marketing systems that are closed to them because of their ethnic origin, showing that he understood their need to develop a middle class of entrepreneurs in order to achieve economic progress as a people. In all these ways, Jackson built identification between himself and his audience.

"Remarks at First AME Church," June 5, 1988

The Jackson campaign caravan arrived at the First African Methodist Episcopal Church at 12:10 PM on Sunday, June 5, 1988, after two appearances at other churches. First AME Church was large, the rectangular sanctuary painted ivory with a light blue ceiling and furnished with wood pews stained a medium brown. A balcony at the rear of the sanctuary held additional worshippers. A large mural, perhaps 30 feet wide by 15 feet high, depicting a Christian scene, was painted high on the front wall. Just below the mural sat the choir, robed in white, and in front of the choir were the ministers, the organ and drum set, and the pulpit. Everyone in the predominantly black audience of about 1,000 people was standing, singing the gospel song, "Oh, Happy Day" accompanied by the organ and drums, when the Jackson campaign arrived. Jackson went to the front, ascended the stairs, and took a seat beside the ministers. He was wearing the brown suit, white shirt, and red tie in which he began the day. Although he was to give the sermon, he did not dress in a black academic gown, as the other ministers did. The song ended, and the senior minister prayed aloud for Jackson. Then everyone sat down. The minister, the Rev. Cecil Murray, introduced several of Jackson's people, who spoke briefly about voting and fundraising. A woman presented Jackson with a gift. Rev. Murray introduced Jackson and he took the podium at 12:25 PM for a 30-minute speech/sermon. As usual, he began by thanking the hosts; then he complimented the audience, and mentioned leaders in civil rights whom he and the audience knew well. He spoke quietly, solemnly, respectfully, as befitting the formal surroundings and context of the Sunday worship service.

Jackson's speech took the form of a sermon, comparing elements of the Christmas story with elements of the lives of audience members and his own campaign. He made three points. The first was that his campaign has caused hope to be reborn in people's lives, empowering them to act. He reviewed the deaths of Robert Kennedy and Martin Luther King 20 years earlier, battles against segregation in the 1960s, and the continuing need to

do what is morally right and oppose what is morally wrong. He stated his own desire to help all people.

Jackson's second point recast the Christmas story as a story about a homeless couple and an insensitive government official. Mary and Joseph had hope, although they were poor, and they did their best against great odds. As Jackson told the story, he used more voice volume, added some gestures, smiled broadly, and used a variety of vocal tones--ridicule, sarcasm, questioning, etc., with the timing of a stand-up comedian working his favorite material. Jackson told his personal story about being born poor and having to do his best. The actions of the shepherds and Wise Men were shown as right--choosing humanity and caring for the homeless. Jackson reviewed his beliefs about what makes good moral behavior: feeding the hungry, fighting for the homeless, providing job training, wiping out poverty, providing health care, turning toward peace and away from war, and caring for others rather than just for oneself. He became more vehement, exhorting the congregation.

The third point discussed the Jackson campaign, saying that Jackson's purpose was to empower the disenfranchised by building a coalition to give hope to America and the world. He told a story about his grandmother's quilt (frequently used in Jackson's speeches) to illustrate how a coalition forms and gains power through people joining together. His voice grew quieter, somewhat conspiratorial, as he shared an intimate story about his poverty-stricken childhood.

What have I built? A quilt. I was brought up--grandma couldn't buy a blanket, all a piece of one-colored cloth, uncut, couldn't buy even a Army blanket, but we didn' freeze. Get a little old piece o' coat, dress, slip, coverall, lay 'em out on the bed, and while they apart they were jus' rags, just patches, looked like *nothin'*. Hardly fit to wipe up they shoes 'cause they was jus' rags. But they didn' stay that way long. She would make straight her hands, strong cord, and turn those patches and pieces to a quilt, a thing of beauty and art. Now *that's* what Jesse Jackson's doin'. I'm buildin' a *quilt*. I'm buildin' a *coalition*. I'm bringin' the *family* together, without lines of sex or race or religion. I'm buildin' a family.

As the point was reached, Jackson shouted his words, emphasizing the important ones--making sure the congregation got the point he intended. They cheered.

He went on to mention many of the groups who would be helped by his campaign's victory: workers, farmers, minority group members, students,

handicapped people, women, and homeless people.

Finally, Jackson concluded by making a series of Biblical allusions, reminding the audience of their Christian beliefs and urging them not to give up. He used his slogan, "We're winning every day," interspersed with the names of places where he had achieved primary election victories.

Analysis. Throughout the speech, Jackson used verbal symbols and devices to create identification: Biblical phrases and allusions appropriate to the Christian audience he was addressing in church, metaphors, and analogies. He used rhyme, rhythm, parallel structure, and antithesis. He used his voice volume and tone to emphasize points in classic black preacher style (Niles, 1978). He urged the audience to unite in fighting the common enemy, despair, and to keep hope alive. He complimented the church members and the preacher, and reminded them of the meetings held and victories shared in the past. He used "we" language. He used the African call and response style of preaching, affirming the common heritage he and they shared. He redefined the Christmas situation to transform it to fit today's trials and to transcend it to show that the past and the present were blended. He used examples from his own life to show that he understood the audience's experiences and troubles. He was a preacher talking with audience members in church about their common experience and common heritage of oppression, which he and they desired to change. In short, he showed them that their interests were joined with his and therefore, they should cooperate with him and support his campaign.

"Remarks at the Redlands Bowl," June 1, 1988

Jesse Jackson's campaign motorcade arrived at the Redlands Bowl, a large outdoor amphitheater in Redlands, California, at 3:45 PM on Sunday afternoon. About 5,000 people sat waiting under the blue sky on green park bench-style wood seats and stood at the rear and sides of the seating area. The sun shone brightly and the afternoon was warm but not humid. The audience was composed primarily of white people, with many blacks, Asians, and Hispanics; most were women. Many held placards, some of which were hand-lettered messages directed at the news media and some of which were Jackson campaign signs. Excited people screamed and pointed as Jackson was spotted entering the enclosure and heading toward the neo-gothic stage. Cheers of "Jes-SEE! Jes-SEE!" shook the floor. The woman mayor of Redlands welcomed Jackson and presented him with a gift. Jackson moved to the podium, carrying a file folder. His presentation would last 40 minutes. He greeted and thanked the mayor, then asked audience members to lower their signs so that all people could see. He began by commenting on the occasion of his visit--the campaign--and then on the

anniversary of Robert Kennedy's death, as he had done in each appearance of the day. He asked the audience to participate with him in a litany of commemoration of the deaths, repeating words after him. The litany was about 200 words and took the form of a prayer. After this Jackson launched into his speech.

Jackson's message contained two points--the need to keep America strong and the need to make America better--which he developed by comparing current policies of the Reagan Administration to new policies which he would implement if he became President. Jackson emphasized his ability to be consistent in applying principles at home and abroad, and in taking a global perspective in all decisions.

In the first point, the need to keep America strong, Jackson asserted that the way to remain a strong nation was to fulfill "our noblest promise, by keeping alive our invitation, 'Give me your tired, your poor, your huddled masses who yearn to breathe free [sic].'" After developing this appeal to keep immigration open, Jackson used the metaphor of "breathing free" to bring in environmental issues--acid rain, pesticides, offshore oil drilling, water quality. Next, Jackson asserted that strength was built through being "good," and he defined "good" as "how we treat people, how we respect people" by providing adequate health care and education. "How do we measure our goodness? By how we treat the poor in the pit of life," which he explained was inhabited mostly by white, female, young people. This was followed by a paragraph describing the needs women had as heads of households, as breadwinners, and as human beings. Jackson endorsed pay equity, the Equal Rights Amendment, and the principle of comparable worth in salary, and suggested that America needed a woman President. The crowd, mostly women, responded with cheers.

Jackson continued to define "our goodness" by describing "our character" as a nation. He called for better treatment for the poor, using a section of his basic speech that the traveling press called his "Ode to the Poor" (Colton, 1989), which begins: "Most poor people are not on welfare. They work every day, and when they get through workin', they're still in poverty. Where are they? I know them." etc. He called for improved treatment of senior citizens, including housing, health care, and respect. Acknowledging that additional services and social programs cost money, Jackson asked, "Where's the money comin' from? The money's comin' from where the money went. Where did the money go to? We've doubled the defense budget in peacetime beyond our needs," and he detailed areas of defense spending that should be reduced, ending with a call to reduce all weapons systems, bring troops home from Europe and Japan, and seek peace. He encouraged continuation of the space program and suggested using satellites to locate water and oil to help Third World nations. "Let's use our best minds to heal the world, not threaten the world." He implied

that Americans have been selfish, and need to take a different approach to ownership and consumption. He reminded the audience that they had the power to change government priorities by their votes for "the politics of principles, not just politics as usual."

On the point of making America better, Jackson asserted that spending priorities needed changing, so that America's money was spent to help people lead better lives. He said the government should invest in people, via pay equity and a "real war on drugs," whereupon he told about his visit to Watts and his conversation with gang members and his belief that the government is involved in allowing drugs to come in, weapons to be freely available, and money to be laundered. As President, Jackson said he would cut the supply of drugs, but said "the people must cut the demand for drugs." He listed the societal, familial, and individual consequences of drug use and appealed to people to "say no" to drugs.

Finally, to make America better, Jackson asserted that "We got to change this world." "We got to change our minds about this world," meaning that U.S. foreign policy in Latin America and around the world must no longer be planned to exploit other nations' resources for United States' use, but must be planned to help other nations' citizens make the most appropriate use of their resources to strengthen their economies and to share in the world's wealth. He criticized specific Reagan Administration policies in Latin America. He appealed for the votes of the audience in the June 7 primary, asking them to send him to the White House so that he could make America stronger and better. He asked the audience to "expand our intelligence and our culture," acknowledging the immigrant origin of most of the American people. He encouraged the audience, complimenting them and raising their self-esteem. He asked them to change. He acknowledged the handicapped people in the audience and urged them to join the Rainbow coalition. To end the speech, Jackson repeated his slogans, "We're winning every day," "When I win, you win," "Never surrender," and "Keep hope alive," interspersed with examples of where his campaign had won primary election victories and what was needed to keep hope alive.

Analysis. Throughout the speech, Jackson used examples and topics to create identification with his primarily female audience. He mentioned issues important to them--pay equity, the ERA, comparable worth--that he did not use in the other speeches. He emphasized the needs of children and of the poor--both topics of interest to women. He called for the United States to act as a healer and a helper in foreign policy--roles that are familiar to and accepted by women more often than by men. He used consistent "we" language. In an area of southern California populated by immigrants from outside the U.S. and immigrants from other American states, Jackson urged keeping American immigration policy open. In an area where many

military and civil service workers retire, he called for respect and positive treatment of senior citizens. As usual, Jackson used his voice, posture, gestures, and energy level in a progressive pattern meant to be a model for the audience unconsciously to mimic. He started the speech at a slow pace, using a solemn tone for the litany. As he warmed to the topic of keeping America strong, his voice got louder, his gestures stronger, and his energy level higher. By the end of the speech he was shouting triumphantly, smiling broadly, having a great time. Audience members were on their feet, shouting and cheering in response.

CONCLUSION

As we have now seen, Jackson uses many methods of creating identification in his audiences. Jackson is capable of assessing an audience and adapting his topic choice quickly and accurately to promote identification between himself and audience members. He used nonverbal elements as signs of character an audience respects, i.e., Burke's notion of "conduct" that the audience finds "admirable" (1969, p. 55) and are part of a speaker's strategic identification repertoire. His nonverbal behavior of self-respect and respect towards the audience helped audience members to develop the self-perceptions that lead to empowerment in the "created audience." He revealed his "substance" and motivations to help audience members trust him and identify him as a dynamic leader.

In the four speeches discussed above, Jackson spoke to four different audiences--Muslims, Hispanic-Americans, African-American church members, and women of majority and minority races. In each speech, he presented a message about the need for change and a plan to achieve it. His plan focused on the need for political consistency and idealism ("the politics of principle, not politics as usual"), the need to uphold important values (fairness, compassion, human rights, human values, service to others), the need to acknowledge and celebrate one's ethnic or religious heritage while negotiating in good faith with people of other heritage, and the need to confront the common enemies of drugs and despair and hopelessness. Jackson presented the themes of his message consistently, but altered the topics and methods of presentation to suit the audience before him. Jackson offered himself as the presidential candidate who was qualified to carry out the plan and thus achieve political change, with the overall goals of making America better and keeping America strong. his rhetoric showed versatility in selecting ideas, images, and language symbols likely to resonate with the audience before him, and create strong identification between himself and audience members. He frequently used rhetorical questions, imitating news anchors, mass circulation magazines, and popular newspapers which asked "What does Jesse Jackson want?" He answered the question with one of

several stock replies, such as "We want to empower the disenfranchised." or "To lead our nation beyond racism." or "I want you to be my partner." Or he would say, "You ask me, 'Jesse, why should Hispanics vote for you?' Because I helped to lead the drive for the right to vote."

Thus it is clear that in Jackson's California primary campaign rhetoric, he used some of the eleven Burkeian methods listed earlier (ideas, images, language symbols, Aristotelian virtues, nonverbals, character, common ground techniques, antithesis, "we" language, transformation or transcendence, showing understanding) in communicating with each audience he faced. Each responded with great enthusiasm and apparent acceptance of his messages. Although Jackson did not win the California primary, he received about 185,000 votes compared to Dukakis' about 391,000, or about 32% vs. 68%. This is a strong showing, and indicates that nearly a third of California Democrats who voted in the primary responded positively to Jackson's messages. Jackson received 95% of the Black vote, 36% of the Latino vote, 22% of the Anglo vote, and 46% of the Asian vote (Skelton, 1988). A higher percentage of men (37%) than women (34%) voted for Jackson. Jackson and Dukakis were the only Democrats left on the last day of the primary season, out of a field of seven candidates. It seems safe to say that Jackson's rhetorical talents, including especially his ability to create identification in audience members, contributed to his successes in the primary campaign of 1988. As this analysis has shown, Jackson used a variety of the methods of identification suggested by Kenneth Burke. His goal of transforming audiences and helping them to see the power they possessed was reached with the individual audiences he faced, and continues in process today.

¹I attended this event and the three others described in this paper, as a member of the traveling press sponsored by WJON-FM, St. Cloud, Minnesota, and a grant from St. Cloud State University.

²I was present at all the speeches analyzed in this paper. I made audiotape recordings of the speeches and personally transcribed them. When quoting in this paper, I have tried to use a spelling that captures Jackson's particular oral style; as a result, some word choices, such as the spelling of "Santy" for "Santa" may look like errors when in actuality, they reflect Jackson's style.

³The terminology used here to refer to the people at the breakfast, i.e., "Latino" leaders, is the term Jackson's scheduling people used. In his speech, Jackson used the terms "Hispanic" and "Latin America" to refer to Spanish-speaking Americans and their region of origin.

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TEACHER'S WORKBOOK

The "Teacher's Workbook" section of the *CTAM Journal* is devoted to innovative teaching methods, observations, syllabi and information. Readers of this section will find ideas that are applicable immediately to the classroom. We're pleased to include the following pieces and encourage readers to submit their own good ideas for future issues of the journal.

SYLLABUS FOR A TWO-WEEK UNIT ON PARLIAMENTARY PROCEDURE

R. Jeffrey Ringer, St. Cloud State University

Parliamentary procedure for some is a messy tangle of unnecessary confusion. For others, it is the only logical way to run an effective meeting. Most of our students will eventually come into contact with parliamentary procedure at some point in their lives--either in their own student organizations or in community organizations they may join after graduating--so it makes sense to introduce it to them at the high school or college level. This essay will present materials needed to introduce students to the principles of parliamentary procedure within two weeks. Naturally, it would be more effective to devote more than two weeks to this subject but with tight budgets many schools cannot afford to teach a separate course in parliamentary procedure. This essay is based on the assumption that teachers of Speech Communication, Social Studies, and English may want to devote several weeks during their regular courses to the study of parliamentary procedure. The time may be limited but students can learn the basic rules and principles within two weeks.

This syllabus includes: a brief day-to-day schedule, a detailed description of each day's material (including suggestions for practice), scripts for practice, homework assignments, and a bibliography of readings. Further assignments, quizzes, and miscellaneous teaching material can be found in the books listed in the bibliography.

Syllabus

Recommended book:

Sturgis, A. (1988). *Standard code of parliamentary procedure*. NY: McGraw-Hill.

Schedule:

Day	Material Covered	Chapters from Book
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WEEK I

Day 1	Principles of Parliamentary Procedure	2
	How to present a motion	3
Day 2	Order of Precedence/Classification of motions	4/5
	Rules governing all motions	6
Day 3	The specific main motions	7
Day 4	Subsidiary motions--amend, refer to committee, & postpone definitely	8
Day 5	Practice	

WEEK II

Day 6	Subsidiary motions--limit debate, close debate, postpone temporarily	8
Day 7	Privileged motions--adjourn, recess, question of privilege	9
Day 8	Incidental motions	10
Day 9	Practice	
Day 10	Practice (and/or quiz/test)	

Detailed Description of Classes

- Day 1 Topics of discussion: (Chapters 2 & 3)
- Who should follow parliamentary procedure? And why?
- What are the principles of parliamentary procedure?
- Equality of rights, majority decision, minority rights,
right of discussion, right to information, and fairness and
good faith.
- How do you present a motion?
- A. Member rises and addresses presiding officer,
B. Member is recognized by chair,
C. Member proposes motion,
D. Other member seconds motion,
E. Officer states the motion to the assembly.
- Practice:* Write a different motion on each of five index
cards and label the cards one through five. Write the
word "second" on five other index cards and also label

these cards one through five. Ask ten students to draw a card. Each student who has a motion card is required to present their motion. Each student with a second card is required to second the corresponding motion. The person with the second card numbered one must second the motion numbered one. The teacher calls for the student with motion card one to raise their hand to begin the process. This is repeated until all five motions have been successfully presented. This exercise may be repeated or more than five cards can be used.

Day 2 Topics of Discussion: (Chapters 4 & 5)
 Classification of motions (main, subsidiary, privileged, incidental)

What is their order of precedence? What is precedence?

What rules govern all motions?

What is the precedence of the motion?

Can it interrupt the speaker?

Does it require a second?

Is it debatable?

Can it be amended?

What vote is required?

To what other motions can it be applied?

What other motions can be applied to it?

Practice: Distribute a copy of the sheet "Principle rules governing motions" to each student (pages 264 and 265 from Sturgis). Choose a motion from the sheet and ask students the questions listed above. They should learn to answer the questions by reading the material on the page. After you have done this several times begin a discussion of why these rules exist. Why would it be necessary to have a rule to indicate when a person can interrupt? The answer is related to the principles of parliamentary procedure discussed day 1. If an issue is of vital importance to the whole group (majority decision, fairness, good faith, equality of rights) then it might be necessary for someone to interrupt another speaker. But if a speaker is interrupting for their own self-interest it might not be necessary. Why might some votes require a majority while others require two-thirds? Sometimes a group might be called to vote on an issue that would change the way they deal with policy. This might affect

their ability to vote on issues. In these cases (suspend the rules) it is important that more than the majority decide. It is also true that the way we define majority may make it possible for a small number of people to decide votes.

Day 3 Topics of discussion: (Chapter 7)
Main Motions, motion to reconsider, motion to rescind, and motion to resume consideration.

Stress the difference: *reconsider* is for motions made at the current convention or meeting, *rescind* is for motions passed at previous meeting, *resume consideration* for motions that have been postponed temporarily during same meeting or convention.

Practice: Develop a list of situations such as the one below (similar lists can be found in the books listed in the bibliography). Read the situation to the students and ask them to indicate which motion is the most appropriate for the situation.

A group member wants to raise dues by \$10. Which motion is appropriate? (main motion)

A member thinks raising dues by \$10 dollars is too much but the motion to do so was passed earlier in the meeting. S/he wants to discuss this motion again with the hopes of changing it to 5 dollars. Which motion is appropriate? (The motion is to reconsider. If the motion to reconsider is passed a motion to amend to 5 dollars is appropriate next.)

A member thinks the dues structure established at the last meeting is unfair and wants to eliminate it. Which motion is appropriate? (rescind)

A member wants to establish a separate dues category for individuals who cannot afford dues. Which motion is appropriate? (main motion)

A member wants to finish discussion of the dues structure that was postponed earlier in the meeting. What is the appropriate motion? (resume consideration)

Day 4 Topics of Discussion: (Part of Chapter 8)

Motion to amend, refer to committee, and postpone definitely. Discussion should focus on amending process and its complications. Distinction should be drawn

between postpone definitely and postpone temporarily.

Practice: Present the class with a list of motions similar to the one below that includes motions with corresponding primary and secondary amendments. Ask the students to identify which motions are appropriate and which are not.

M=Motion PA=Primary Amendment SA=Secondary Amendment

M: I move to begin class five minutes later.

PA: I move to amend that motion by adding the words "all math and science" before the word class (which would become classes).

SA: I move to amend the amendment by deleting the word "science" and inserting the word "speech" after the word and.

These motions are appropriate.

M: I move that we purchase watches for all members.

PA: I move to amend that motion by adding the words "Guess or Rolex" before the word watches.

SA: I move to change the motion so that it reads "NOT purchase watches for all members.

The secondary amendment is out of order because it merely changes a positive motion to a negative one and this is not allowed.

M: I move to cancel school

PA: I move to amend the motion by inserting the words "every other week" after school.

SA: I move to amend the motion by inserting the word "summer" before the word school.

The secondary amendment is out of order because it is actually a primary amendment. Only one primary amendment is allowed on the floor at a time. This secondary amendment would be appropriate after the primary amendment has been voted on and cleared from the floor. Thus, the secondary amendment above would become a primary amendment.

Day 5 Practice

Using the scripts found in Appendix I, role play a meeting of an organization. Assign members different roles based on the names in the script. Begin by asking students to just read their parts. Then after all parts have been read, role play different outcomes for the scripts. For

example, in each of the scripts the motions are referred to committee. Pretend that the vote on this motion was not successful and the group would have to vote on each amendment. Then role play by switching the motion to refer to committee with the motion to postpone definitely. Then role play changes in the adopted motions. Pretend that the meeting is over and the motions had been adopted as amended. Then role play someone wanting to reconsider, rescind, or resume consideration.

Day 6 Topics of Discussion (remainder of Chapter 8)
 Limit debate, close debate, postpone temporarily

Practice: Develop a set of index cards with various motions written on them. On four cards write a different main motion. On six other cards write the name of a subsidiary motion (a different subsidiary motion on each card). With the teacher as the presiding officer, call on students with main motion cards and then instruct each of the students with subsidiary motion cards that they must make their motion during the discussion of the main motion. In order for this to work the votes on the motions to postpone and refer to committee must be negative. After each subsidiary motion has been voted on process the main motion to a vote. After each main motion move on to the next main motion. Those students with the subsidiary motion cards should pass their card on to another student who has not had a turn.

Day 7 Topics of Discussion: (Chapter 9)
 Privileged motions--adjourn, recess, question of privilege.

These are fairly easily understood motions. The only confusion exists over the precedence of adjourn. On the list of "Principle Rules Governing Motions" it is listed as having the highest precedence but this is only when there is another motion on the floor. If no other motion is on the floor then the motion to adjourn is a main motion and thus is fully debatable.

Practice: Process each of these three motions as if you were in the following meetings: (the teacher or a volunteer student is the presiding officer)

1. It is the annual meeting of the Minnesota High School Students' Association. There is a controversial issue on the floor concerning honorariums for the leaders of the organization. The motion is to pay each officer \$500 for their services to the organization per year. An amendment has been proposed and seconded. While discussing the amendment someone moves to adjourn (recess and question of privilege).

2. It is the monthly meeting of the Minnesota Athletic Students' Association. The meeting has just begun approximately fifteen minutes ago. There is a lot of business on the agenda but no motions on the floor. Process the motion to adjourn, recess, and question of privilege.

Day 8 Topics of Discussion: (Chapter 10)

Motions to appeal, suspend rules, and consider informally.

Requests: point of order, parliamentary inquiry, withdraw a motion, division of question, division of assembly.

Practice: Assign roles to students based on the scripts found in Appendix II and role play the motions as they appear on the scripts.

Days 9

& 10 Practice Days (and/or quiz days)

These two days should be devoted to practicing parliamentary procedure. You might consider letting students serve as presiding officer but there are some drawbacks to this. First, in only a two week time frame you will not have enough time to let everyone serve as presiding officer. Thus, selecting a few volunteer students risks alienating others who might want to serve. Second, using students takes longer than using a more experienced teacher (even if the teacher does not have as much experience as s/he would like). Thus, you do not have the time to let students make the mistakes.

There are several ways to practice. One way is to use the cards as discussed earlier. Another way would be to ask students to create their own organization with committees and an annual meeting. This last method is creative and fun but takes a lot of time. For it to be useful in such a two week syllabus the teacher should assign most of the

roles, create agendas for meetings, identify issues to be addressed during the meetings, and prompt motions for discussion. Otherwise, you might devote too much time in class to organizing the simulation and not enough time practicing motions.

The best approach for a two week unit might be to ask each student to write a motion as homework for the practice session. Then ask volunteer students to make their motions. One way that I have found to be useful is to ask students to write motions that are relevant to their day to day lives. For example, I sometimes ask students to write motions about improving their university. This gives them an interest in the subject matter and discussion and amendments come easily.

Suggested Homework Assignments

1. Write a script in which a member of a group introduces a main motion, another member seconds it, the chair announces it to the group, two other members discuss it, and a vote is taken.
2. Write a script in which a member of a group introduces a main motion and two other subsidiary motions are introduced by other members. The script should be complete and include all seconds, recognitions by chair, and all votes on all three motions.
3. List five motions with appropriate primary and secondary motions.
4. Find the mistakes in the script. Make copies of the script in Appendix III. Distribute to each student and ask them to identify any mistakes they can find in the script.
5. Complete the crossword puzzles. Several crossword puzzles and word games can be found in the articles listed in the bibliography.
6. Write a resolution complete with several "whereas statements" and a "be it resolved" statement.
7. Write a brief script in which a member appeals a decision of the presiding officer.
8. Attend a business meeting of any organization and write the minutes of that meeting.
9. Write a parliamentary opinion about an unclear situation. The *Parliamentary Journal* includes parliamentary opinions about difficult situations. Many of these situations could be paraphrased for a classroom exercise.
10. Write a constitution for a fictitious group.

11. Review two articles from the *Parliamentary Journal* and write a brief summary of each article.
12. Develop a crossword puzzle that contains the names of the main motions, subsidiary motions, and privileged motions.

Appendix I Scripts for Day 5--Practice

NOTE: These scripts are not complete. The presiding officer needs to recognize appropriate members, restate motions to the assembly, and call for debate where appropriate.

Script 1:

- Member X: I move that we send students to the Parliamentary Procedure convention to be held in Seattle. (Member A seconds)
- Member Z: I move to amend the motion by inserting the word "senior" before the word "students." (Member A seconds)
- Member Y: I move to amend the amendment by inserting the word "ten" before the word "senior." (Member A seconds)
- Member S: I am concerned that we do not have enough money to send this many students so far away; therefore, I move to refer the motion to the standing committee on travel with instructions to make a recommendation on how many students we can afford to send at our next meeting.

Script 2:

- Member X: I move that we create a committee for the improvement of our school for the purpose of developing recommendations to the administration on ways to improve the educational and social environment of the school. (Member A seconds)
- Member Y: I move to amend the motion by inserting the words "of five juniors and five seniors" after the word "committee." (Member A seconds)
- Member Z: I move to amend the amendment by changing the word "five" before juniors to be "three." (Member A seconds)
- Member S: I think we might want to ask the sophomore class if they would like to be involved; therefore, I move to postpone this motion definitely until the next meeting so that we can ask the sophomore class president about it. (Member A seconds)

Script 3:

- Member F: I move that we take the money remaining in our class treasury at the end of the year and purchase a gift for the school. (Member D seconds)
- Member G: I move to amend the motion by deleting the word "gift" and inserting in its place the words "display case for the front building entryway." (Member E seconds)
- Member H: I move to amend the amendment by substituting the words "IBM Computer" for the words "display case for the front building entryway." (Member F seconds)
- Member I: I move to postpone this motion temporarily. (Member S seconds)

Appendix II
Scripts for Day 8

NOTE: Some of the scripts below are not complete. The presiding officer needs to recognize appropriate members, restate motions to the assembly, and call for discussion and votes.

Script 1:

President: That is the last announcement. We will now move on to our next item on the agenda which is the President's report. I have just a few comments to make . . .

Member X: I'm sorry to interrupt but some important business matters must be taken care of. As you know we are trying to find another office to rent and space is very limited. Our real estate broker has agreed to come to talk with us tonight and she has just arrived but she cannot stay long because she has another client to meet with later this evening. I would like to move to suspend our rules and move to the item on the agenda under new business titled "office space." (Member L seconds)

President: It has been moved and seconded to suspend the rules and move to new business on the agenda. As you know this is a serious motion because it alters our already established order of business and therefore requires a two thirds vote. All those in favor of suspending the rules say aye. All opposed say nay. The ayes have it we are now in new business on the agenda item "office space."

Script 2:

Member X: I move that we raise our membership fees to 10 dollars per year. (Member S seconds)

Chair: It has been moved and seconded to raise our membership fees to \$10 per year. Is there any discussion?

Member Y: I move to amend the motion by changing \$10 to \$12 (Member T seconds).

Chair: It has been moved and seconded to amend the motion by changing \$10 to \$12. Is there any discussion?

Member Z: I rise to a point of parliamentary inquiry. Is an amendment that just changes a dollar amount in order?

Chair: Yes, an amendment that changes a dollar amount in a motion is an acceptable amendment and is therefore in order. Is there any further discussion?

Member S: I move to close debate. (Member L seconds)

Member R: I move that we refer this issue to a committee. (Member F seconds)

Member A: I rise to a Point of order.

Chair: State your point.

Member A: The motion to refer to committee is out of order because there is already a motion to close debate on the floor and the motion to close debate has higher precedence than refer to committee; therefore we must deal with the motion to close debate first.

Chair: Your point is well taken. The motion to refer is out of order. We will proceed with the motion to close debate. All of those in favor of closing debate say aye. All opposed say nay. The motion to close debate has passed. We will now vote on the motion to amend. . .

Script 3:

Member N: I move that we cancel class today. (Member R seconds)

Chair: It has been moved and seconded that we cancel class. All of those in favor of cancelling class say aye. All opposed say nay. The motion fails.

Member N: I call for division of the assembly.

Chair: Division of the assembly has been called. All of those in favor of the motion to cancel class please stand. All of those opposed please stand. The vote is 24 in favor and 25 opposed. The motion fails.

**Appendix III
Parliamentary Procedure Homework**

Identify the mistakes made in this meeting by circling the error and writing why it is a mistake.

Member X: Ms. Chair?

Chair: I recognize Member X.

X: I move that this group allocate \$5,000 to bring Oliver North to our next meeting to talk about American foreign policy.

Y: I second the motion.

Chair: It has been moved and seconded that we allocate \$5000 to bring Oliver North to our next meeting to talk about American foreign policy. Is there any discussion?

Z: Yes, I think this is a stupid idea. This man engaged in the most reprehensible behavior conceivable and to bring him to our meeting is an insult to those of us who believe in human integrity.

W: On the contrary, I believe that Oliver North is America's number one citizen. Bringing him to our meeting symbolizes American patriotism. Therefore, I move to close debate. (C seconds)

Chair: It has been moved and seconded to close debate. Is there any discussion. Hearing none I'll call for a vote. All in favor aye. All opposed no. The motion carries. I'll ask the chair of the speaker's committee to contact Mr. North's agent to see when he is available. Is there any other business?

C: I move that we hold the meeting during which North addresses us in the Radisson's Washington Room. (D seconds)

Chair: It has been moved and seconded that we hold the meeting during which North addresses us in the Radisson's Washington Room. Discussion?

D: I don't know if the Radisson will have that room open by the time we have North come to town so I would like to move to postpone temporarily so we can call the manager of the Radisson to see when they will have the room finished. (B seconds)

Chair: It has been moved and seconded to postpone temporarily. Is there any objection? Hearing none the motion is postponed temporarily. Will the secretary make the call? Further business?

D: I move that we award Member X an Outstanding Member award for his work to bring Oliver North to speak to our group. (D seconds)

Chair: We have an awards committee. Should this issue be addressed by them?

D: No. This is a special award.

Chair: Any discussion on the motion?

Z: I move to amend this motion by deleting the words outstanding member and inserting the words Jerk of the Year. (H, J, K, L, all want to second).

- E: I move to amend the amendment by inserting outstanding before Jerk. (H, J, K, L, all second).
- L: I move to close debate.
- Chair: It has been moved to close debate. Is there any discussion? Hearing none we'll call for a vote. All in favor of the amendment to amendment that inserts the word outstanding before jerk say aye. All opposed no. The motion carries. Now the amendment. The amendment reads to delete the words outstanding member and insert the words outstanding jerk of the year. All in favor say aye. All opposed say no. The motion fails. Now we are back to the main motion. The motion reads that we award Member X an Outstanding Member award for his work to bring Oliver North to speak to our group. All in favor of the motion say aye. All opposed no. The motion fails. Any further business.
- C: I move to adjourn. I second. (member O)
- Chair: It has been moved and seconded that we adjourn. Is there any discussion?
- X: Yes, we have postponed a motion temporarily until we call the Radisson to see if the Washington room will be available soon. I suggest we not adjourn until the call is completed.
- Chair: That's correct. Has the secretary made the call?
- Sec: I'm on hold so it will be just a few more seconds . . . "thanks Mr. Manager." According to the manager the Washington Room will be open next month and we won't be able to bring Mr. North to town until next year so I think it is safe to proceed.
- Chair: Seeing that we now know about the Washington room let's proceed with the motion. The motion is that we hold the meeting in which North speaks to us in the Washington room at the Radison. Any discussion?
- Z: Yes, I move to adjourn. (O seconds)
- Chair: It has been moved that we adjourn and the motion to adjourn has higher precedence. Is there any discussion on the motion to adjourn?
- X: Yes, we need to make this decision today so the speakers committee can reserve the room when they make the date with North. This is purely a dilatory tactic on the part of a certain nameless spineless faction of the group that is unpatriotic. I urge the group to vote NOT to adjourn so we can vote on the issue and send this certain group of individuals a distinct message that we think they are a bunch of wimpy pinko commie delinquents!
- Chair: I agree. All in favor of the motion to adjourn say aye. All opposed no. The motion fails. The previous motion is still on the floor. Any further discussion? Hearing none we'll take a vote. All in favor of the motion to reserve the Washington room in the Radisson say aye. All opposed no. The motion passes. We're adjourned.

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USING SMALL GROUPS TO CRITIQUE SPEECHES

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After teaching the basic communication course for several years, I continued to feel a high level of discomfort and ineffectiveness in the critique sessions that followed the in-class speeches. If I asked students to evaluate each other, the room would inevitably fall silent until some lone soul would respond "I liked it!" Such statements sum up the depth and specificity that I seemed to evoke during such critique sessions. Consequently, a technique wherein the aim was class participation ended up with me detailing the speaker's strengths, weaknesses, etc. Adding to my level of discomfort for such critique sessions was the perceived increase in communication apprehension that such sessions instilled in the student speakers. For many students, doing speeches is frightening enough without having to be publicly critiqued. My dissatisfaction with such critique sessions prompted me to experiment with group sessions as a way to critique beginning speakers, thus leading to my position that using small group sessions is a viable means of critiquing student speeches.

PROCEDURE

Establishing the procedure for small group critique sessions can be arranged in 50 minute class sessions. During class time, four/five students deliver six to eight minute speeches. This means that it takes five days for a round of speeches if the class has 20-25 students. After each speech a short time can be spent on content discussion, but class time is basically devoted to "moving through" the speeches. After the four speakers have given their speeches, class is dismissed for the non-speakers unless they want to stay for the critique session. All students are invited to stay if they so desire. There should be approximately 15 to 20 minutes for the small group session.

To initiate the critique session open questions such as "how did you feel during your speech?", "how do you think your speech went?", etc. should be addressed to a specific group member. Open questions provide the students with an opportunity to address reactions and concerns they experienced during their speeches. The other members of the group should be encouraged to react to the self-observations and comments of their classmates. The goal of the instructor should be to help facilitate interaction between and among the members of the group pertaining to the goals of the assignment. Care must be taken so that each speaker receives feedback pertaining to his/her performance. Each student also receives written critiques from the instructor and peers.

Advantages

One of the advantages emerging from the open responses of the critique group is a sense of universality between the group members. Irvin Yalom (1975) draws the following conclusion pertaining to universality.

...the disconfirmation of their feelings of uniqueness is a powerful source of relief. After hearing other members disclose concerns similar to their own, patients report feeling more in touch with the world and describe the process as a "welcome to the human race" experience. (p. 8)

The amount of relief that the students receive when they hear that their concerns are shared by fellow speakers is surprising. Such comments as: "I know what you mean." "That is what happened to me too." etc., occur throughout the group sessions.

Communication apprehension is a common theme that is implicitly addressed when the students talk to each other. Students often feel that they are the only one in class that experience the physiological manifestations of communication apprehension. When the students observe their peers, they seem to feel that everyone else has things "together" much more than they do. The students invariably express a great deal of relief when they learn that most everyone shares a level of communication apprehension and that their physical manifestations are not always perceived by the audience. Establishing the universality of communication apprehension opens the conversation to ways in which the student can learn to cope with the stress associated with public speaking.

As stated before, the critique session should begin with open questions affording the students the opportunity to address their concerns pertaining to the speech. In *Interviewing: Principles and Practices* Stewart and Cash (1988) note the following advantages of open questions:

...they let interviewees do the talking and volunteer information, thus allowing them to reveal what they think is important and determine the nature and amount of information to give. Thus, open questions communicate interest and trust in the interviewee's judgement. Answers to open questions can reveal interviewee uncertainty, intensity of feelings, frames of reference, prejudices, or stereotypes. And open questions are easy to answer and pose little threat to the interviewee. (p. 60)

It is very interesting to note the concerns that students address in response to the open questions. Often the concerns brought up are issues that I would not have addressed in my critique. L.E. Sarbaugh (1979) in *Teaching Speech Communication* makes a case for the benefits of individual goal setting and self-evaluation: "I would recommend self-evaluation as well as

teacher evaluation or certainly some combination of self-evaluation and constructive criticism from individuals or groups in the classroom" (p. 123). In response to the open questions the students will often reveal goals that were important to them and some evaluation of such goals. Students will often respond, "well, I didn't leave out any main points," "I cited my sources smoother this time," "I wasn't as nervous this time," "I seemed to maintain attention better this time." Responses such as these help the instructor to better understand the student's individual goal setting and self-evaluation.

Not only do such responses help the instructor to understand the student's frame of reference, but they can be a valuable perception check pertaining to instruction. As the students talk about self and others in their groups, their perception of the assignment's educational goals is implicitly addressed. It can be very enlightening to hear the students talk about what they perceived as important after instruction.

The responses to the open questions also encourages others in the group to add their perceptions pertaining to the speaker. With appropriate facilitation, the open questions build supportive communication within the group. Because the open questions are perceived as less threatening, the students respond to the critiques less defensively, are more accepting of the opinions of others and more willing to listen to them. Supportive communication helps the group build a sense of cohesiveness among the students (Barker, Wahlers, Watson, & Kibler, 1991). The students are often observed leaving class together, continuing to discuss the strengths and weakness of their performances. This cohesiveness helps to facilitate peer evaluation and education.

The group critique sessions not only build cohesiveness between classmates, but also help establish a student/teacher rapport that is conducive to constructive criticism. During the sessions, the students are often "rough" on themselves. This provides the instructor with the opportunity to take the role of "helper" instead of "critic." Instead of pointing out weaknesses, the instructor is provided an opportunity to make concrete suggestions on how the student can improve their perceived weaknesses.

Using this method also helps build student/teacher rapport in that the students are afforded the opportunity to "explain" what happened in their formal presentations. Students often comment "Oh, I got so nervous I completely forgot my second point." "I just couldn't go through with my attention getter. I was afraid everyone would think it was dumb!", etc. Explaining oneself is often viewed negatively when done in front of the entire class. The group critique session allows the students more freedom to explain problems they experienced during their speech. Allowing the students to offer this information helps to build the rapport between the student and teacher, thus increasing the acceptance of criticism.

Disadvantages

One of the major disadvantages of the group sessions is that the students are not privy to all of the comments about all of the speeches. While the students are invited to stay for any critique session, it has been my experience that very few attend when it is not required. In fact when too many students have joined the critique sessions the very nature of the group becomes somewhat distorted and is not as effective.

Another disadvantage of this technique is that it does require more time. During the summer session, I found that most of the group critiques lasted at least a half hour longer than our designated class time. The summer, when class schedules and room usage are flexible, affords this luxury. During the regular school session the students often have a lot to talk about, but we do not have the time to address all of the issues that the students raise.

CONCLUSION

In general, I have found small group critique sessions very useful. Granted, this techniques will not work with all classes nor for all instructors, but it is definitely worth trying. I am continually amazed at the amount and depth of comments that the students make when compared to other critique techniques that I have tried.

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'DRAMATIC VISUALIZATION' IN THE CLASSROOM: SELECTED READER'S THEATRE PERFORMANCE EXERCISES

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The need for a more creative approach to the teaching and the performance of literature may be seen in terms of the conventional instructional approaches which seek to 'read aloud' works of literary merit or in those which seek to 'discuss' thematic implications of literature. Both of these direct, standard approaches to the study of literature choose *not* to consider in any significant manner the *performance* of literature in the classroom. This apparent oversight subsequently fails to motivate student interest in the dramatic visualization needed to appreciate and to *understand* literature in any meaningful interpretation.

One possible approach to encourage a more compatible relationship between teacher and student engaged in the interpretation of literature might well be the use of selected Reader's Theatre techniques of performance that help promote dramatic visualization of the literature as an instructional methodology. The use of selected performance techniques in the literature classroom permits a student to visualize the 'historical period,' detail pertinent images and concepts, relate the literature to both theme and character, 'embody' the literature with physical and vocal expression, isolate author point of view and promote conceptualization of environment.

The mutual compatibility between selected Reader's Theatre performance techniques and individual teacher instructional approaches also allows for an individual artistic and practical balance between historical research and creative performance. Such an approach to the teaching of literature emphatically involves students as participators, not as spectators; and also reinforces already held views that to 'see' the literature is more exciting than to 'read' the literature.

THE BASIC APPROACH

The primary theoretical principle of Reader's Theatre performance exercises in the classroom is that it *dramatizes* literature to provide both a 'visual' and an 'oral' stimulus for the student unaccustomed to using imagination to experience literary works in the context of a 'live' performance. This suggestive approach to the teaching and the subsequent performance of literature is an exciting discipline, relying as it does upon the creative viewpoint that classroom performance gives both life and meaning to the literary experience described by the selected author; and that classroom performance stimulates listeners to 'share' in the intellectual

participation and emotional involvement that makes communication of literature meaningful.

There are many ways to approach the classroom performance of Reader's theatre. The basic techniques which may be used will depend upon the instructor, the students, the type of literature being used, facilities available, time allotted and the intended use of the classroom performance. Reader's Theatre may be used to enhance critical study of both the literature; it may be used to promote reading, writing, and listening skills; and it may be used as a means by which students may publicly display their creative classroom performance talents to an audience of peers or parents.

SELECTED EXERCISES

The following classroom performance exercises are provided to lay the foundation needed to promote further exploration of the role that Reader's Theatre might play in dramatic visualization of literature. Each instructor should approach the selected exercises in a manner that is both comfortable and appropriate for an individual style of teaching; and should take the creative liberty of adjusting or even extending the suggestions for performance to meet the special needs of individual students or groups of students.

Exercise 1: THE BODY BEAUTIFUL!

Goals: To encourage students to physicalize the literature in terms of suggestive body reactions and to promote 'animation' and 'abandon' necessary to give character to a dramatic visualization of the literature.

Approach: Divide the class into groups of (4), labeling each group with a humorous name that corresponds to a part of the body; as, for example, the CRAZY LEGS, the PIN HEADS, the LAZY FEET or the SLEEPY ARMS.

Call the members of each group to the front of the class individually. Point out the need to use *all* parts of the body to 'react' to the literature and to stimulate the listener's understanding of the action described. Then begin to call out specific *actions* and *bodily activities* that suggest 'movement,' and ask the students to respond to the suggestion using their appropriate group label. For example, the CRAZY LEGS might be asked to respond to action words involving 'running,' 'jumping,' or 'skipping'; and the SLEEPY ARMS might be asked to respond to bodily activities involving 'yawning,' 'stretching' or 'scratching.'

In the discussion which follows each group's efforts to overtly physicalize the actions or bodily activities called for, the instructor should encourage the students to 'recall' the degrees of tension, relaxation or movement of the individual parts of the body involved in the previous

responses; and should also take special care to point out that physicalization must be as authentic and believable as the 'real' motions involved in such actions or activities. Conclude the exercise by presenting the class with a prose selection, like Joseph Conrad's *The Lagoon*, John Steinbeck's *Of Mice And Men* or Dr. Zeuss's *The Grinch Who Stole Christmas*. Have the students first chart the possibilities to physicalize suggested actions or bodily activities and then to present the selections as part of a BODY BEAUTIFUL! DAY with an invited audience.

Exercise 2: BRING A FRIEND TO CLASS

Goals: To promote student understanding and appreciation of the role that observation plays in the development of believable character, to suggest alternative sources of role models in developing three-dimensional characters and to provide an opportunity for students to engage in 'metaphorical movement' that might parallel the use of metaphors in the written literature.

Approach: The instructor should present the class with a selection of literature that provides an opportunity for many and varied characterizations and direct the students to select (1) character from the literature to perform. Representative examples for this exercise might include Charles Dicken's *A Christmas Carol*, Leo Tolstoi's *War And Peace*, Herman Melville's *Moby Dick*, Franz Kafka's *The Trial*, or Fannie Flagg's *Fried Green Tomatoes*.

The instructor may adapt the script to choose to extend the exercise by placing the students into groups of (5) and having them spend several days adapting and editing a representative scene for classroom performance. Regardless of the approach elected, however, the students are then instructed to observe closely, with a critical eye, those with whom they come in contact the next five days. The observations may include parents, teachers, friends, casual acquaintances or even strangers.

Following this pre-arranged period of detailed observation, and supplemented with an analysis of the *character* as reflected in the literature, the students are to select the 'mannerisms,' the 'gestures,' the 'movements,' the 'vocal qualities' and the distinguishing 'personal habits' of those examined which best reflect the analysis of their chosen character. It may also be of value to the observation and resulting performance if the student is able to discover in the analysis of the literature a 'metaphor,' or implied comparison between the character and something inventive, and to incorporate those complimentary features into the performance blueprint.

For example, an analysis of the character Leah in Joyce Carol Oates's narrative *Bellfleur* might suggest the performance metaphor of 'ostrich;' a detailed analysis of the character Tetley in Walter Van Tilburg Clark's historical saga *The Ox-Bow Incident* might well suggest the performance metaphor of 'knight errant;' or the perceptive analysis of the character Tull

in William Faulkner's mystic *As I Lay Dying* could result in the performance metaphor of 'an uncurried horse awaiting death.' On the day set aside for the presentation of the selected literature, each student should **BRING A FRIEND TO CLASS** and introduce the 'friend' in the 'words' and the 'actions' of the character as detailed in the literature.

Exercise 3: PROP PROBE

Goals: To explore the properties of vocal sound in general to introduce students to the principle of "special effects" that may be created by the voice for creative performance of literature.

Approach: Before beginning this exercise it is necessary to stockpile a variety of items capable of conducting the human voice. The instructor may gather the items or instruct the students to search for those properties that might be used creatively to produce interesting sounds. Examples might include: cardboard tubes from paper products, garden hoses, vacuum cleaner attachments, megaphones, plastic jugs, mouth mufflers, scuba masks, paper bags, tea bags or soda cans.

Begin the exercise by having the students present their found objects individually to the class. Have each student use the object to make a noise. Then have each student attempt to pronounce a *word* using the object as a mouthpiece. Then give each student a witty quotation or a pithy phrase to voice with the object; for example, Mark Twain's humorous suggestion that "...familiarity breeds contempt...and children," or George Moore's sober reflect that "After all, there is but one race---humanity." Other sources might include Benjamin Franklin, popular song lyrics, Bartlett's quotations, Shakespeare or book titles.

After the students have been given an opportunity to demonstrate the object and to voice a quotation, repeat the exercise *without* the found object. Encourage each student to duplicate the sound produced by the object with the natural voice so that a series of vocal "special effects" is created.

Exercise 4: CARRY YOUR CHARACTER WITH YOU!

Goals: To develop an awareness of the role of movement in suggesting character, to capture the element of "uninhibited abandon" that frees a student's creative imagination and to suggest the role that *physicalization* plays in the interpretation of literature.

Approach: Select thirteen, or twenty-six, students at random and ask them what is their favorite letter of the alphabet. Then present them with the following selection by an anonymous poet of the 17th century entitled *A Was An Archer*.

A was an archer, and shot at a frog.

B was a blindman, and led by a dog.

C was a cutpurse, and lived in disgrace.
D was a drunkard, and had a red face.
E was an eater, a glutton was he.
F was a fighter, and fought with a flea.
G was a giant, and pulled down a house.
H was a hunter, and hunted a mouse.
I was an ill man, and hated by all.
J was a jackass, locked in its stall.
K was a knave, and he robbed great and small.
L was a liar, and told many lies.
M was a madman, and beat out his eyes.
N was a nobleman, nobly born.
O was an ostler, and stole horses' corn.
P was a peddlar, and sold many pins.
Q was a quarreller, and broke both his shins.
R was a rogue, and ran about town.
S was a sailor, and knavishly bent.
T was a tailor, a man of renown.
U was a usurer, took ten percent.
V was a viper, serpent-like.
W was a writer, and money he earned.
X was one Xenophon, prudent and learn'd.
Y was a yeoman, and worked with his hands.

The instructor should define any words afterwards so that each student understands the selected phrase, and then each student is directed to individually approach the playing area in order of the alphabet letter.

In carrying the character to the playing area, the student should first *strike a pose* which is representative of the alphabet character; then the student should *recite the phrase* associated with the alphabet character in a voice which is thought to be appropriate for the action described; then the student should *follow through with an action* which is suggested by the alphabet character; and, finally, the student should *freeze* in the concluding position that has resulted from having completed the suggested action.

For example, student performer A might enter the playing area very cautiously, as though stalking some invisible prey; might spy the object of the search and draw an arrow to thread an imaginary bow; and might release the arrow having recited the line associated with the character, freezing with feet apart, hands relaxed and shoulders slightly tensed.

Each student remaining then "carries a character" to the playing area and repeats the pose, the phrase, the completed action and the freeze until all the letters of the alphabet have been performed and frozen "character sketches" are lined up across the playing area in suggestive postures which

reflect the nature of the action involved in the selected literature.

Exercise 5: NAME THAT TUNE!

Goals: To acquaint the student performer with the role that 'rate' might play in clearly delineating character in both poetry and prose and to promote the 'vocal variety' that is necessary to re-create the mood and attitude of literature suggested by imagery.

Approach: Obtain music that suggests a variety of rhythms that might correspond to analogous character moods or attitudes represented by the poets Robert Frost, T.S. Eliot, e.e. cummings or Sylvia Plath.

For example, disco music for an energetic mood suggested in Frost's poem 'Wild Grapes;' waltz music for a mellow mood suggested in Eliot's poem 'Journey of the Magi;' country and western music for the sad mood suggested in cummings's poem 'Apring is like a perhaps hand;' or heavy metal music for the chaotic mood suggested in Plath's poem 'Lady Lazarus.'

- a. Have the students read the selection of literature to the rhythm of the music; hopefully moving from a 'slow' cadence to a concluding 'up' beat after several minutes, so that the rate has had an opportunity to 'pace itself' at a variety of the musical speeds.
- b. Repeat the exercise by turning off the music and having the students perform the literature aloud--in groups or as individuals--at vocal speeds that suggest the rhythm of the previously recorded music.
- c. Repeat the exercise again by having the students discuss the role of musical rhythm as it helps them to visualize the changing character moods and attitudes, and then perform the literature so that the chosen rate and vocal variety corresponds to the suggested author point of view in the selection.

IMPROMPTU SPEAKING IN THE CLASSROOM USING THE FORENSIC MODEL¹

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A question continually facing the forensic coach is "Are we coaching what we are teaching?" Do we, as speech teachers and coaches, take what we do in the classroom and apply that to our forensic competitors? The largest concern accompanying this is that of "competition vs. education": that is, do we encourage learning experiences in forensics, or do we stress winning (see Littlefield, 1992)? This essay takes the reverse approach and asks whether or not what we do in the forensic setting can be transferred to the classroom experience. Specifically, can the forensic model of impromptu speaking be incorporated into the public speaking course?

Students have been giving impromptu speeches, modeled after forensics, in my public speaking courses for years. Until I began to write this paper, however, I had never really taken the time to ask whether or not this was a good thing. Coming from a forensic background, it felt correct, but I never asked the question, "Should I be teaching what I am coaching?"

To resolve this dilemma, I took the standard journalistic route of asking the six questions below.

Who else has researched this?

What is the forensic model of impromptu?

When do students give impromptu in real life?

Where is impromptu being taught?

Why should we use quotations?, and

How do students respond?

After providing answers to these six questions, this essay will provide an argument for, and characteristics of, an application of the forensic model of impromptu speaking in the basic public speaking course. Before I begin, I should note that currently Impromptu Speaking is one of the largest events in the college forensic circuit. At the time of this writing, it is not an event offered at the high school level.

Who else has researched this?

Most of the writing done about impromptu speaking has been geared toward the forensic coach, not the classroom teacher. Reynolds and Fay (1987) provide characteristics of the successful impromptu *competitor*, which include poise, a sense of humor, a solid command of the mechanics of speech structure, and the ability to synthesize ideas beyond the obvious (p. 86).

Boone (1987) argues for the use of topoi (i.e. lines of argument, places of discovery, points of memory) in forensic training. While arguing against classical or more complex topoi systems, Boone advocates metaphorical systems which include categories such as "Art, Biology, Business, Chemistry, Communications, Economics, Education, English, Film, Foreign affairs, History, Law, Military, Philosophy, Psychology, Religion, Politics, Science, Sociology, Sports, and Television" (p. 45). A similar line of thought is found in Sellnow's (1989) analysis of final round impromptu speeches from the 1987 and 1988 National Forensic Association national tournaments. He discovered that all examples fell under the following six categories: Current Events, History, Philosophy, Literature, Hypothetical, and Personal. He concludes: "the fact that common examples are used by skilled impromptu speakers suggests that creativity and accuracy in the application process may be more important criteria to judges than in the selection of unusual or esoteric examples" (p. 12). This essay will later return to the use of category systems.

A recent CTAM article looks at impromptu speaking specifically in the classroom. Baus (1992) feels that "the impromptu speech is a misused and underrated activity in most public speaking classrooms" (p. 24). He describes an assignment where students hear all the topics at the beginning of a class period. The topics, drawn from a "Fun Deck," are personal experience statements such as "Talk about a time when you acted differently from the way you truly felt" (p. 28). Students volunteer for speaking order. Thus, those who go first have less prep time, but get first choice of topics. Baus stresses that "impromptu speaking should be treated as an exercise rather than as a major assignment" (p. 26).

The final article I wish to discuss does not address impromptu speaking, per se, but addresses the question of the transferability between forensics and the classroom. Dean and Levasseur (1989) outline a basic public speaking class they taught to specially selected advanced students. The class was run according to the forensic model. Students prepared and delivered informative, persuasive, after dinner, and rhetorical criticism speeches, and the course concluded with a forensics-like tournament. They claimed only moderate success, nothing that the coachly "work-at-your-own-pace" philosophy did not work well in the classroom. They suggest a more formal and traditional classroom format. Their paper would indicate that, while forensics and the classroom environments may be similar in nature, they are not necessarily interchangeable.

What is the forensic model of impromptu?

While several definitions may be suitable here, for the sake of common reference I will begin my operational definition with the American Forensics

Association description of impromptu speaking:

An impromptu speech, serious in nature, with topic selections varied by round and by section. Topics will be of a proverb nature. Speakers will have a total of seven minutes for both preparation and speaking. Timing commences with the acceptance of the topic sheet. Limited notes are permitted. Each speaker in a given section will choose to speak from one of the same two topics offered.

Of course, people in the forensic community do not always agree with or adhere to the model above. One could certainly not expect strict application of the description above in the classroom. However, I believe certain elements of the description above differentiate a *forensic* model of impromptu from other approaches.

First, there is a distinction between preparation time and speaking time. Each block is predesignated and timed with a stopwatch. Classroom assignments which do not provide prep time, or which do not place time limits on speaking, would not fall under the forensic model. Second, the speaker analyzes a proverb, or quotation. As such, classroom assignments which ask speakers questions, or give them personal scenarios, etc., would not follow the forensic model. Clearly, impromptu assignments such as the one mentioned earlier by Baus (1992), which provides statements and allows differential prep time, would not be in keeping with the forensic model advocated here.

When do students give impromptus in real life?

As with forensic endeavors, we are faced with the age old issue of justification. Is there *real world* application? Boone (1987) argues that the impromptu speech is perhaps the most "common presentational mode of business and politics" (p. 39). Informal conversations with business leaders have supported the idea that their most crucial presentation times are not during formal, stand-up public speeches; but rather the spur-of-the-moment arguments that take place during meetings. Add to this the potential for off-the-cuff speeches at award ceremonies, funerals, banquets, and media interviews, and the pressure for improved impromptu speaking abilities can not be ignored.

Perhaps most pertinent to the student is the need for these skills during the job interview. Granted, no one during an interview will hand them a quotation, or give them several minutes to prep, but the experience of the classroom impromptu - keeping cool, thinking under pressure, organizing thoughts in a short period of time - can prove invaluable.

And, as I tell my students (partially to assuage their fears about impromptu speaking), it is the *other* speeches we have them give that are the rare exceptions. Unless we have been asked to present a formal informative or persuasive speech, *everything* we say to other people is impromptu in nature. Students need to build impromptu speaking skills because it relates to a majority of the communication in their lives.

Where is impromptu being taught?

It is certainly not being taught in our textbooks. Boone (1987) noted, "Many texts give the subject a page or two; a few omit it altogether" (p. 39). In a survey of public speaking texts published from 1972-1992, Baus (1992) "found no text whose discussion of impromptu speeches extended beyond two pages" (p. 24). The popular basic text by Beebe and Beebe (1991) - which devotes *four* pages to the discussion of impromptu speaking (though one page is primarily a photograph) stresses the following four guidelines: (1) Consider the audience and the occasion; (2) Be brief; (3) Speak honestly, but with reserve, from personal experience and knowledge; and (4) Organize (p. 355).

Therefore, if the answer to the **where** question is not "in the textbooks," then it must be "in the classroom, by the teachers." To investigate this, I distributed a survey at the annual state convention of the Communication and Theater Association of Minnesota. Responses were collected from 34 public speaking teachers (16 at the high school level, 18 from the college level). Of these, 29 (85%) include an impromptu speech in their course (14 H.S., 15 College). In Minnesota, at least, it appears that impromptu speaking is being taught and practiced in a majority of the public speaking classes at the secondary and post-secondary levels.

However, the form in which the impromptu speeches manifest themselves is somewhat variable. Differences were found in the types of topics used; amount of prep time; amount of speaking time; and whether or not the assignment was graded.

Types of topics. At the high school level, nine of the 14 (64%) teachers who give impromptus use single words (e.g. snow, homework, blue). The next largest category used was questions (e.g. "If you had to be blind or deaf, which would you choose?") A few teachers used objects, quotations, or statements of personal experience.

Among the college teachers, quotations (e.g. "To err is human, to forgive divine") were the most used type of topic (five of 15 teachers; 33%). Single words (e.g. vacation, education) and questions (e.g. "Why is the divorce rate so high?") followed closely at four teachers (27%) apiece. The remaining responses were split between objects, personal experience

statements, and miscellaneous topics such as newspaper headlines.

Amount of prep time. High school teachers were more inclined to give no or extremely limited prep time. Four of the 14 (29%) gave no prep time, and the remaining responses were fairly evenly split between one, two, or three minutes. Of the fifteen college teachers, 11 (73%) gave three minutes or more.

Amount of speaking time. While college students may get to prep longer, they are expected to speak longer as well. Twelve of the 15 (80%) college teachers who give impromptu require their students to speak three or more minutes. None of the high school teachers required more than three minutes; a majority (nine of 14; 64%) ask for one minute or less.

Grading. Sixty-six percent (19 of 29) of those who responded grade their students' impromptu speeches (eight of 14 at H.S.; 11 of 15 at College). Those who grade, however, often noted that the total weight of the assignment toward the final grade is minimal, often between 2-10%.

Why should we use quotations?

Given the survey results, with quotations receiving only a small majority in college classrooms, and being almost nonexistent in the high schools, why advocate the forensic model?

My reasons for using quotations are threefold. First, quotations are challenging. I have no qualms about challenging a college student to think. In this day and age of sound bites, when so much political rhetoric is reduced to the equivalent of proverbs, students should have practice picking apart and analyzing quotations; learning to read between the lines and interpret the meaning underlying the message.

Second, quotations are the most appropriate tool for getting students to think outside their own experience. I believe the goal of the assignment is *more* than just seeing if they can get up and talk. I want them to talk about *something*. As Sellnow (1989) found, the use of personal example was rare (only 4% of all examples used) in the national impromptu finals. So should it be in the classroom.

Both Boone (1987) and Reynolds and Fay (1987) express the virtues of topoi systems. Students should learn the classical art of categorizing their thoughts. Reynolds and Fay, in referring to forensic competitors, state that "the field of expertise for an impromptu speaker is whatever belongs to the individual speaker. No one field of knowledge is presupposed to be the absolutely vital one" (1987, p. 82). I strongly agree, and add that unless students are required to *access* category systems outside their personal experience, they will not fully recognize what their *field of expertise* is. I do not expect students to go beyond their personal *knowledge*, but to leave

it at personal experience is too limiting.

As such, suggesting to students the categories from the Sellnow (1989) study, i.e. Current Events, History, Philosophy, Literature, or Hypothetical examples, may assist students in generating structured and concrete examples. A related benefit is that the use of categorical topoi fosters clearer speech bodies, as personal narrative is generally continuous and nondistinct. The use of quotations, more than questions, words, objects, and the like, leads to a challenging and concrete analysis.

The third and final reason for using quotations is somewhat selfish, but practical. It makes it easier for me as a teacher to differentiate between speeches and assign grades. I am not comfortable in placing my judgements on personal stories. Is a traumatic childhood experience a better or worse example than a restaurant preference? Is personal self-disclosure more highly valued in the classroom than a knowledge of literature or world news? Requiring the application of metaphorical topoi to a quotation provides a more tangible and distinguishable base.

How do students respond?

I conducted a poll of several of my public speaking classes, in which I use the forensic model, immediately following their impromptu speeches. Reactions were mixed, though positive overall.

Several students reported that the assignment produced anxiety: "It was more stressful than any of the other speeches," "It was the most stressful speech we gave but was great for building confidence as a speaker." Others disagreed:

I felt it was the least stressfull (sic). It represents all of what we've learned - organization, delivery, and preparation. It is the collmunation (sic) of what we have learned as a speaker and most closely reflects how we will communicate in our every day life.

On balance, students recognize the value of the assignment. Comments include: "an important part of public speaking," "a good part of this class," "very necessary in life," and "helps one feel what it might feel like to be asked by a boss to give a spur of the moment presentation."

A few students did note that the use of quotations did pose a difficult challenge. Only one student, however, of those polled was strongly opposed to their use. Other students found them enjoyable.

CLASSROOM APPLICATION OF THE FORENSIC MODEL

The following suggestions for a classroom impromptu assignment is an

adaptation of the forensic model. It includes discrete and measured prep and speaking time, and the use of quotations.

Before the students give impromptu speeches, I spend a week of class time discussing the genre. One would not send a forensicator out to compete in the event without first explaining it to them. That should hold true in the classroom. The components of organization are reviewed, and the process of the forensic model is walked through - from quotation selection to speech delivery. I treat impromptu speaking as a formula or equation, and tell students that, with proper preparation, a majority of the impromptu speeches they will give in their life will be written before they even discover the topic. Why? Because the structure and the example pool will be there.

As students prepare, I ask them to take stock of their knowledge base, and to develop lists of topic areas (i.e. metaphorical topoi) that they can talk about. They are also instructed to keep abreast of current events. Finally, students are told to *practice* (an idea that surprises more than one or two). I suggest they look at calendars, posters, and other sources that give "thoughts for the day," and practice first writing, and later delivering, a speech analysis.

I allow one note card. On it, they are allowed to fill in the impromptu "formula" (see Table 1). During their prep time, they need only fill in the blank lines (not all main head/subpoint lines need to be filled in; card represents the maximum).

TABLE 1
The Impromptu Formula Notecard

Intro: (key words) _____

Tell the quotation _____

State goal _____

Central Idea/Preview (see main heads) _____

I. _____

A. _____

B. _____

II. _____

A. _____

B. _____

III. _____

A. _____

B. _____

Summary: (see main heads) _____

Conclusion: (see intro) _____

Students are allowed three minutes preparation time, and are expected to speak for three minutes. Vocal signals are provided during prep time, and hand signals showing minute intervals, 30-seconds, and stop are provided during the speech. All students remain in the room during the class period. As such, each student must speak on a different topic. I do not have the resources to send a person to prep in the hall while someone else speaks, and this approach usually causes time sync problems. I ask students to bring reading materials and to remain quiet while a speaker prepares. As this is the last assignment in the class and takes place during the final days, I often have students complete course evaluation forms during the prep times.

A stack of quotations/proverbs are placed on a desk near the front of the room. The quotations are generally of a common sense nature; they are not as difficult as those encountered at a forensic contest (see the Appendix for the quotations used). Students select one of three. Therefore, speaker one turns over the first three quotations, picks one, and discards the remaining two. The next speaker gets the two discards, and pulls a new quotation from the top of the 'deck.' The process continues. I keep an eye on the quotations to ensure proper turnover, i.e. to ensure that one "bad" quotation doesn't keep getting discarded, thus limiting their choices.

Following the prep time, students deliver their speech while receiving hand signals. Forewarn students about the signals; some become distracted upon first seeing them. I use an abbreviated form of my traditional critique sheet. On it, I try to write several commendations and several suggestions. A scale is provided to rank the speech along a continuum from "Excellent" to "Poor." I check off a box immediately upon the completion of the speech, and use that later to help determine the speech grade. As with the teachers in the survey, I weight the impromptu speech less than other speeches. It constitutes 40 of a possible 550 points in the class (7%).

SUMMARY AND DISCUSSION

The Forensic environment and the classroom environment are not interchangeable. Neither are they incompatible. With adaptation, facets of forensic competition such as the impromptu speech, can be appropriately incorporated into the classroom. A number of college coaches/teachers concur. On the impromptu survey, those instructors who both coach and teach overwhelmingly supported some form of adapted forensic model. Only one individual spoke actively against the use of quotations.

This essay has shown that the forensic model of impromptu (prep time, speaking time, quotations) is a valuable assignment. It fosters skills students will need in their communication endeavors. Of those high school and college public speaking teachers surveyed, most included some form of impromptu assignment. Since the "how to's" of the assignment are not

covered in most texts, it is up to the teacher to decide the nature of the speech. I advocate the forensic model because the use of quotations challenges students to think outside their personal experience and access some category scheme. Though students find the assignment difficult, they appreciate its value.

In the classroom, students select one of three quotations. They have three minutes to prepare their speech, and three minutes to deliver; all in accordance with the impromptu "formula" which is modeled after the classic forensic impromptu speech. Given its success, it seems quite appropriate to be "teaching what we are coaching."

¹An earlier version of this paper was presented at the annual convention of the Speech Communication Association, Chicago, IL, October, 1992.

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APPENDIX

Lost time is never found again.	Aughey
Kindness gives birth to kindness.	Sophocles
Know thyself.	Socrates
Politeness goes far, yet costs nothing.	Samuel Smiles
The love of money is the root of all evil.	I Timothy 6:10
Be not simply good; be good for something.	Thoreau
Make hay while the sun shines.	English proverb
A handful of patience is worth more than a bushel of brains.	Dutch proverb
After the rain cometh the fair weather.	Aesop
When the cat's away the mice will play.	English proverb
It is more blessed to give than to receive.	Acts 20:35
Two's a company, three's a crowd.	English proverb
Better to bend than to break.	Scottish proverb
Too many cooks spoil the broth.	English proverb
Curiosity killed the cat.	American proverb
No one can disgrace us but ourselves.	J.G. Holland
A small leak will sink a great ship.	Benjamin Franklin
Excellent things are rare.	Plato
Fear always springs from ignorance.	Emerson
It is better to be safe than sorry.	American proverb
Hear much; speak little.	Bias
A penny saved is a penny earned.	English proverb
A stitch in time saves nine.	English proverb
Better late than never.	Livy
Live and let live.	Scottish proverb
He that seeks trouble always finds it.	English proverb
It takes all sorts to make a world.	English proverb
Where there's a will, there's a way.	English proverb
Better to wear out than to rust out.	Bishop Chamberlain
If you wish to be a writer, write.	Epictetus
We tend not to choose the unknown.	Anne Morrow Lindbergh
The greatest assassin of life is haste.	Juan Ramon Jimenez
You can often tell a wise person by the things they don't say.	Unknown
Two wrongs do not make a right.	English proverb
Nothing is more often opened by mistake than the human mouth.	Unknown
Avoid witticisms at the expense of others.	Horace Mann
Take life as you find it, but leave it better.	Unknown

Doing a job is like shaving. The longer you put it off, the harder it becomes.	Unknown
There's a time for all things.	Shakespeare
Absence makes the heart grow fonder.	Thomas Haynes Bayly
What's done can't be undone.	William Shakespeare
If you wish to reach the highest, begin at the lowest.	Syrus
Never answer a letter while you are angry.	Chinese proverb
All that glitters is not gold.	Cervantes
A thing of beauty is a joy forever.	Keats
As you make your bed you must lie in it.	English proverb
There's none so blind as they that won't see.	Swift
Better is half a loaf than no bread.	Heywood
A fool and his money are soon parted.	English proverb
The only way to have a friend is to be one.	Emerson
What you do not want others to do to you, do not do to others.	Confucius
Good-humor makes all things tolerable.	Henry Ward Beecher
Happiness lies, first of all, in health.	George William Curtis
Haste makes waste.	English proverb
Two heads are better than one.	English proverb
Light is the task when many share the toil.	Homer
He that lives in a glass house must not throw stones.	English proverb
Genius is only great patience.	Buffon
You must lose a fly to catch a trout.	Herbert
One cannot know everything.	Horace
The clothes make the man.	Latin proverb
Never give advice unless asked.	German proverb

SELF EXPRESSION THROUGH PUBLIC SPEAKING: A SHORT COURSE FOR MIDDLE SCHOOL STUDENTS

Jim Schnell, Ohio Dominican College

This paper describes a short course for middle school students, sponsored by the Higher Education Council of Columbus (Ohio), that was developed by the author. The author holds a Ph.D. in speech-communication and is an associate professor of communication arts. He has earned certification to teach in secondary level public schools and has worked with middle school students. Within the short course, students enhance self expression capabilities using public speaking as a communicative channel. Students are encouraged to speak on topics they are knowledgeable about and interested in. This allows students to improve self expression, observe self expression practices of other students, and learn about new subjects. Three types of speaking are emphasized: Speech of Introduction, Informative Presentation, and Impromptu Speech. This is a skills oriented "hands on" course. Students receive instruction and perform in accordance with assigned instruction.

The short course is divided into three segments that meet on three consecutive Wednesday evenings. Classes meet from 5:30-9 p.m. with a 30 minute break for dinner. An advertisement description of the course is included as Attachment #1 to this paper. The course plans for class meetings are designed to meet the aforementioned objectives. The following descriptions highlight primary aspects of each class meeting.

Class Meeting #1 includes: 1) introduction to the course, 2) self-introductions by students (sitting in a circle), 3) instructions for the Speech to Inform/How-to-do-it Speech, 4) an example of the Speech to Inform/How-to-do-it Speech delivered by the instructor, and 5) Impromptu Speeches by students (dealing with topics assigned by the instructor).

The Speech to Inform/How-to-do-it Speech is 4-5 minutes and is videotaped. Students prepare a key-word outline (emphasizing introduction, body, & conclusion) and are to use a visual aid. Students are encouraged to speak on topics they are knowledgeable about or interested in. A volunteer student videotapes the instructor, as he/she delivers an example speech, to help familiarize students with the taping process. The tape is replayed in class.

Students are videotaped when they deliver their impromptu speeches. Each speech is 2-3 minutes. Taped student speeches are replayed for the class. This is followed by a brief discussion to relieve student anxiety about being videotaped.

Remaining class time for the evening is spent on lecture. Lecture topics

are intended to help students in the preparation and delivery of their speeches. Lecture topics are described later in this paper. Class Meeting #2 includes: 1) student delivery of Speech to Inform/How-to-do-it Speeches (videotaped) followed with brief evaluations by the instructor at the end of each speech, 2) portions of each videotaped speech (about two minutes) are replayed in class, 3) instructions for the Current Events Speech, 4) an example of the Current Events Speech delivered by the instructor.

The brief evaluation by the instructor at the end of each Speech to Inform/How-to-do-it Speech is intended to provide constructive criticism to help students improve on the next speech. Positive aspects are noted along with at least one suggested improvement. Time is also allotted for questions from the audience.

The Current Events Speech is 3-4 minutes and can be about any current event (local, national or international) topic. Students are encouraged to seek topics from newspapers and/or magazines. Speeches are to be videotaped. Students prepare a key-word outline (emphasizing introduction, body, & conclusion).

Remaining time for the evening is spent on closing comments regarding the Speech to Inform/How-to-do-it Speech, questions about the Current Events Speech, and lecture. The relevance of lecture topics is highlighted using examples from speeches already delivered by students.

Class Meeting #3 includes: 1) students deliver Current Events Speeches (videotaped) followed by brief evaluation by the instructor at the end of each speech, 2) portions of each videotaped speech (about two minutes) are replayed in class, 3) Impromptu Speeches are delivered by students, 4) lecture, and 5) certificates of course completion are given to students at the close of the course.

The question period following each Current Events Speech receives greater emphasis than with the Speech to Inform/How-to-do-it Speech. An objective is to enhance student ability to respond to questions and speak spontaneously. Similarly, the Impromptu Speech helps students improve their ability to speak spontaneously.

A variety of lecture topics are covered at each class meeting. These topics are intended to help students in the preparation and delivery of their speeches. Lecture topics include: 1) types of informative speeches, 2) outlining the speech using the key-word outline approach, 3) patterns of organization, 4) audience analysis, and 5) a summary of nonverbal communication concerns for the public speaker.

At a minimum, lecture and individual speech instructions seek to ensure students: 1) speak loudly, clearly, & slowly, 2) employ effective eye contact with the audience, 3) use key-word outlining, and 4) base their speech content on logical premises. Key-word outlining involves developing an outline using key-words that summarize main points of the speech (rather

than writing a complete text of the speech). Having only key-words to speak from helps the student establish eye contact with the audience and avoid reading the speech.

A letter is sent to parents prior to the beginning of the course. Among instructions to parents is a request that parents not plan on waiting for their child in the classroom (to avoid inhibition of students as they speak). This letter is included as Attachment #2 to this paper.

Students receive a course completion certificate at the end of class meeting. This certificate acknowledges course sponsorship and completion.

The author finds teaching the course to be an enlightening opportunity. It provides a unique avenue to apply his public speaking instruction skills (outside of the traditional college classroom). Similarly, it provides middle-school students a glimpse of a postsecondary level educational institution. This can serve as a stepping stone in their pre-college goal setting.

ATTACHMENT 1

HIGHER EDUCATION COUNCIL OF COLUMBUS
AND
FRANKLIN COUNTY EDUCATIONAL COUNCIL

GIFTED AND TALENTED MIDDLE SCHOOLS PROGRAM

TITLE: Self Expression Through Public Speaking

DESCRIPTION: Students will enhance self expression capabilities using public speaking as a communicative channel. Students will be encouraged to speak on topics they are knowledgeable about and interested in. This allows students to improve self expression, observe self expression practices of other students, and learn about new subjects. Three types of speaking will be emphasized: Speech of Introduction, Informative Presentation, and Impromptu Speech.

This is a skills oriented "hands on" course. Students will receive instruction and perform in accordance with assigned instruction.

HOST INSTITUTION: Ohio Dominican College

PROGRAM LOCATION: School: Ohio Dominican College
Address: 1216 Sunbury Road
Building: Erskine Hall, Room 222

MEETING TIMES: Wednesdays 5:30-9 p.m. (April 8, 15, & 22, 1992). There will be a 30 minute break for dinner between 6:30-7 p.m. (there is a cafeteria in Erskine Hall).

APPLICATION PROCESS: *Request application materials and enrollment information from the Franklin County Educational Council, 52 Starling Street, Columbus, Ohio, 43215. Telephone: 365-5105.*

DEADLINE: February 21, 1992.

**MAXIMUM NUMBER
OF STUDENTS:** 15

COST: \$40. per student

INSTRUCTOR: Dr. Jim Schnell, 251-4581.

CONTACT PERSONS: Sharon Jones or Jean Hoffman
Franklin County Educational Council
52 Starling Street
Columbus, Ohio 43215
365-5105

ATTACHMENT 2

April 2, 1991

TO: Parents of Students Enrolled in
Self Expression Through Public Speaking

FROM: Jim Schnell, Ph.D.

I am sending this letter to briefly outline information relevant to the course your child is enrolled in. The course will meet three Wednesdays (April 10, 17, and 24) from 5:30-9:00 p.m. in Room 232 of Erskine Hall at Ohio Dominican College. We will have a 30 minute dinner break during which students can buy food in our cafeteria or eat food they have brought. This will also give them an opportunity to enjoy the campus atmosphere.

Class will end at 9 p.m. and your children will be waiting for you at the front door of Erskine Hall at that time. Erskine Hall is the largest and most visible building on campus (it has a bell tower on the roof).

Please do not plan on waiting on your child in the classroom. My experience teaching public speaking has taught me having "outsiders" in the classroom can significantly inhibit speakers. This inhibition is especially pronounced when children are observed by adults in an audience comprised of their peers. I emphasize building a climate of trust among participants and the unexpected inclusion of non-participants can be a significant drawback. I appreciate your understanding with this matter.

Parents wanting to wait for children are more than welcome to spend time in Spangler Library or walk around the campus. Ohio Dominican is a friendly campus and visitors are always welcome.

I look forward to working with your children.

EXERCISING SOCIAL JUDGEMENT

Leda M. Cooks, University of Massachusetts, Amherst

HOW CAN THIS EXERCISE BE USED?

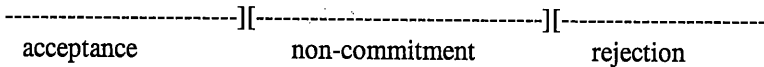
This exercise demonstrates several of the concepts found in Social Judgement theory (Sherif, Sherif, & Nebergall, 1965). I have found it useful in a variety of contexts inside or outside the classroom. The exercise illustrates the key elements in social judgement but can be applied to any controversial issue inside or outside of the classroom. In the classroom I have used this exercise to demonstrate the impact of ego-involvement on perceptions of communication messages. In training outside the classroom, I have used the exercise to demonstrate differing perceptions of sexual harassment, perceptions of the meaning of racism, and perceptions of body image in advertising for women.

Background

This exercise applies several of the concepts developed by Muzafer Sherif, Carolyn Sherif, and Roger Nebergall about the ways people evaluate their social world. Several key concepts emphasized in this theory illustrate the ways attitudes are reinforced and may be changed through ego-involvement and communication of ideas. Although this theory has its roots in social psychology, communication plays a vital role in the way we interpret messages and make evaluations of the world around us.

For Sherif, perceptions are guided by communication messages and rooted in past experience. Sherif reasoned that all human beings have an anchor, or beginning point for perceiving an issue or message. That anchor may be reinforced, through messages that support existing attitudes or validate experience, or it may shift based on the amount of ego-involvement one feels regarding the issue, person, etc.

People receive different messages about an issue that fall into three zones of acceptance of, non-commitment to, and rejection of a topic based on the position of their anchor or core belief about the issue. One means of measuring ego-involvement is through a scale that depicts the three zones and the placement of an anchor statement and other messages along these zones. Anchors may be easy or difficult to move, depending on the degree to which a person feels personal risk or involvement in the topic. One illustration of the location of the anchor and surrounding zones employs a simple continuum:



Messages that people receive regarding a specific topic may be located in these zones, depending on the placement of their anchor. Griffin (1990) used the scale to illustrate perceptions of the safety of air travel. To demonstrate the effectiveness of this theory in positioning perception, I often use an issue that is current and powerful for students. For example, I have used statements taken from the media about judgements of the riots in L.A. after the Rodney King verdict. Students were asked to locate the statement that best represented their anchor (or to come with an anchor statement of their own) and then position the other statements in the three zones.

Using the Scale to Illustrate Social Judgement

When using this exercise in the classroom, I like to bring in several powerful documentary pieces that grapple with social issues. I usually show portions of two or three tapes and have students periodically record statements that people makes regarding a specific issue. Students typically record 10-15 statements per tape. After I have shown the tapes, I ask the students to position the statements on a scale similar to the one above. Once the students have completed their scale, we examine their ego-involvement with the issue. Several questions are extremely pertinent at this point:

1. Why are some of us (students and teachers too) much more ego-involved than others (typically on issues of race and gender there are extreme differences in ego-involvement)?
2. Why might some of us be confused about the location of their anchor?
3. What are some of the ways the media can manipulate our perceptions (when zones of non-commitment are large, people are more easily persuaded to move in one direction or another)?
4. How might powerful messages that fall into the rejection zone strengthen the original position of our anchor?

Students may have wider or narrower zones of non-commitment based on ego-involvement, or sometimes as a result of information overload on a specific topic. Sometimes students have a hard time recognizing their own commitment to and perceptions of a topic and this exercise allows them to measure their perceptions against those around them. I do not force all students to talk about their reactions, but typically the exercise provokes some lengthy discussion.

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QUATREFOIL LIBRARY: A LITTLE KNOWN RESOURCE

R. Jeffrey Ringer, St. Cloud State University

In the Spring of 1993, Minnesota became the eighth state to grant civil rights protection to its gay and lesbian citizens. President Clinton has promised to lift the ban on homosexuals in the military. School districts around the country are developing programs and support groups such as Project 10 in Los Angeles, the Lambert House in Seattle, District 202 in Minneapolis, and the Indianapolis Youth Group to provide emotional and developmental support to gay and lesbian youth. These developments demonstrate that protecting gays and lesbians from discrimination is becoming the norm in this country. Given these recent developments more and more high school and college students will be conducting research on gay and lesbian issues. An important resource for this research will be the Quatrefoil Library.

Quatrefoil Library is a lending library and volunteer based nonprofit organization located in St. Paul, Minnesota. It houses a vast collection of books (over 4,000), periodicals (over 300), video and audio recordings, newsletters, clippings, and other memorabilia related to sexual minorities. This special collection promises to promote the self-esteem, personal growth, pride, and dignity of sexual minorities. Although there are a variety of gay and lesbian archives in libraries across the country, Quatrefoil Library is one of only a few that actually lends its materials to the public. For a nominal membership fee, anyone can become a member of the library and borrow from its collections. Nonmembers are welcome to visit the library and use its materials on sight.

For a volunteer library, the collection is impressive. The book selection includes both non-fiction and fiction books dealing with gay, lesbian, and bisexual history, biography, art, literature, politics, religion, and age related issues such as youth and elders concerns. The periodicals include many of the new gay and lesbian magazines that have begun publication within the last few years as well as magazines that have been published for 30 years or more. There are also three important early periodicals: *The Ladder*, a lesbian magazine published by the daughters of Bilitis from 1956 to 1972; *One*, a magazine for gay men published from 1954-1965; and *The Mattachine Review*, the newsletter of one of the country's first organized gay organizations--The Mattachine Society--published from 1955 through 1966. These early publications provide valuable information about the beginnings of the current gay and lesbian movement.

For students who are conducting research on a variety of topics relating to gays and lesbians, bisexuality, transgender issues, and HIV/AIDS this library will be an important resource. Many materials that are not available

elsewhere in the state will be found here. While students will be happy to find a vast amount of resources pertaining to sexual orientation, they may be disappointed in the library's cataloguing. As a volunteer library that relies on personal contributions and grants, the cataloguing is limited. It may take a little more time to find materials that one can easily locate via computer in most larger libraries. But finding rare and difficult-to-locate materials makes up for this small extra time expenditure.

Quatrefoil Library is located at 1619 Dayton Avenue, St. Paul, MN 55104 (in the old Richards Gordon School). The library is open from 7-9:30 p.m., Monday through Thursday, 12-4 p.m. Saturdays, and 1-5 p.m. on Sundays. It is also available by special appointment for those who cannot visit during their regular hours or for groups. The library's phone number is (612) 641-0969.

The library is a member of the Cooperating Fund Drive, a fund-raising organization for social change agencies in the Twin Cities area. The library relies on volunteers and seeks donations of any relevant materials related to sexual orientation. Everyone is welcome to visit and/or volunteer.

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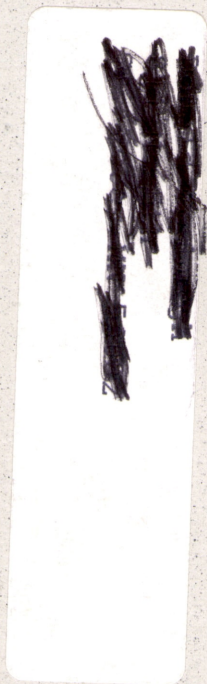
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