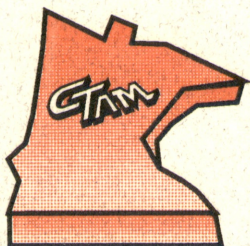


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THE NATURE OF THE BASIC COURSE IN SPEECH COMMUNICATION

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and

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For the past fifty years, a topic of concern for speech communication educators has been the discovery and implementation of criteria which adequately reflect the most appropriate structure and function for the speech communication course. Historically, the basic speech communication course has been adapted and revised to meet the changing needs of the educational institution and society. The basic course in speech communication provides a foundation for departmental curriculum. The basic course in speech communication is also a fixture in the general education programs at many colleges and universities. Without the basic course, the curriculum of speech communication departments would lack strength and purpose. Further, without the basic course, speech communication departments would lose visibility and the ability to attract new majors. Therefore, there is a need to objectively evaluate the focus and organization of the basic course. To determine the best orientation and structure for the basic course requires an understanding of how the basic course has evolved.

The purpose of this essay is to review the progress of the basic course in speech communication by tracing its changes and development. First, the evolution of the basic course from the 1950's to the present is discussed. Specific attention is given to modifications in the orientation and focus of the basic course. Second, the current status of the basic speech communication course is presented. Questions concerning the current orientation, responsiveness, and appropriateness of the basic course are addressed, and potential answers to these questions are reviewed.

EVOLUTION: COURSE ORIENTATION

From the 1950's to the 1990's, the basic speech course evolved to meet the needs of a rapidly changing society. In an early attempt to characterize the make-up of the basic speech communication course, Wright (1949) surveyed 300 colleges and universities. This

study revealed a definite fusion of speech and English. Oftentimes, the basic course was contained within the English department and it emphasized voice, composition, vocabulary, word selection, and fluency.

Oral Skills

Following 1949, during the postwar era, the country experienced great industrial growth and technological advances. The era was a time when teenagers, free from concern about war, got great pleasure from listening to radio. Radio broadcasts focused the nation, as an audience, on the speaking skills of announcers. Consequently, radio affected the nature of college speech training. The emphasis on the written word in speech courses was challenged and the content of the basic course began to shift to oral skills. In a government document from the United States Office of Education, John (1941) reported:

The importance (of public speaking and dramatic art) has greatly increased within the last twenty years...partly because of changing social conditions which have tended to give youth more free time for various forms of self-expression, and because of the influence of the radio.... The influence of the radio no doubt has been an important factor in stimulating public speaking and speech arts. College students of the present generation are doubtless the first to have the great opportunity of participating in a large and varied program of subjects relating to artistic expression. (pp. 3-4)

By 1950, many colleges had responded to the radio challenge and were teaching public speaking and effective oral expression of critical ideas. Palmquist (1950) empirically investigated this new trend toward an oral-orientation in the basic course. In a survey of 50 state- and city-supported colleges and universities, Palmquist discovered that only one out of 50 institutions offered a combined speech and English course which emphasized reading, writing, listening and speaking.

Palmquist's respondents listed in descending order the six most important aspects of speech training: (1) effective public speaking, (2) the ability to think aloud, (3) the improvement of everyday speech for social purposes, (4) the development of bodily poise, (5) the cultivation of critical thinking skills, and (6) vocal control. In 1946,

Western Speech Association sensitive to the new trend of the course, proposed the following:

1. The student of the basic course should acquire an appreciation for the heritage of public speaking.
2. The course should provide skills training in public speaking.
3. The student should learn voice science, how and why the voice behaves.
4. The student should develop a freedom of expression from the course.
5. The course should help the student develop and integrate his/her own personality.
6. The course should serve as a composite skills introduction, basic to all subsequent courses. (Wright, 1949, p. 25)

It is evident that the advent of the radio issued a challenge to society in the 1950's. College and university speech departments responded to this challenge by shifting the focus of their basic courses from an emphasis on the written word to an emphasis on the spoken word.

The emphasis on oral skills as the primary component of the basic speech course continued throughout the 1950's. A 1955 survey by Jones revealed that the typical basic course contained information on speech fundamentals, public speaking, voice training, oral interpretation, and discussion (Jones, 1955). According to this survey only one-sixth of the respondents continued to integrate written and oral skills in the basic speech communication course.

A study conducted by Hargis (1956) supported Jones' conclusions. Of the 249 colleges and universities surveyed by Hargis, 64% reported offering a public speaking orientation in their basic speech communication course, 19% reported an emphasis on speech fundamentals, and 5% stressed voice over other areas. Fifty-one percent of these courses were titled "Fundamentals of Speech" or "Public Speaking."

Public Speaking

In the early 1960's, the basic course, in response to societal needs, adopted a more specialized approach. Studies show that during this period the focus of the basic course shifted from an emphasis on general oral skills to an orientation stressing public speaking. In 1964, Dedmon and Frandsen surveyed 406 colleges and

universities and received descriptions of the basic course. Fifty-one percent of the reporting institutions described the basic course as "a practical public speaking course" (p. 33). A combined approach of public speaking, communication theory, fundamentals, and voice and diction was reported by 19% of the institutions. Only 12% of the responding institutions were still using an integrated written, oral, and listening skills approach to the basic course. Emphasis on theory was cited by 9% of the respondents, speech fundamentals were emphasized by 6%, and voice and diction was cited as the principal component of the basic course by only 3% of the sample. Dedmon and Frandsen (1964) concluded that

A course in public speaking is by far the most frequently required first course in speech in colleges and universities in the United States. Communication theory courses have made only minor inroads into the popularity of public speaking as a required first course... (p. 37)

Multiple Approach

The decade of the 1960's was a time for analysis, introspection, reasoning, rationalization, free expression, and emotionalism. A key descriptor for this era is "self-expression." Regarding such issues as war, poverty, civil rights, etc., the motto of the 1960's seemed to be "Why?". People banded together to denounce apathy and announce action. Thus, the Civil Rights Movement began and organizations such as the Students for a Democratic Society were formed. The news of the day was flooded with politics, war, and the social response to these topics on college campuses and in city streets. The people of this nation exercised their freedom of expression to an unprecedented degree. How did higher education, specifically departments of speech communication, respond to the social change?

No longer could college students afford to speak out in an untrained fashion or rely on ideas developed in an unthoughtful manner. Society was voicing its views as never before; therefore, public speech skills were critical. Eloquent speech was not the only requirement for effective speech. Effective speakers were also required to critically analyze, clearly arrange, and dramatically articulate ideas. The growing need for organized content and polished, dynamic delivery caused speech communication theory to be included in speech communication courses.

In 1965, Dedmon supported the performance aspect of speech training, but argued that more cognitive theory should be included in the introductory course. He suggested the first course must expose the student to the theory of speech. Dedmon's thesis gained popularity and a theory emphasis was introduced in speech training.

In answer to the call of the Speech Association of America for an investigation of the status of the basic communication course in an ever-changing college environment, Gibson and his colleagues conducted studies of the basic course from 1968 through 1979. Each study cited changes in the epistemology and philosophy of the basic course. In their initial investigation, Gibson, Brooks, Gruner, and Petrie (1970) surveyed the instructional emphasis of 564 colleges and universities in the basic speech communication course. The results of this study revealed that the basic course still emphasized public speaking, but many schools had shifted to a multiple approach which emphasized public speaking, speech fundamentals, communication theory, rhetorical criticism, and a career focus in activities such as interviewing. Seventy-five percent of the responding institutions titled their basic course, "Public Speaking" or "Fundamentals of Speech." During this period, the practice of including communication theory as an integrated part of the basic course became clear; however, the emphasis on speech skills continued.

Addressing the issue of the staffing of the basic course, Gibson and his colleagues reported that in four-year institutions, full or associate professors were responsible for 74% of the basic course instruction. Assistant professors and graduate teaching assistants taught the remaining 26% of the courses. Two-year institutions reported virtually the same breakdown of responsibilities as did the four-year institutions.

The majority of the institutions sampled by Gibson et al. (1970) reported that enrollment in the basic course increased in proportion to increases in the overall institution. A substantial number of schools (20%), however, indicated that the enrollment in the basic speech communication course was increasing at a faster rate than enrollment in the total institution.

Five years after the Gibson et al. (1970) study, a second survey which investigated the nature of the basic speech communication course was conducted by Gibson, Gruner, and Kline (1974). Of the 554 institutions included in the second survey, 39% reported employing a hybrid approach which focused on persuasive and informative speaking, audience analysis, development of reasoning skills, communication theory, and an introduction to interpersonal and small group communication. According to Gibson et al. (1974):

During the past five years there has been a shift toward the teaching of more communication-oriented and less public speaking-related material and activity; although some of the data indicate that the shift may be more in name than in actual practice. Courses may have been re-named or designated "communication" courses or courses reflecting a "multiple" approach because of the assumed attractiveness of the word "communication." (pp. 213-214)

Further evidence of this trend toward a multiple approach to speech communication instruction can be found in textbooks of the era which contained chapters on interviewing, conflict management, group discussion, and small group interaction. In addition, the staffing of the basic course also changed. Instruction of the basic course was no longer limited to senior faculty. Based on Gibson et al.'s (1974) sample, full professors were assigned the responsibility of instructing 21% of the sections of the basic course, associate professors accounted for 33% of the instructional duties, and assistant professors, instructors, and graduate teaching assistants respectively assumed responsibility for 20%, 16%, and 10% of the classes.

By 1974, 24% of the institutions reported enrollment in the basic course was growing faster than enrollment in the overall institution. Sixty-three percent reported that the basic course enrollment grew at the same pace as the institution's overall enrollment, and only 8% of the institutions reported that enrollments in the basic speech communication course were increasing slower than the overall rate (Gibson et al., 1974).

Career Focus

In response to a changing society, speech communication education experienced another transformation in the 1970's. In passive opposition to the fervor of the prior decade, the nation reacted by decelerating and pausing for thought. Children of the 1960's were in constant search of a cause; in the 1970's there seemed to be no cause for social action. Society had evolved from a climate of outward expression to a climate of self-concern. Attention was no longer focused on the nation or society; rather, the focus was on the individual's goal-oriented interests. "Career" was the key word and the key motivator in a nation facing difficult economic times. Again in the 1970's, colleges and universities responded to the needs of its constituents.

A third study of the basic course conducted by Gibson, Gruner, Hanna, Hayes, and Smythe (1980) reported a clear tendency for speech communication departments to shift the instructional orientation of the basic course to place more emphasis on communication theory and interpersonal concepts. The sample for this study included 552 colleges and universities. Fifty-one percent of the reporting institutions offered a public speaking approach to the basic course; 40% offered a combined orientation of public speaking, communication theory, and interpersonal and small group communication. The interjection of interpersonal dynamics into the curriculum was a forerunner to the development of interpersonal and organizational communication as specialized areas. Work (1976) offered a rationale for a change in the orientation of the basic course:

(M)any in our profession feel we should be more concerned with the *application* of what we teach. In 1975, SCA: ERIC/RCS sponsored the publication of a state-of-the-art book by James McBath and David T. Burhan, Jr., *Communication Education for Careers*. While the authors' emphasis was on careers for speech communication majors, they also stressed the need to examine the usefulness of all that we teach--including what we teach in the basic course. (p. 247)

Corresponding to this new career focus, several colleges and universities reported that enrollments in the basic speech communication course increased at a higher rate than the enrollment increases experienced by the university (Gibson et al., 1980). The trend for increasing enrollments in the basic speech communication course indicated that the public was becoming more aware of the importance of speech communication training. The increased number of sections being taught exemplifies higher education's continued sensitivity to the needs of society.

In the 1960's, full professors were assigned the heaviest amount of responsibility for instruction of the basic course. Full or associate professors were responsible for 74% of the basic course instruction (Gibson et al., 1980). By the end of the 1970's, this trend had virtually reversed. Primarily junior faculty, assistant professors and instructors, were assuming the bulk (i.e., 63%) of the teaching load for the basic course (Gibson et al., 1980). Full and associate professors, in contrast, accounted for only 24% of the basic course teaching load (Gibson et al., 1980).

The career focus of the 1970's continued into the 1980's. Students wanted to be trained as effective communicators, but they also wanted to be taught to apply these skills to their prospective careers. However, student interest was not the only concern in the 1980's. The laissez-faire attitude assumed by the college and university administration during the 1970's was giving way. Students could no longer enjoy the unbridled freedom to choose their own courses. Due to declining, or at least stabilizing, enrollments during 1980-81, departments and colleges began to compete for the limited pool of available students (Williamson, 1981). Due to increased interest in professional colleges and a decreased interest in the liberal arts, departments and colleges began to search for ways to add student credit hours. The basic course, with its heavy enrollment, provided the credit hours many departments and colleges needed to survive.

THE SECURITY OF THE BASIC COURSE

The question commonly asked by those with suffering enrollments is, "Why require or permit the liberty to elect the basic course in speech communication and ignore a more substantial area like history, philosophy, or psychology" (Williamson, 1981)? According to Williamson (1981) the struggle to secure enrollments led to four major questions regarding the basic course:

1. Is the basic speech communication course a solid academic course?
2. Does the basic course focus on theoretics to the exclusion of oral communication skills?
3. Should the focus of the basic course be expanded to include acting, oral interpretation, and parliamentary procedure?
4. Should the basic course in communication be the only course to satisfy an oral communication requirement?

In the war for student credit hours, Williamson (1981) argues that speech communication departments need to develop politically sensitive and pedagogically sound answers to these questions.

Friedrich (1982) offered answers to Williamson's criticisms in what he called a "first affirmative case" in support of the basic communication course as a required course in the university's curriculum. First, Friedrich stressed the importance of speaking and listening skills as a part of a liberal education. In support of this argument, Friedrich cited student deficiencies in effective

communication skills and the need to increase students' oral proficiency in educational, organizational, and social contexts.

Second, Friedrich argued that speaking and listening skills can be improved with training and practice. Furthermore, an optimal time for developing these skills is during the college and university years. Research provides strong evidence that the college and university years are the crucial time to develop speaking and listening abilities (Orr, 1978; Ritter, 1981).

Finally, Friedrich argues that speech communication professionals are uniquely qualified to diagnose communication deficiencies and implement appropriate instructional strategies. Even though instructors outside speech communication are capable of noticing poor communication behavior, they are not trained to prescribe the most effective remedy. In fact, their prescribed treatments may result in problems worse than those created by the initial symptoms.

Although Friedrich's "first affirmative case" adequately addresses three of Williamson's (1981) questions regarding the nature of the basic course, one question remains unanswered: Is the basic course in communication too theoretically oriented? A review of the topics covered in the basic course shows that the basic course has historically reacted appropriately to the ever-changing needs of its constituents. Throughout the years, the basic course has covered informative and persuasive speaking, voice and diction, using supporting material in speeches, and, to a lesser degree, techniques of audience analysis. Topics such as oral interpretation, communication history, speech science, parliamentary procedure, and language were emphasized as relevant components in early courses, but their presence as part of the speech communication course faded beginning in the 1960's. Skills appearing in more recent courses that were not taught in earlier versions of the basic course include communication theory, principles of reasoning, outlining, and listening. Additional topics receiving few mentions in the literature include personality adjustment and English composition (1949), radio and phonetics (1950), improving everyday speech (1955), remedial speech and semantics (1956), topic selection, motivation, ethics, rhetorical criticism, and interviewing (1970), and interpersonal communication and small group communication (1980). A comparative list of the different topics emphasized in the basic course is presented in Table 1.

TABLE 1

TOPICS EMPHASIZED IN THE BASIC COURSE

Course Topics	Year In Which The Study Was Reported								
	1949	1950	1955	1956	1964	1970	1974	1980	1985
Public Speaking		X	X	X	X	X			
Audience Analysis	X			X		X	X	X	X
Persuasive Speech				X		X	X	X	X
Communication Theory					X	X	X	X	X
Delivery					X	X	X	X	X
Listening					X	X		X	X
Informative Speech						X	X	X	X
Outlining						X	X	X	X
Reasoning						X	X	X	X
Supporting Material						X	X	X	X
Group Discussion									X
Interpersonal Comm									X
Speech Anxiety									X
Language	X							X	X
Voice & Diction	X	X	X	X	X	X	X	X	
Composition	X			X	X				
Debate		X		X					
Disc./Argumentation	X	X	X	X					
Body Control			X	X					
Parliamentary Proc	X		X						
Critical Thinking		X							
Developing Ideas	X	X							
Comm History	X	X							
Speech Science	X	X							
Dramatic Skills	X	X							

Based on data from Gibson's most recent investigation of the basic speech communication course, Gibson, Hanna, and Huddleson (1985) found that fifty-one percent ($n = 297$) of the responding colleges and universities emphasize a public speaking orientation to instruction of the basic course. The combination approach, that is, an approach combining public speaking, interpersonal communication and small group discussion, was identified as the second most frequently adopted orientation, accounting for 34% of the respondents. The percentages for the combination approach have decreased approximately 6% between 1980 and 1985. During the same period, 12% of the responding institutions have adopted either a communication theory, interpersonal communication, or group discussion approach. This shift may reflect the difficulties associated

with teaching a hybrid course (Gibson et al., 1985).

Examining the evolution of the basic course in terms of its philosophy and its emphasis should make clear that, historically, the course has adapted appropriately to an ever-changing society. Presently, basic course enrollments at a majority of the colleges and universities surveyed are increasing at a higher rate than the overall enrollment rate. Junior faculty and graduate teaching assistants are responsible primarily for the staffing of the basic course. And, the instructional orientation typically emphasizes career-focused oral performance. As a result of the ongoing need for effective oral communicators and the economic realities of the 1990's, this career emphasis in the basic course is likely to continue (Gibson et al., 1985).

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TOWARDS A COGNITIVE TYPOLOGY OF CRITICAL METHODS: REORGANIZING OUR THINKING ABOUT HOW SYMBOLS ARE SHARED

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There can be little doubt that the act of sharing symbols through a digital code like language is a decidedly cognitive process. In decoding we approach each symbol or group of symbols and perform at least two functions: distinguishing and organizing. We recognize a symbol as being distinct from others—as you've done in recognizing the words in this paragraph—and we organize and categorize them in a way such that they have meaning—the word "sharing" as a verb means something different than "symbol" as a noun (see, for example Goss, 1989, pp. 29-38). For the purposes of this essay, these two activities are important because they describe a process or purposeful activity our mind engages in I will call "cognition," and they provide a framework for reinspecting the act of evaluating the strategic use of symbols, an exploit I will refer to as "rhetorical criticism."

Rhetorical critics/theorists themselves have engaged in these activities on a broader scale—effectively creating and defining a number of schemes by which one might catalog the methods that have been used in examining rhetorical artifacts. Brock, Scott, and Chesebro, for example, identify the Traditional, Experiential, Dramaturgical, Sociological, and Postmodern perspectives of rhetorical criticism (1990). Foss (1990), parses critical methods into those that feature context, those that feature message, and those that feature rhetor. And Sillars (1991) suggests distinctions between two categories of methods: the "Common Sense" and the "Deconstructionist." All of these typologies are indeed significant. Much like the act of cognition generally, these categories go a long way towards helping us better understand the distinctions between the objectives and assumptions behind the wide variety of critical methods.

This essay is devoted to a closer analysis of some of the assumptions that have keyed our criticism of the strategic use of symbols. More pointedly, my effort in the pages that follow is to sketch a new typology of critical methods—one that is grounded in the different mental models that we, as human beings, are thought to use in processing symbolic stimuli. After a brief analysis of the typologies identified in the preceding paragraph, I move to a description of a small handful of mental models. It is in using these

mental or cognitive models as a framework for recategorizing a variety of critical methods that I hope to reexamine some of the current assumptions and unearth some other not-so-evident assumptions that seem to drive the critical process.

CURRENT TYPOLOGIES OF CRITICAL PROCEDURES

The current typologies of critical procedures noted in the second paragraph of this essay would appear to serve a variety of significant functions. At one level, they are instructive, providing novice and veteran critics alike with a theoretical framework from which to proceed. Specifically, in grouping similar essays generally and culling from these common critical assumptions, these theorists have provided other rhetorical scholars with a more recognizable, if not utilizable, set of tools. What's more significant is that the creators of these typologies have not attempted "to fix the outlines along which criticism must proceed" (Brock, Scott, Chesebro, 1990, p. 20), but rather have provided useful and important headings of an inventory of critical approaches that have emerged to date.

In a broader sense, the critical typologies these rhetorical theorists have forwarded are significant because they provide the discipline with a framework for understanding a history of critical thought. When Foss refers to the "Neo-Aristotelian," Brock, Scott, and Chesebro refer to the "Traditional", and/or Sillar's identifies the "Formal" and "NeoClassical," they are referring to critical approaches that have sprung from a once-ruling paradigm. And if Black's watershed work *Rhetorical Criticism* (1965) was what fomented dissatisfaction with this paradigm, it has been the creators of the critical typologies that have chronicled the philosophies—albeit critical philosophies that are preparadigmatic in nature—that have emerged in response to the strictures that Black registered. The presence of these ready typologies are key to assessing how effectively we have responded to the shortcomings of the previous paradigm, and function as a point of departure for future critical inquiries and procedures.

But if, on the whole, these typologies have provided critics with direction, they have done so at the expense of being sometimes contradictory and myopic. Figure 1 represents an effort to map the current rhetorical typologies, critical approaches, and assumptions on a continuum. This admittedly arbitrary grouping, while convenient and useful in grasping similarities in the theoretical approaches, belies what are some crucial discrepancies among the typologies. For instance, Foss' claim that the Neo-Aristotelian critic

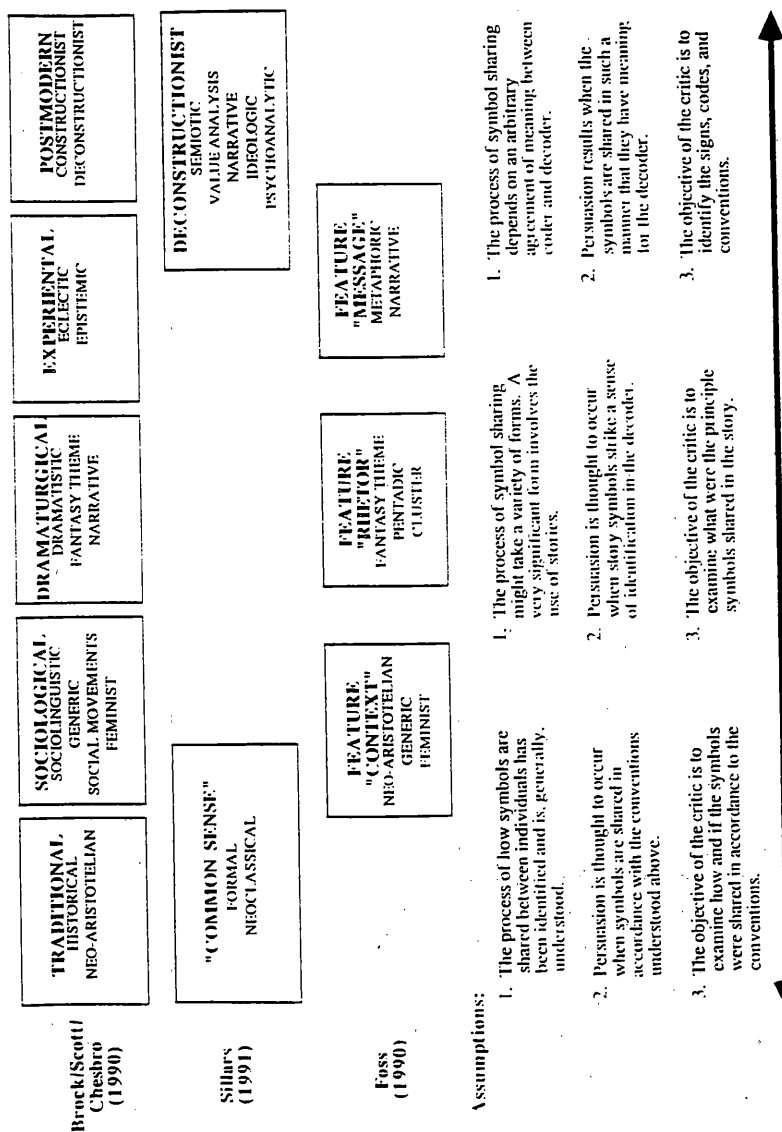


Figure 1: A Continuum of Critical Typologies, Approaches, and Underlying Assumptions.

focuses on the context of the rhetorical artifact (p. 75), is clearly at odds with Brock, Scott, and Chesebro's claim that the focus of Traditional criticism is on the speaker (p. 28)—a claim that is, in turn, at odds with Sillar's observation that such critics inevitably concentrate on the message (p. 61). What is significant here is not that a handful of critics differ in opinions about the essence of a particular critical method, but rather that such differences suggest there may be a variety of interpretations of the workings, purposes and assumptions behind all critical methods. At the very least, the typologies created and the sorting of critical methods is, at best, a capricious science.

It isn't without some irony that a second significant problem plaguing these typologies emanates not from the differences, but from their similarities. Specifically, to the extent that certain research assumptions can be accurately discerned from the different typologies generally and critical approaches specifically, it seems clear that the critical approaches are designed to respond to a number of different theories about how persuasion unfolds. From the belief that we have discovered the available means of persuasion are rational and have been clearly identified (the left end of the continuum Figure 1), to the assumption that persuasion results from the use of meanings springing from the use of arbitrarily agreed signs (the right end of the continuum Figure 1), the emphasis has been on how symbols are used in interaction.

Such an emphasis, of course, makes eminently good sense. If rhetoric is indeed the human effort to provoke cooperation by strategically using symbols (or some variation on this theme), it is only reasonable that critical theory-building originate from the assumption that coding and decoding processes are both vital to understanding how we persuade. My effort here is not to dispute this assumption. Rather, it is to suggest that Foss' refrain about the limitations endemic to choosing a critical method apply no less to the rhetorical theorists creating a typology of approaches. Specifically, "any [typology] used will feature particular dimensions of the artifact and exclude others" (1990, p. 17). In that vein, inasmuch as the current typologies have aided critics/theorists by providing them a benchmark for their thinking, these typologies have also spawned a tendency to view the rhetorical process from a single perspective. It is my position that by focusing on the decoder and the cognitive processes that he/she engages in when processing symbols, rhetorical critics and theorists gain access to another perspective on the persuasive process and, perhaps, a better understanding of the nature of the persuasive act. More particularly, by sorting critical

approaches into cognitively based typologies, critics might identify new and more profitable foci for their critical efforts.

Cognitive Models

Any survey of the different hypotheses that has been forwarded regarding how we integrate all the bits of information we confront daily will be, inevitably, limited in scope. Theories abound as cognitive psychologists disagree over the most fundamental of information processing issues: does the brain simply record the stimuli as they come in naturally, ultimately spawning a series of stimulus-response patterns in our brain (theories of association)? or does the brain approach the stimuli with a pre-established group of maps or models used to sort the stimulus (theories of construction)? Virtually all of the cognitive models are united in the assumption that it is possible to study the complex processes that occur in the cognitive system as we, as humans, go about finding, transforming, storing, and recalling information. I will restrict my attention here to four different cognitive models that have been previously proposed as descriptions of the units of analysis that guide our processing of information.

Prototypes, for instance, are thought to be organized sets of previous experiences that reflect the best example of something (see, for example, Cantor and Mischel, 1979). Proponents of this model assume that we each have our own touchstone for the various stimuli we confront. One's prototype, for example, of a Siamese cat would be a mental/sensory image of what one looks, feels, and sounds like—an image that is then used to help identify what kind of cat one encounters by comparing their appearance, behavior, touch, sound and other perceived qualities to the prototype. As the best example, prototypes are thought to help us sort stimuli not by creating categories per se, but by providing a point for comparisons.

Features, or personal constructs as a unit of analysis function differently than prototypes. Specifically, while prototypes give a cognitor a set standard for comparison, features are a focus on the specific characteristics of a given object or concept that permit one to decide how two things are similar but different (see Kelly, 1955). One, for instance, might understand what a canary is by virtue of its defining features; the fact that it has "wings" and a "beak," like a robin, but also understand what it is by its characteristic features, such as its color (yellow) and the fact that it sings, qualities that separate it from the robin.

The *proposition model* holds that we process stimuli in a given way because of our natural propensity to associate two or more concepts at any one time. While this unit of analysis may be quite abstract—that is, not related to a digital code like language—it is perhaps most useful to think of language as its best representational form. Specifically, a basic propositional unit like "fed Lucy Elmer" is meaningful because the cognitor readily associates or relates the concepts "fed," "Lucy," and "Elmer." We, as humans, are thought to make these associations so readily that deriving meaning may not require that the concepts be forwarded in a specific form (i.e., "Lucy fed Elmer.") Proof that this unit of analysis is employed in the cognition process comes from empirical research that demonstrated that humans often recall the propositional elements of a spoken passage but not its specific linguistic form (see Wertsch, 1988, pp. 318).

And finally, *schema, or scripts* (see Ableson, 1976), are units of analysis that have been variously described as generalized plans, recipes, or formats that guide thinking and memory. It has been claimed, for example, that there generalized schema for actions as diverse as going to a restaurant or listening to a Russian folktale. Here it is significant not just that a given stimulus has a particular group of characteristics, but that these elements or characteristics are understood to exist in a particular pattern. An individual, for instance, would understand that they are attending a football game because the playing of the national anthem was followed by a the coin toss, which was followed by the kick-off. It is the specific order, as much as it is the mere existence of these items, that allow the cognitor to process the event because the presence of one elements permits them to anticipate the presence of the next.

Each of these four units of analysis described above have been proposed as an appropriate construct on which to build a general theory of cognition. There are, of course, other potential units of analysis that have been offered regarding how we construct interpretative schemes to cope with stimuli (see Lakoff, 1987, pp. 58-136). Yet, the units of analysis explicated in the preceding would appear to be among the most widely accepted and, as such, provide a solid foundation upon which to reclassify and reexamine the litany of critical approaches.

A COGNITIVE TYPOLOGY OF CRITICAL METHODS

Redistributing critical approaches within a new typology begins with the understanding that any changes will involve making

distinctions as arbitrary as those in the preceding codification systems. The typology, indicated in Figure 2, casts the four cognitive models, loosely, on a spectrum from those that suggest persuasion is a product of our capacity to distinguish one element from others (left end of the spectrum) to those that hold persuasion results from our capacity and proclivity to compare elements to others (the right end of the spectrum). These four cognitive models are the organizing elements in a restructuring of critical assumptions and approaches. Each of the four models is offered as a principle for a new organizational philosophy—a philosophy that considers decoder cognition to be at the heart of the persuasion process.

The Features/Personal Construct category, for example, assumes that our ability to interpret discourse depends on our capacity to distinguish specific elements that separate the concepts or symbols. Persuasion might be thought to result here from the act of recognizing the characteristics that separate a concept or symbol from others and by being moved by what is suggested by those distinctions. For instance, a patriotic magazine reader might be affected by the hooked-beak and white cowl (elements that distinguish) when examining the photograph of an eagle to the extent that such distinctions suggest a larger totality: i.e., a symbol of our nation's freedom.

Those who use critical approaches falling under this typology would assume, generally, that the quintessence of persuasive discourse springs from particular qualities that make the discourse distinct and, as a result, particularly meaningful for the auditor. This critic might, for instance, look for certain significant themes within the piece or perhaps unique themes that also recur in other pieces of discourse. Or it is conceivable that such critics may focus on particular symbols (words) used in the discourse and pursue how these characteristics contribute to shaping an artifact's meaning. As Figure 2 suggests, metaphoric analysis would be a representative of the Feature/Personal Construct category to the extent that the critic is drawn to: 1) unique images the rhetor creates; and 2) how these images invite the auditor to accept the associated characteristics of one item with another. Metaphors are not, in this vein, simply a method of supporting an argument as much as they an argument themselves (see Arnold, 1974, p. 203). The cluster critic, likewise, focuses on key symbols that distinguish a given piece or discourse from others and on other characteristic symbols that are linked to the key symbol to give it special meaning (see Burke, rpt. 1973, p. 20). And, similarly, the ideographic critic draws a bead on those terms that a given culture imbues with a scheme of interpretation

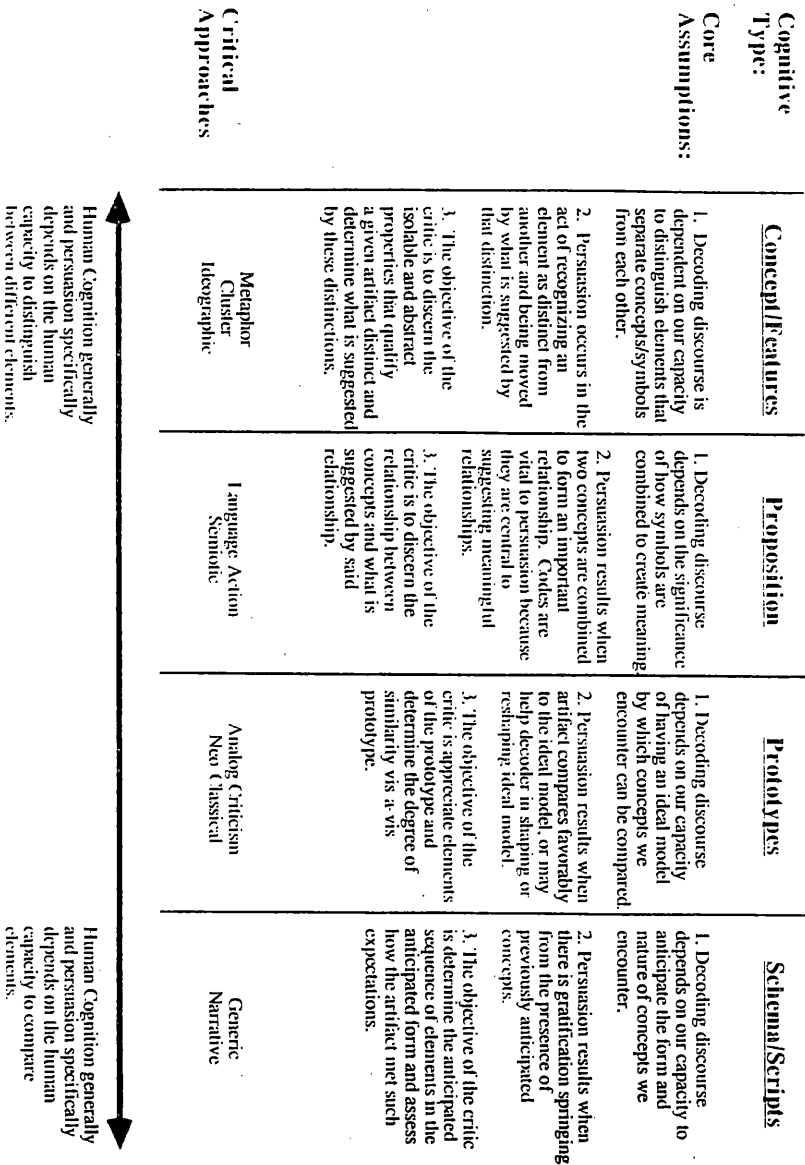


Figure 2: An Alternative Typology of Critical Approaches and Underlying Assumptions.

that goes far beyond any original meaning (McGee, 1980, pp. 1-3).

The Proposition category arises from the belief that meaning comes not from single symbols, but from significant combinations of symbols. That is, "boy," "cat," and "hit," are specific symbols that offer little benefit to a decoder in-and-of-themselves. Meaning arises from the effective combination of these symbols, as in "boy hit cat." Ultimately, persuasion is a by-product of the process of decoding the combination of symbols (codes)—combinations that are significant because they add to the decoder's understanding of their world. For instance, a code such as "this music is stupid," has particular meaning because of the presence and combination of the specific symbols "this," "music," "is," "stupid." Its suasive power resides in its capacity to provide the auditor with information for interpreting/understanding a particular environment.

Critics preferring critical approaches that fall under the rubric of this category begin by examining how symbols are combined and what such combinations suggest. More particularly, a critic will examine how an individual or group of decoders decipher a given set of symbols and, perhaps more significantly, explore how the combination of symbols guide interpretation of the world. Clearly, human language may be a key mode under this perspective, with nouns and verbs proving to be very significant symbols. As Figure 2 hints, these aims, in large part, mirror the objectives of the language-action critic. Intent on reaffirming the centrality of symbol-sharing in the human experience, such critics focus on the language of a given piece of discourse to determine what is suggested about the communication episode (see Frenz and Farrell, 1976, pp.473-474). Solomon's (1978) work, for instance, with Jimmy Carter's 1976 Playboy interview, began with an analysis of his symbol combinations (style) and closed with a discussion of what such codes suggested about his perceptions of the 1976 electoral environment. Yet if critical approaches that rely on language fit neatly within the confines of this perspective, so do critical methods that elevate the significance of non-linguistic codes. The semiotically inclined critic, for instance, begins with a series of assumptions regarding the importance of "sign systems" or codes, and what these codes say about the people who share them. Specifically, for the critic codes are significant because they "reveal the view of society a person has, and simultaneously they help to determine what that view will be" (Sillars, 1991, p. 118).

Prototypes assume that decoding discourse depends on our capacity to have an ideal model by which new information we encounter can be compared. Persuasion is a function of this process

to the extent that the concept or symbols the decoder encounters compares favorably to his or her ideal model. For instance, a potential buyer of a sports car may be more inclined to purchase one instead of another because it adheres more closely to his ideal model of what a sports car should be. Significantly, this notion also applies to digital codes like language. Psycholinguistic investigators, for example, have proposed the "Motor Theory" generally and the "Synthesis Model" specifically to explain how humans decode oral discourse with such immediacy. This theory holds, in brief, that decoders actively create their own sentences, based on contextual information, to help them in identifying the components in the anticipated utterance (see Glucksberg & Danks, 1975, pp. 45-48). The "ideal model" phrase the auditor creates in anticipation of the message is used as a "touch stone" by which other messages are compared. Empirical proof to suggest that those messages that are structurally closer to our "ideal model" have more suasive power is hard to come by. Nonetheless, logic at least suggests such a likelihood. And our apparent tendency to verbally "accommodate" (adapt our speech to be similar to) others who we wish to relax or impress would seem to suggest that we as symbol-users seem to intuitively assume the same (Giles, Taylor, Bourhis, 1973).

The objective of the critic here is to appreciate the elements of the prototype and determine the degree of similarity vis-a-vis the prototype. Determining, of course, what must be considered the prototype generally or what are the prototype's noteworthy qualities specifically is no small chore. Critics have, nonetheless, essentially completed this task in two ways. First, prototypes would appear to be a by-product of consensus. That is, classically-inclined critics would seem to work under the assumption that the oral modes of persuasion have been identified and that these key modes are commonly agreed upon. In critically analyzing the Aristotelian canons of a given piece of discourse, the critic identifies such elements and makes evaluations regarding the uses of these elements vis-a-vis the most effective potential use of such items. A second method of identifying the exemplar model and its constituent parts is a bit more piecemeal. When theorists identify "great speeches" they are not, in this vein, identifying ideal models per se as much as they are identifying pieces of discourse that have qualities of an ideal. In its loosest sense, Rosenfield's description of the methods and purposes of the analog critic hint at the role of a standard which may be transferred from one case at hand to a number of other cases that arise in response to similar exigencies (1968, p. 435).

The Schema/Scripts category begins with the assumption that decoding discourse depends on our capacity to anticipate the form and nature of symbols or symbol groupings we encounter. Persuasion results from the gratification one experiences as the anticipated forms appear. Any rhetor, Burke claims, "can't possibly make a statement without its falling into some sort of pattern" (1966, p. 487). This pattern or "form," is rhetorically significant because it is specific, recurrent, and involved in "an arousing and fulfillment of desires" or "the creation of an appetite in the mind of the auditor, and the adequate satisfaction of that appetite" (1931, rpt. 1968, p. 31). One might, for instance, be moved towards accepting the belief that alcoholism is destroying the nuclear family in America if a story coincides with (or modifies) the individual's assumptions about how human's behave generally and under the influence of alcohol specifically. It is this "interpretative work of reading or correcting," writes Adena Rosmarin, "that quite literally makes our conviction ours" (1985, p. 18).

The principle objective of the critic working under the rubric of the Schema/Script is to identify the anticipated sequences or patterns within a given piece of discourse and assess how the artifact conformed to such patterns. It would seem that critics have done this in a variety of ways. Generic critics, for example, have worked both inductively—identifying specific elements in a number of artifacts; and deductively—applying a generic model to a particular artifact. Regardless of perspective, these critics have seemingly been united in their assumption that established patterns function as "quasi-linguistic cells for cerebration provided by cultures for their members" (Gronbeck, 1978, p. 141). Hence, for the generic critic, to identify patterns of symbols use in discourse is key to better understanding the criteria that cultures impose on individuals to guide thinking.

Although a bit different, narratively-inclined critics also assume that humans process information as Schema-using animals. Fisher's claim, for instance, that "the paradigmatic mode of human decision-making and communication is 'good reasons' which vary in form among situations, genres, and media of communication" (1987, pp. 64-65), suggests that essentially all narratives are imbued with a particular structure. And while the patterns that narratively-oriented critics seek may be substantively different than the generic critics, they do assume that such patterns exist, are discernable, and are central to the persuasive process. Bormann's (1972) advice, for

example, that the fantasy theme critic focus on the characters, settings, and actions would seem a solid prescription for where critics might begin their mining for such patterns.

Conclusions

The primary assumption driving this essay has been that cognition, the act of processing symbols, is at the core of an understanding of how humans persuade. By using four predominant theories of cognition as a framework, I have sought to recategorize some of the different critical approaches that have been used to examine the nature of the persuasive process. The distinctions that I forward in the preceding pages aren't a bid to argue or reguess what are considered the purposes and central assumptions behind a variety of critical approaches. My efforts here were to show that by reclassifying some of our popular critical approaches, we might access still other critical purposes and assumptions that merit our attention.

In large part, my energies here have been directed towards proving that a richer understanding of criticism as a process springs from a closer scrutiny of how symbols are interpreted at a most fundamental level: in the mind of the auditor. While such a perspective might seem to lack the scope of the traditional typologies based on assumptions of interaction between coder and decoder, my emphasis on the receiver's activities reduced the analysis of the persuasive process to a more finite level—one that recognizes individual intellectual activity as central to any suasive endeavor. Positing that we as humans must first process information before being persuaded by it, is, by no means, a radical thought. It is, however, one that reminds us that persuasion is not a passive process. It requires significant activity on the part of the decoder—activity that evolves around categorizing and organizing—two processes that should be considered in any discussion of rhetorical effects.

What may come into sharpest relief as a result of the revised typology is a list of similarities and differences that exist in and amongst the critical approaches. For instance, to the extent that the proposed typology is sound, critical perspectives previously thought divergent, such as language-action and semiotics, might be conceived of, in fact, as approaching artifacts from relatively similar philosophical perspectives. Both recognize that it is combinations of symbols that undergirds the generation of meaning and that these combinations are significant to decoders because they offer direction

for interpreting the world. Similarly, the generic and narrative approaches, identified as unique by Foss (1990) and Brock, Scott, and Chesebro (1990), would also seem to spring from similar cognitive assumptions. That is, both approaches assume that persuasion is a derivative of the presence of anticipated elements and forms.

As this essay has perhaps indicated, binding scientific speculation (cognitive models) with the products of research agenda that has been shaped by humanistic interests is a complex task. Clearly, garden-variety distinctions such as the ones made here are not a panacea. They were, in fact, offered here as fodder for a renewed discussion of rhetorical processes and critical approaches. To that end, it is hoped that this essay, like that of effective criticism itself, will not provide a "the last word" on its subject, but a provocative start.

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'MOTHERHOOD' AS RHETORICAL VISION: THE WOMAN'S PEACE PARTY OF WORLD WAR I

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Of the many terms embedded within our language, few have achieved the notoriety of "pacifist." It is intriguing, and rather paradoxical, that those advocating peace and nonviolence should be labeled dangerous and subversive, and yet, this is often the case. The women who protested against U.S. involvement in World War I were put in a category of "those who did not help us win the war" (Cook, p. 16), much as those who protested U.S. involvement in the Persian Gulf war were considered to be "unshaven, shaggy-haired, drug culture, poor excuses for Americans" (Shooting the messenger, p. 34). Perusing the pages of history, we are inundated with incident after incident spelling out the story of the pacifistic endeavor for legitimacy in the eyes of friends, foes, and supporters alike.

For a rhetorical critic seeking to understand the legitimizing strategies of anti-war rhetoricians, pacifism offers an exemplary point of entry. In World War I, for instance, pacifistic rhetoric comprised the majority of anti-war rhetoric. Responding to the atrocities and destruction brought by the war, millions of American women and men took to the podium to spread the word of peace.

While male pacifists in World War I faced the difficult job of "talking" the fine line between patriot and traitor, female pacifists confronted a dually arduous task. Not only did women have to justify their apparent unpatriotic maneuvers, but as well, had to legitimize their seemingly untraditional womanly role in the movement. In this respect the dramatic quality of the World War I peace movement manifests itself most vividly in the organization and proliferation of the 40-thousand strong, all female Women's Peace Party (WPP). Within the microcosmic social world forged between politicians, militia, war supporters, and pacifists, we catch a glimpse of women struggling to give new meaning to the situation in which they found themselves. Like actors upon a stage, these women rhetorically enacted roles, changed roles, and participated with other human actors in an attempt to justify and legitimize their involvement in the peace cause.

My purpose in this paper is to shed some light on how the women of the Women's Peace Party managed to give credence to their organization. In doing so, I turn first to a delineation of the

factors precipitating the organization, second to an understanding of its motivating symbol, and finally to a discussion of its effect.

IMPETUS TO ORGANIZE

At the turn of the twentieth century, women wielded little influence in the socio-political spheres of American society. Relegated to the coat-tails of their husbands and to men in general, American women found social prominence difficult to attain (Whittick, 1979). As a result, women were forced to create their own networks of opportunities. They did so by establishing clubs exclusively for women.

The General Federation of Women's Clubs, one of the largest female organizations, provided women with a variety of interests and activities. Social clubs aiming at self-improvement, department clubs dealing with such issues as music appreciation and child labor laws, and civic clubs acting to improve the quality of municipal service were but a few of the clubs offered by the Federation to meet women's needs and interests. For the estimated one million women who participated, these clubs served as "stepping stones to greater things. . . . They gave to women, unaccustomed to the sound of their own voices, courage to speak before audiences" (Steinson, 1982, p. 4).

From these clubs, women gleaned an understanding and an awareness of their capabilities and potential service to society; indeed, women found they had much to offer in the way of social work. Frequent periods of depression accompanying the industrial revolution of the 1880s and 1900s left many urban areas in a state of economic disarray. Concerned with the social problems of the cities, many women subsequently channeled their efforts into settlement houses. Living in depressed and congested neighborhoods, they provided social services, education, and recreational activities to family members (Steinson, 1982, pp. 7-8).

The growing endeavors of women in the social sphere revealed a gross lack of recognition of women's efforts by males and by political leaders. This realization prompted suffragists agitating for enfranchisement to reassess and review their cause. Since the founding of the National Women's Suffrage Association in 1869, suffragists had worked to abolish the "absolute sexually defined barrier marking the public world of men off from the private world of women" (DuBois, 1975, pp. 69-70). Throughout the last few decades of the 19th century, however, their fight for sexual equality and political rights had failed to make a strong impact. Instead of creating a political consciousness among women and men, the

struggle merely exacerbated and heightened tensions between and among men and women (Griffith, 1984; Fowler, 1986; Lunardini, 1986).

In the early 20th century, the suffragists changed their tactics in the hope of drawing in more support from women. Still espousing the ideas of sexual equality, the suffragists focused on the idea that women were different from men and, as a result, should have the chance to use their political rights to raise the moral level of government. According to the suffragists' thinking, since women were "morally superior and more sensitive than men," and since women "protected their own home from vice and disease," supporting enfranchisement for women would result in a society "protected from corruption and decay" (Steinson, 1982, pp. 5-6).

This new argumentative twist blended well with the forces of the women's clubs and women's increased exposure to the socio-political world. In the process, it created a more worldly American woman, one ripe for cohesiveness and action. The outbreak of World War I in Europe proved to be the catalytic event projecting women into the national spotlight. On August 12, 1914, some 1,500 women outraged by the atrocities and destruction of World War I gathered in New York City to march in a show of support against the war. Five months later, at the prompting of feminists and suffragists, an all-female peace organization formed under the auspices of Jane Addams, Carrie Chapman Catt, Anna Garland Spencer, and Lillian Wald. Overnight the organization blossomed into prominence. In the name of "Motherhood," over 40,000 women joined the ranks of the Women's Peace Party.

Patriotic Motherhood

Using the symbol of "Motherhood," leaders sought to draw women from all walks of life into the organization. Capitalizing on the characteristic traits of the traditional American woman--her tendencies toward loving, caring, and humanity--Addams and others at the helm cultivated a vision of a world filled with disorder and chaos.

War served as the vehicle for moving women toward acceptance of this vision. In all of its manifestations, war was the evil villain creating havoc in a once orderly world. Since women were the nurturing and caring sex, they necessarily had a special relationship to the war. Women pacifists, like male pacifists, understood that "planned for, legalized, wholesale slaughter [was] the sum of all villainies." Unlike men, however, women felt a

"peculiar moral passion of revolt against the cruelty and waste of war" because they were the "custodians of the life of the ages and could no longer consent to its reckless destruction" (Degen, 1939, pp. 40-41).

Because it encapsulated the epitome of inhumanity and injustice, war stood diametrically opposed to the nature of the traditional woman. War destroyed the humane order that women subtly created; it denied the "role of reason and justice and rendered impotent the idealism of the race" women had instilled in their children (Degen, p. 41). Thus not only was it a women's right and duty to become involved in the peace issue, but it was also an undeniable part of her make-up.

In order to complete the vision, movement leaders had to suggest an alternative to the chaotic world of war. That alternative came in the form of a motherhood-link to the decision-making factions of the socio-political culture. To fit this part of the vision into American women's traditional frame of reference meant that leaders had to somehow maintain, on the one hand, the traditional womanly role while advocating, on the other, a new role of mother as spokesperson in the political arena. Again, war served as the backdrop for the continuation of the drama. "Since the hoary evil of war destroys the social structure that women built through centuries of toil," Anna Spencer wrote, "her protests against the destruction should be heard and heeded by men" (qtd. in Degen, p. 41).

Viewed from this perspective, movement leaders argued that as the mother half of humanity, women ought to be consulted in settling questions concerning not only the life of individuals, but of nations. This rhetoric suggested to American women that their role as mothers played an integral part within the traditional home setting and at the same time, within the decision-making echelons of the political culture.

As the caretakers, women belonged in powerful positions; for too long she had been overlooked. Addams (1912) noted, for instance, that "Perhaps nowhere is the waste more flagrant than in the matured deductions and judgments of women who are constantly forced to share the social injustices which they have no recognized power to alter" (p. 192). It was, then, vital to the "deepest interests of the human race that the mother half of humanity should now be admitted into the ranks of the articulate democracies" (Degen, p. 41). Only when women achieved the status positions deemed appropriate by their motherhood characteristics would a peaceful, loving, humane--in short, a motherly world--be established. Only women were endowed with this ability to make the world orderly.

Through the vision of motherhood as the redeemer of the world, movement leaders attempted to establish a legitimate foundation upon which all women could ground their reasons for participating in the all-female organization. In doing so, the vision hinted at both a reconceptualization of the roles appropriate for mothers and a reassessment of the meaning of motherhood.

The Enigma of Motherhood

There is no doubt that "Motherhood" functioned as the bond of unity for American women. Motherhood was, and still is, a symbol with which all women could accept and identify. Steinson (1977) notes in her article on the Women's Peace Party that in spite of the contradiction between traditional views of motherhood and the freedom sought by women in their individual lives, "feminist pacifists accepted the symbol of motherhood" (p. 48). For instance, Crystal Eastman, the leader of the New York City Women's Peace Party and a symbol of what a free woman might be, viewed the peace movement in traditional terms. "The only reason for having a WPP," she stated, "is because women are mothers, or potential mothers, and [as such] have a more intimate sense of the value of human life" (qtd. in Steinson, 1977, pp. 48-49). Thus, the first part of the rhetorical vision depicting a chaotic world opposed to the nature of women and motherhood seems to have been powerful enough to draw a strong contention of support.

And yet, somewhere along the line the second part of the vision, that which portrayed a socio-political world dominated by the moral, loving, caring mother, failed to chain out. While many women identified with "Motherhood," only a representative few took the next step and advocated for an increased women's role in the political arena. Many local WPP chapters, for example, had difficulty in keeping women interested and active. As a case in point, one feminist in Kentucky recalled that she was unable to find any woman interested enough in the cause to take her place as leader of the local WPP office when she stepped down (Steinson, 1977, pp. 50-51).

The failure of the vision to become ingrained in the thinking of American women fully revealed itself with the United States' declaration of war in 1917. At that point, many women who were active in the movement decided it would be too risky to continue to dissent, and elected instead to support the war effort through a variety of traditional female activities. Many women, in other words, put their energies into service jobs such as knitting blankets, sewing

clothes, and preparing food for the troops. Others merely elected to remain silent in the hopes that after the war their influence would again increase. As a result, by the end of 1917, the WPP was merely a skeleton of an organization, living out its goals and dreams on paper. Whatever the rhetorical power of the "Motherhood" vision and symbol, it simply did not have enough stamina to move women out of their homes and into the decision-making circles of society.

Responsibility for the floundering of the WPP exists on several levels. First, many traditional women did not believe that they had any kind of "right" to equality with their male counterparts. Steeped in the stereotypical female tradition, these women firmly believed that their role in society ought to be a subordinate one (Steinson, 1982). In their view, equality was not only unnecessary, but wrong. Thus, while they could identify with motherhood and with her special relationship to the war, their commitment could go no further. When the war at home began, these women's belief in a subordinate status relegated them into the service of the patriarchal system in which their nature was couched.

Second, the very choice of "Motherhood" as a motivating symbol could really do little more than unite women in their quest for peace. Motherhood was, and is, a deeply ingrained institution in American culture which exists in the interplay of roles and social legitimization. The institution of motherhood imparts specific roles for women to assume; consequently, because women assume such roles, the institution is reaffirmed. Using "Motherhood" as a unifying symbol, then, could create a unifying force only to the extent that it did not exceed the traditional bounds of the institution. When leaders attempted to add a new dimension and meaning to motherhood, such an addition appeared as a departure from reality. It was viewed as a radical deviation from the institutional order of motherhood; it did not fit within the established frame of reference (Berger & Luckmann, 1966).

In this respect, movement leaders trapped themselves in their own choice of symbols. Just as the British tied their hands by viewing their relationship with the Americans in a familial manner" (Jensen, 1977), so too these leaders committed a similar error. Cloaked by the symbol and vision of "Motherhood," all of the WPP's subsequent arguments, from "Outlawry of War" to "Preparing for Peace," failed to have a strong impact.

Conclusion

Retrospectively, the rhetoric of the Woman's Peace Party serves to illustrate both the power and the weakness of a symbol employed to generate a rhetorical vision. "Motherhood" justified American women's actions in rallying around a peace cause independent of men, and yet, it constrained women from going beyond that particular cause.

From a critic's perspective, this exploration of the rhetoric of the WPP yields several thoughts. First it underscores the unifying force of rhetorical visions. Without a vision such as the one the leaders of the WPP tried to project, American women may not have realized the possibility of moving from private to public spheres of influence.

Second, the analysis demonstrates the difficulty and the necessity of placing a rhetorical vision within one's frame of reference. The vision failed to chain out because it did not meet the expectations of the women to whom the vision was targeted. Thus we are left with the notion that a motivating symbol is only as powerful as its ability to underscore the values and beliefs of those who might accept it.

Finally, this analysis results in the ability to link the past with the present, and ultimately, with the future. On June 30, 1982, the struggle to ratify the Equal Rights Amendment died in the legislature. Since that time we have witnessed the struggle of ERA leaders to project a vision of a world in which all women would play a key role. Unfortunately, that vision, like the WPP's vision, did not take root in our culture. Perhaps we are faced with a situation suggesting that a movement's progress in the present is determined by its past; the same forces which constrained the impact of the WPP's rhetorical vision seem to be the same forces which now block the influence of the ERA movement.

If this is the case, then the message for critics, leaders, and movements alike becomes clear: symbols are not neutral, but alive; they have, in the words of Hastings (1970), "assumptions at their roots" which must be fully understood (p. 188). As Hays' (1969) demonstrated in his essay on the "Liberty Tree," a symbol is capable of summing "up both an age's basic view of the nation's past and its deepest aspirations for the nation's future; it can, in other words, encompass a moment of "lived History" for use in the present or in the future (p. 424). Thus until we more fully understand the heritage of symbols, we may indeed be forever locked into a cyclical pattern, progressing no further than the failures of our past.

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THE EFFECT OF LECTURES ON SKILLS TRAINING AND COGNITIVE MODIFICATION ON COMMUNICATION APPREHENSION

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Educators generally agree that an individual's level of communication apprehension affects his/her effectiveness as a speaker. However, the time which may be devoted to covering this topic is limited in introductory public speaking classes since instructors must cover a wide variety of material and activities. As such, instructors should consider which method(s) might be most effective in terms of time and positive results in helping beginning public speakers cope with apprehension. This essay addresses this issue by: (1) providing an overview of two methods for reducing communication apprehension--skills training and cognitive modification; (2) testing the effects of lectures on skills training and cognitive modification on students in a beginning public speaking class; and (3) discussing the results of this effort.

COMMUNICATION APPREHENSION AND CLASSROOM ACHIEVEMENT

Research in communication apprehension evolves from concepts such as stage fright, reticence, and so on (Clevenger, 1955; Phillips & Metzger, 1973; Burgoon, 1976; McCroskey, 1982). McCroskey (1978) states that communication apprehension consists of "an individual's level of fear or anxiety associated with either real or anticipated communication with another person or persons" (p. 192). The effects of communication apprehension are regularly examined in two areas, classroom achievement and interpersonal perception. This essay focuses on the consequences of apprehension on classroom achievement.

Individuals displaying high levels of apprehension generally have low academic achievement. College students with high levels of apprehension learn less, have lower, grade point averages, and receive lower scores on tests than those persons with low levels of apprehension (McCroskey & Andersen, 1976; McCroskey & Daly,

1976; McCroskey, 1977). Conversely, individuals with low levels of apprehension are evaluated more positively than individuals with high apprehension (Powers & Smythe, 1980).

Treating Communication Apprehension

Numerous treatment methods for apprehension exist. Two methods receive particular attention, skills training and cognitive modification.

Skills training consists of teaching specific techniques to reduce a person's level of anxiety about public speaking. In this approach, a person performing poorly in public speaking and interpersonal situations does so because of a skills deficit (Glaser, 1981). Skills training attempts to modify behavior by using seven procedures: instruction and coaching in target behaviors, modeling, goal setting, covert rehearsal, in vivo practice, behavior rehearsal, and self-monitoring (Glaser, 1981).

The method, instruction and coaching, is based on behavioral description, explanation, and feedback about target behaviors (McFall & Lillesand, 1971). Modeling is based on the observation of people performing a target behavior effectively (Glaser, 1981). Goal setting is the process of changing general goals about a behavior into actions toward achieving those goals (Phillips & Metzger, 1973). In covert rehearsal, individuals practice exactly what they would say in communication settings they imagine might occur. In vivo practice utilizes a target behavior in a real life situation (Phillips & Metzger, 1973). Behavior rehearsal involves practicing a target behavior in simulated settings (Jones, 1986). Self-monitoring involves identifying and recording target behaviors in charts, journals, and/or diaries (Glaser, 1981).

Glaser (1981) argues that skills training is most effective in four areas: (1) public speaking, (2) assertiveness training, (3) dating skills, and (4) social skills. Applications are numerous. For example, Fremoux and Zitter (1978) use training to treat speech anxiety. Other studies deal with general communication apprehension (e.g., Twentyman & McFall, 1975).

In cognitive modification, individuals are taught to modify their thoughts about communication (Weissberg & Lamb, 1977). This model is based on Ellis' (1963) rational-emotive therapy which attempts to eliminate maladaptive feelings of anxiety. Negative evaluation of performance and negative expectations about consequences cause individuals to be apprehensive and avoid oral communication (Curran, 1975). The focus of cognitive therapy is on

teaching individuals to manage their performance evaluations and expectations (Trexler & Karst, 1972).

One form of cognitive modification treatment, cognitive restructuring, teaches individuals to monitor and identify negative self-talk. Once subjects master this step, they are taught procedures to reduce or modify the negative self-talk (Glogower, Fremouw, & McCroskey, 1978).

Fremouw and Scott (1979) identify four steps in this process: (1) introducing restructuring, (2) identifying negative statements, (3) learning coping statements, and (4) practicing. Fremouw and Scott claim that cognitive restructuring is a useful technique because of the self-instructional component and the relatively inexpensive cost of implementation.

A second form of cognitive modification, systematic desensitization, presumes classical conditioning best explains apprehension and avoidance behaviors (Glaser, 1981). McCroskey, Ralph, and Barrick (1970) find systematic desensitization to be effective in reducing apprehension. Johnson, Tyler, Thompson, and Jones (1971), Weissberg and Lamb (1977), Goss, Thompson, and Olds (1978), and Kanter and Goldfried (1979) also advocate using desensitization in treating apprehension.

Other forms of cognitive modification exist. These include: (a) self-relaxation and rehearsal feedback (Sherman, Mulac & McCann, 1974), (b) cue-controlled relaxation (Russell & Wise, 1976), (c) conversational skills instruction (Glaser, Biglan, & Dow, 1983), (d) respiratory relief therapy (Longo, & vom Saal, 1984), and (e) neuro-linguistic programming (Krugman, Kirsch & Wickless, 1985).

Research Objectives

This study examines the effectiveness of two apprehension treatment methods as lecture topics. More specifically, the study addresses the following research questions:

- (1) Does a lecture on skills training affect a person's level of communication apprehension?
- (2) Does a lecture on cognitive modification affect a person's level of communication apprehension?
- (3) Are lectures on certain topics more appropriate for particular levels of communication apprehension?

- (a) Does a lecture on skills training have the greatest effect upon subjects with high, medium, or low levels of communication apprehension?
- (b) Does a lecture on cognitive modification have the greatest effect upon subjects with high, medium, or low levels of communication apprehension?

METHOD

Setting and Subjects

Data were based on a measuring instrument administered to volunteer undergraduate students registered for a beginning applied speech communication course. Volunteer subjects (n=109) received bonus points for their participation in the study. Due to attrition, thirty-one subjects were not considered in the final analysis. Thus, the final sample consisted of 78 subjects.

Experimental Procedures and Instrumentation

Subjects were tested during the first session of the term. Subjects were instructed to complete a biographical information sheet and the Personal Report of Communication Apprehension -25. The instrument was distributed to and collected from the subjects by the instructors. Scoring the PRCA-25 followed McCroskey's (1970) guidelines. Subjects scoring below 60 were considered to have a low level of apprehension. Subjects scoring between 60 and 87 were considered to have a medium level of apprehension. Subjects scoring above 87 were considered to have a high level of apprehension. These scores served as the initial assessment of each subject's level of communication apprehension.

Skills training and cognitive modification served as the basis of the lectures. The lecture on skills training consisted of a discussion of modeling, goal setting, and covert rehearsal. The cognitive modification lecture consisted of a discussion of identifying negative self-statements, learning coping strategies, and practicing coping strategies.

Public speaking instructors conducted the lectures. Scripts and training were provided in order to facilitate reliable presentation of the material. Six sections of the course were divided into three groups: (1) a control group receiving no training, (2) a group

receiving a skills training lecture, and (3) a group receiving a cognitive modification lecture. The lectures were given one week after the initial assessment. Each training session lasted from 40 to 50 minutes. The control group neither received training for apprehension nor was apprehension discussed during the term.

The second assessment of communication apprehension was taken 4 1/2 weeks following the lectures, immediately following the first speaking round. The PRCA-25 was administered to all subjects on the same day. The instructors followed the guidelines used for the initial administration.

Analysis

The research questions were addressed using an analysis of variance (3 x 3). Independent variables were subjects' initial level of communication apprehension and lecture type. The dependent variable was the subjects' level of apprehension as assessed by the second administration of the PRCA-25.

RESULTS

Table 1 shows a training effect for individuals with high apprehension ($p < .003$). Lecture type does not significantly affect individuals with medium or low levels of apprehension.

TABLE 1
Effects of Training

	N	Mean Square	F Value	Pr>F
High Apprehension	23	621.01	7.98	0.003
Medium Apprehension	25	24.21	0.23	0.7931
Low Apprehension	30	6.07	0.08	0.9217

Further inspection of the means reveals that skills training lectures increase the level of communication apprehension for individuals with high apprehension while cognitive modification lectures decrease the level of apprehension within these same individuals (Table 2). Thus, cognitive modification lectures have the

stronger positive effect of the two treatment lecture topics for individuals with high levels of communication apprehension.

TABLE 2

Level of Apprehension									
T Type	N	High		Medium			Low		
		Mean	SD	N	Mean	SD	N	Mean	SD
Control	5	87.4	17.5	14	78.1	12.2	12	56.3	11.2
Skills	9	92.8	7.3	5	78.2	5.3	12	55.8	10.3
Cognitive	9	72.4	8.3	6	74.8	4.8	6	63.0	11.4

DISCUSSION

Several conclusions may be drawn from this investigation. First, a lecture on skills training may not be effective in reducing communication apprehension. In fact, a lecture on skills training may increase apprehension in individuals who have high levels of communication apprehension. This increase may be due to a skills deficit. In other words, individuals who are highly apprehensive may be compounding their initial levels of apprehension and ineptness with feelings of anxiety concerning whether or not they will be able to perform the skills being taught. Thus, their perceived skills deficit may be magnified and may cause an increase in apprehension.

Second, lectures on cognitive modification may reduce apprehension in persons displaying high levels of apprehension. Cognitive modification uses motivation rather than skills acquisition and implementation. As such, cognitive modification does not require implementation of skills. For individuals looking for a way to reduce or manage their apprehension, altering self-thoughts may be a way to succeed. In other words, a highly apprehensive individual who is encouraged to think positively may reduce his/her apprehension more readily than a person asked to demonstrate specific skills.

Thus, in the time limitations of a beginning public speaking class, a lecture on cognitive modification may be the most effective

technique in assisting highly apprehensive persons. The increase in apprehension among the high apprehensive given the skills training lecture suggests that this method should not be used for these persons. As such, instructors faced with the problem of discussing coping strategies for apprehension amid a variety of subject matter should employ a lecture on cognitive modification in order to achieve maximum results in minimum time.

Limitations and Implications

As with any study, limitations exist. First, the study is based upon a relatively small sample size. Only 23 of the 78 subjects displayed high apprehension. Of the 23, nine received a skills training lecture, nine received a cognitive modification lecture, and five were in the control group.

Second, the procedures used to administer the test should be revised. The second administration of the PRCA-25 followed the completion of the first speech by the entire class. In the future, the second administration should be given immediately following the delivery of the first speech by each subject. This would eliminate any time lag effect.

In summary, this investigation indicates that the level of apprehension may be affected in one classroom session. Lectures on skills training increase levels of apprehension among persons with high apprehension. Also, lectures on cognitive modification decrease apprehension among these same individuals. Further examinations seem promising in terms of the use of lectures to reduce communication apprehension.

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SITCOM HUSBANDS: HOW FAR HAVE THEY COME?

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Everyone in the United States knows that Americans watch a lot of television. Current estimates of the rates of viewership among children, in particular, suggest that the average American youngster will spend 30% of his/her waking hours before the television. In general, the average household has the television set turned on about seven hours daily, with each individual watching approximately three hours per day (Dominick, 1990). No news here, but it is important to note what it is that these viewers are watching. The greatest portion of television viewing takes place during prime time¹ and many of the shows families choose to watch together are the so-called situation comedies. Sitcoms are a staple of American television. They have figured among the top twenty television programs since 1949. On more than one occasion (seven to be precise), sitcoms have accounted for over 50% of the twenty most popular shows in America.

Perhaps the most popular theme of all situation comedies is family life. Such sitcoms constitute a sub-category of the genre: the domestic sitcom. Philip Wander wrote: "Family is the pivotal symbol. Through it we are as individuals, invited to see ourselves once again as part of a larger social unit, a collective more ancient and more immediate than state or nation. The family is the pivotal unit" (1975). Since 1949 every season has featured at least one family or domestic situation comedy. Many of the families featured have not represented the so-called nuclear family (mom, dad, and 2.5 kids), but nevertheless the family has remained the focus of at least one quarter of the most popular comedy programs on television over the past 42 years (McNeil, 1984).

Most ordinary viewers dismiss the importance of television in their daily lives as passive, harmless and thoughtless entertainment. Many critics of television, however, have taken note of the power and

¹Prime time hours vary from time zone to time zone. On the coasts prime time is between the hours of 8 and 11 p.m. In the mid-regions of the country prime time is between the hours of 7 and 10 p.m. Rates of viewership are figured to be between 45 and 55% of American households with televisions have them turned on during prime time (Dominick, 1990, pp. 464-465).

pervasiveness of the medium. A fundamental premise of contemporary media theorists is that the audience does indeed think about and react to what they see on television. Further, as Ellison (1985) asserts, because television is such an intimate and familiar medium, it is that much more likely to have the capacity to reinforce the values (both positive and negative) of its viewers. David Marc suggests, "the sitcom is a representational form. Its subject is The American Culture. It dramatizes national types, styles, customs, issues and language" (1984, p. 13). In short, it is within the very ordinariness of the sitcom that most of its power and authority resides.

Psychologists and family counselors suggest that the power of the domestic sitcom can be a constructive force in the culture if it is directed at promoting universal values such as goodness, fairness, honesty and love. In an American Catholic magazine, Father Andrew Greeley (1987) paid homage to the positive, prosocial messages about love and family unity which many of the contemporary sitcoms offer in their weekly episodes. Dr. Joyce Brothers (1989) wrote in *TV Guide* about the lessons parents could learn by watching TV sitcom parents in action. The message in both of these pieces is simple: TV sitcoms can be a positive source of information about family life. Parents can learn how to be more effective parents, and children can observe happy and functional family life. For many of its viewers, television acts as a barometer of normalcy.

Americans became sensitized to the portrayals of previously ignored and/or maligned groups during the civil rights movement of the 1960s and 1970s. Many social observers learned to watch more critically the roles given Blacks, Hispanics and Orientals. Additionally, the feminist movement of the same era can be credited with the critical assessment of women's roles on television. The number of studies which have engaged in this evaluation has grown with every passing year. From these efforts we have a fairly clear view of how it is that television sees women and racial and ethnic minorities in the range of roles which are available to them. What hasn't been clearly evaluated are the particular portrayals of fathers and husbands on television. We know about men as figures of power and authority. We understand the police man, the detective, the cowboy and the marshall. We revere the doctor and the lawyer. But what do we know about the most common of all male roles? Cantor (1990) presented a sociological analysis of "Prime-Time Fathers," but her review tends to be an assessment of what fathers exist and have existed in prime time programming over the past forty years, rather

than a determination of how these fathers are portrayed. Furthermore, her article is more broadly identified with the whole of the prime time schedule. The central question informing the direction of this paper is what are we learning about the role of the American father and husband when we watch sitcoms on television?

WHY STUDY SITCOM HUSBANDS AND FATHERS?

The sitcom husbands and fathers who come most readily to people's minds would probably include Ward Cleaver (*Leave it to Beaver*), Jim Anderson (*Father Knows Best*) and Heathcliff Huxtable (*The Cosby Show*). There is quite a difference between what would be considered the prototypical sitcom husband/father represented by Ward and Jim (breadwinners who resumed familial duties at the end of their work days) and the contemporary portrayal of Cliff, whose flexible hours as an obstetrician allow him to be home more frequently during the day. For that matter, there's quite a difference between those characters' wives as well. A review of sitcom husbands/fathers necessitates an assessment of the portrayal of their counterparts. Sitcom wives/mothers have "come a long way" from the June Cleaver and Margaret Anderson models (traditional homemakers) to Clair Huxtable (glamorous New York City lawyer). Times have changed. Women and men work side by side in the work place and at home (Zemach and Cohen, 1986).

The positive changes that have taken place in the portrayals of women have also affected the portrayals of men. Rather than the dominant, central authority figure of yesteryear (Father almost always knew best), today's sitcom father/husband is often placed in situations where it is assumed that his wife is his equal. He is certainly less dominant than he used to be and sometimes less central in terms of his authority on familial matters.

In her article on "Genre Study and Television", Feuer (1987) attributes these changes in portrayals to how the television industry changed its construction of network television's interpretive community. Rather than programming for the mass aggregate of the 1950s and 1960s, the industry "was now reconceptualizing the audience as a differentiated mass possessing identifiable demographic characteristics . . . In the 1980s, the desirable audience . . . became the high-consuming 'yuppie' audience . . ." (126). Many of the characters depicted in sitcoms of the late 1980s (as well as a good number of dramatic programs) fell into a particular subcategory which are, by definition, dual career, but not all yuppies. The dual career couples of today often experience different lifestyles than

those which they experienced growing up in 'mother-at-home' families.

Methodology

Fiske (1986) argued that "TV is an open polysemic text. Different subcultures can derive different meaning from TV texts but it is not anarchic" (391). Fiske's use of the term "polysemic" implies that television is a text using many sign systems and generating many possible meanings. Hodge & Tripp (1987) contended that "non-television meanings are powerful enough to swamp television meanings." So it is possible, after all, to view these programs and to generate quite personal meanings within the parameters established by what Fiske called the "author-in-the-text." This paper reviews the kinds of parameters which serve to inform sitcom audiences about the role of the husband/father.

Establishing the parameters of the domestic situation comedy demands a multidimensional approach. I selected ten domestic situation comedies from the 1988-89 prime time season. The selections were based on two primary criteria. First, the program had to portray a complete nuclear family (mother, father, children). It is my contention that to understand the role of husband/father one needs to have a frame of reference which includes mothers/wives and children. Second, the program had to be available in my viewing area (which, in 1989 when this analysis took place, eliminated the possibility of reviewing the controversial Fox show *Married With Children*). An additional, though certainly less critical, criterion was the use of live actors (as opposed to the animated *Simpsons* which was also not available). The sitcoms represented only two of the three major television networks, and were available every night of the week. I analyzed at least three episodes of each show. They were:

Sunday, NBC, *Family Ties*, *Day by Day*
 Monday, NBC, *ALF*
 Tuesday, ABC, *Wonder Years*, *Roseanne*
 Wednesday, ABC, *Growing Pains*
 Thursday, NBC, *Cosby*
 Friday, ABC, *Mr. Belvedere*, *Just the Ten of Us*
 Saturday, NBC, *227*

By reviewing the programs themselves I sought to establish the kinds of story lines which featured family members in a variety

of capacities. Additional content analysis of specific episodes of these programs and analysis of popular press response to these programs added more insight into the potential meanings which could be derived from observing these portrayals. In order to understand the possibilities for character action and development within the domestic sitcom, it was necessary to first outline the dynamics of character interaction. Propp's (1973) *Morphology of the Folktale* analyzes texts as sequences of events. In order to evaluate themes in the tales he examined, Propp dissected them according to their component parts. Propp's basic narrative unit was the function: "an act of a character, defined from the point of view of its significance for the course of the action" (21-23). Propp identified functions with specific character types which he called the *Dramatis Personae*. This structure identifies certain stock characters and plot developments within the classical fairy tale. Berger (1982) uses this analytic scheme in his book *Media Analysis Techniques* as a way of understanding television programming. Understanding the variety of character functions within the situation comedy provides insight into the kinds of husbands and fathers which are depicted in this pop culture medium. The standard characters of Villain, Hero, Princess, etc. did not appear regularly in the sitcoms under study. To be sure, there are numerous examples of sitcom episodes which feature villainous characters, and often one of the family members might have a love interest who could be cast as a Princess, but the structure was out of kilter with the kinds of situations which constitute most domestic situation comedy plots. Given the basic problem-solution framework for sitcom plots, a substitute *Dramatis Personae* seemed more appropriate:

Instigator(s) - the person(s) whose actions or attitudes cause the problem (the disruption of order) which drives the plot. More often than not this person is usually one of the children in the family, or in the case of ALF, the alien. Examples abound, but a fairly typical situation comes to mind from *Growing Pains*. Daughter Carol doesn't want to attend her parents' alma mater and so she makes an effort to give a bad impression to the school representative who has come to interview her. Carol enlists the aid of a phony parent to aid her in her efforts.

The problem can be externally created by circumstances in which one or more of the characters finds him/herself helpless. The best example here would be an episode of *Roseanne* where Rosie is forced to work overtime and her household (home, kids, husband) fall into complete disarray.

Conspirator(s) - the person(s) who becomes involved in the

problem caused by the instigator. This could be anyone, but it is usually one of the other children. An episode of *Cosby* featured youngest daughter Rudy trying to help sister Vanessa who was late coming home from a date. Rudy's help is in the form of a lie to her parents.

In one episode of *Just the Ten of Us*, however, the mother (Elizabeth) acts as a conspirator when one of her daughters (Connie) writes a negative review of a play which the father (Graham) is directing. Rather than risk hurting his feelings, Elizabeth suggests Connie submit a more positive review to the school paper.

Victim(s) - the person(s) who are adversely affected by the problem created by the instigator. The victim can include the instigator (sometimes kids are their own worst enemies). A good example of such a dilemma occurred on an episode of *Cosby* wherein son Theo got into trouble with his girlfriend because she caught him kissing another young woman. He was helping this "other" woman with a scene for her acting class. His over-zealousness in "getting into character" communicated the wrong message to his girl. Theo caused the problem and was also the chief victim of it.

Often in domestic sitcoms the whole family is affected in one way or another by the problems which confront them. The *Roseanne* episode identified above affected the whole family; Roseanne's overtime put everyone out of sorts.

Problem-solver - the person responsible for reestablishing order. Most frequently the sitcom husband/father assumes this role. *Cosby* has developed a well-deserved reputation for his expertise in this capacity. In a follow-up episode to the one identified above, Theo is once again the victim of his own ineptitude in matters of the heart. Cliff advises him to find another woman to fill up one of his "spare" hearts and even takes him on a "woman search" in a coffee house near NYU. There are other episodes of *Cosby* which feature Cliff working together with Clair to solve their domestic difficulties. Some episodes have allowed the children to solve their own problems, such as the situation when Clair and Cliff find a marijuana joint in one of Theo's schoolbooks. Theo takes it upon himself to repair his reputation in his parents' eyes by tracking down the culprit and "inviting" him home to confront Cliff and Clair with the truth.

Roseanne tends to feature Dan and Roseanne working together to solve problems which are externally caused. When daughter Darlene has to have an emergency appendectomy the couple lean on each other to make it through the crisis. The same occurs when a tornado hits their home town of Lanford. They talk

to each other and aren't afraid to display their own vulnerability.

Mr. Belvedere tends to solve most of the problems his TV charges incur. One episode portrayed the two younger children AND George (the father played by Bob Uecker) as being victimized by new hillbilly neighbors who beat them up every time they passed by on the sidewalk. In this episode it was Marsha Owen (mother) who put things straight. When she learns of her family's problems, she bullies the hillbillies into leaving her brood alone.

Just the Ten of Us also featured Elizabeth giving one of her daughters some advice of the heart by using her own romance with Graham as an example. In essence, the girl, Marie, had been attracted to a boy her sisters considered a nerd. Caving in to peer pressure, Marie stands up the boy on a date they had arranged. Elizabeth tells Marie that her dad, Graham, was also rather nerd-like when he was younger, but that Elizabeth saw the person inside. Marie catches up with the boy at the movie they had planned to see together.

Facilitator - the person(s) who helps others come to satisfactory solutions. There is some overlap with the Problem-Solver category here, especially in the domestic sitcom. Parents often allow their children to find the way to their own solutions. The marijuana episode of *Cosby* is once again a good example. Theo solved his own problem because his parents allowed him to do so.

The family cohesiveness in *Roseanne* also fits here. When Roseanne comes home to utter chaos after many nights of overtime she finds herself "on the edge", unable to cope with housekeeping problems. When Roseanne tells Dan she's got to get out for a while, Dan comes to her rescue. After having a revealing conversation with a waitress at a diner (in which the waitress laments the absence of her deceased husband - in other words "count your lucky stars"), Roseanne comes back to the house to find that Dan has cleaned up and is in the process of scrubbing a stain. Roseanne's escape from the house allows her to regain her sanity and so she solves her own problem. But she wouldn't have been able to regain control if Dan hadn't been there to allow her to find her own way.

These categories demonstrate that all characters within sitcoms have a fairly wide range of possible actions and opportunity for character development. Typical of the prototypical domestic sitcom of the 1950s, father/husbands frequently assume the responsibility for problem-solving. However, the 1980s domestic sitcom emphasized the opportunities for fathers/husbands to act as facilitators. Their facilitation allowed other family members (primarily the children) to find their own unique solutions to the

problems which confronted them. Contemporary programs stressed husbands and wives working together to solve life's difficulties. Both *Roseanne* and *Cosby* stand out as exemplary in this regard. *Family Ties* and *Growing Pains* also displayed a great deal of husband-wife interaction and discussion. *Just the Ten of Us* and *227* featured some interaction, but in both cases one of the partners dominated the action much more extensively than the other (Mary in *227* and Graham in *Just the Ten of Us*). *Wonder Years* depicted a different era and it was faithful in recording the rather standard interrelationship between breadwinner husbands and homemaker wives.

Analysis

The Sitcom Dramatis Personae yielded a typology of sitcom husbands and fathers. This classification scheme emerged from the review of sitcom husband/father roles and the analysis of their character descriptions. In accordance with Fiske's conception of television programs as polysemic texts, viewers are able to generate interpretations of these characters by reading popular information about the programs as well as by listening to allusions to these characters within the programs themselves:

The co-equal partner: These husband/fathers are involved with women who are their equal professionally, intellectually and emotionally. They share ideas, philosophies, decisions and romance. These men are in love with their wives and make frequent reference to their physical relationship with each other. These couples entertain serious discussions about family problems and try to reach mutually agreeable decisions. The two best examples of this category would be Cliff Huxtable (*Cosby*) and Jason Seaver (*Growing Pains*).

Ob-Gyn Heathcliff Huxtable treats his attorney wife Clair with the utmost respect, and on occasions with mock-fear. He conveys to her his admiration for her intelligence and her formidable will. He also displays lustful affection for her. It is clear that their romance is very much alive.

Psychiatrist Jason Seaver is also in love with his wife Maggie who is a TV reporter. Just as their marriage seemed to be drifting apart, notably with Maggie's greater interest and involvement in her career, Maggie found she was pregnant with their fourth child. The story world of *Growing Pains* suggests that the pregnancy allowed the marriage to get back on the "right track" and once again the Seavers found themselves making joint decisions about family-

rearing matters. Curiously, the premise for the very first episode was that Jason had moved his practice into the home so that Maggie could resume her career as a journalist. Apparently, the show seems to imply that too much career independence in the wife can be a destructive thing, especially if it distracts her from focusing primarily on the family. Nevertheless, the Seavers were able to retain their co-equal status. The addition of the new child did not stop Maggie from being a journalist.

The premise of *Day by Day* was that Brian and Kate Harper gave up their yuppie lifestyle as stock broker and lawyer, respectively, to turn their home into a daycare center. Their intention was that such a lifestyle change would allow them to spend more quality time with their preschool daughter and perhaps also with their adolescent son. The character of Brian Harper received a good deal of positive press when the show first appeared. He was praised for one particular scene where he convinced a divorced father of the need to attend his son's birthday party. Another episode featured Brian wanting to spend more time with his teenage son. His choice of going to a museum for this special outing was not well received by the son. In other words, he's not Super Dad. As a short-lived series, it was difficult to assess his relationship with his wife aside from the superficial judgments which arose from the basic plot outline. Clearly Kate and Brian shared important values. They were also co-equals intellectually and professionally. In terms of their interaction, one would be hard pressed to judge how close this couple was supposed to be. Brian was often a fairly reticent straight man for his much funnier son and neighbor. In the episodes reviewed for this paper, Kate came across as a little acerbic and not overtly affectionate toward Brian. Brian, on the other hand, seemed a non-entity. The bulk of program information would place him firmly within the co-equal partner category.

The well-meaning nebbish: These husbands/fathers are aspiring co-equal partners. Their hearts are in the right places but they are hapless and rather ineffectual. They are often the "butt" of family jokes. It's not hard to "put one over" on these dads.

Like Cliff Huxtable and Jason Seaver, public television station manager Steven Keaton (*Family Ties*) also had a loving and supportive relationship with his architect wife Elise. Early in the show's history Steven made it clear that he supported Elise's decision and desire to fulfill her ambitions as a professional architect. Adjustments in the family lifestyle were made and Steven helped to see that their home life operated smoothly. When Elise had her fourth child, Steven was shown protecting Elise from stress and

taking over many household duties. Steven was never completely competent. His son Alex was often shown besting his father in a variety of activities. One of the fundamental premises of the program is that Steven's flower child values were out-of-step with the bottom line reality of the 1980s. Alex's superior knowledge of economics and finance (essential tools of success in this brave new world) made Steven appear naive and a little dimwitted. Steven was shown in one episode standing guard at the home of a friend who received threatening phone calls and harassing letters. Members of the Keaton family apparently walked right by him into the home without his awareness. Steven is often the target of family jokes. Still, he is loved and appreciated by his family, albeit as a kind of anachronistic eccentric.

The Partner-facilitator: The husband/father who fits into this category is cast as secondary to the primary female mother/wife character. His primary role is to support the wife, serving as her personal sounding board. This character type, like the well-meaning nebbish, also comes close to being a co-equal partner but differs from the Cliff Huxtable & Jason Seaver models by virtue of his limited role at home.

Independent contractor Dan Conner (*Roseanne*) does not stay home out of choice, but only when he does not have a contracting job. When he is home his help is often of a sub-standard variety. However, as illustrated previously in this paper, Dan helps when it's most important. His character has undergone a number of changes since the premiere episode in 1988. He was initially portrayed as lazy, but this was put in check and he definitely became a more active member of the household. He and Roseanne helped each other through the tough times, and re-affirmed their mutual love, trust and admiration in almost every episode. The key difference between the partner-facilitator character and the co-equal partner seems to be a function of economics. The Conners try to maintain their current lifestyle. The Seavers and the Huxtables achieved a higher level of economic success and concerned themselves with issues that went beyond the insurance, overtime and bill-paying troubles of the Conners.

The Traditional Breadwinner: is the category which comes closest to the prototypical husband/father best exemplified by Ward Cleaver and Jim Anderson. The two characters who best fit in this class are very different from one another. The primary difference between them can be best explained by the historical setting in which these programs are placed.

The first example is Jack Arnold of *Wonder Years*. Mr. Arnold had a nine-to-five job which he hated. He came home expecting his dinner on the table promptly at six. He retired to the family room to watch TV in the dark and only became involved in the lives of his family when crises erupted. He occasionally revealed himself to be a man of great complexity, but he was a prisoner of his era. When his homemaker wife Norma dabbled in self-expression by way of pottery, Jack seemed incapable of giving her the support and reinforcement expected of the eighties/nineties husband/father. After a series of misunderstandings and increasing anger, however, he demonstrated his compassion and love for his wife in a scene in which young Kevin (the star of the show) described as "the first time I saw my parents alone together."

A more contemporary example of the traditional breadwinner was Lester Johnson of 227. An independent contractor, Lester was more of a satellite character in this program. He was portrayed as more successful than Dan Conner, but also as more peripheral to the story world. However, it was clear in the interactions which they shared that Mary (the feature character played by Marla Gibbs) and Lester loved and respect one another. Mary was a modern version of Lucy in some ways in that she often snuck behind Lester's back to do what he had specifically warned her not to do. In one episode, Lester brought home Marvelous Marvin Hagler as a house guest. Lester warned Mary not to let anyone know, but in typical Lucy fashion, Mary couldn't keep the secret to herself and so risked incurring Lester's anger. Unlike Ricky Ricardo, however, Lester was slow to anger and very forgiving of his wife. He treated his wife's foibles with great good humor and seemed to cherish her fun-loving ways.

Pure Nebbish - This character type is almost completely ineffectual. The relationship between the pure nebbish and his wife is decidedly unbalanced. The nebbish borders on stereotype: a man does what a man does, a woman does what a woman is supposed to do and never the 'twain shall meet.

Graham Lubbock, the husband/father in *Just the Ten of Us* first appeared in *Growing Pains* as Mike's favorite teacher. Lubbock lost his job and was forced to relocate his family to an all-boys Catholic school in California (*Growing Pains* is set in New York). The bane of his existence was his four teenage daughters who managed to test and thwart his efforts at discipline. His wife Elizabeth was a stereotypical Catholic housewife who may not have been barefoot, but certainly appeared pregnant and in the kitchen during a good part of the series run. It was Elizabeth's

responsibility to run the house in terms of cooking, cleaning and caring for the youngest of their brood. Graham was never seen taking on any indoor jobs nor did he ever appear to hold any of the younger children. In one episode he called to his oldest son to come out in the yard and kill some weeds. He managed to throw in the rather silly line that "killing is men's work." Graham was a pure nebbish because most of his efforts at authority were undermined by his daughters. Even his wife acknowledged his many failings as a human being. Graham Lubbock was a loud, blustery big mouth whose purpose seemed to be to serve as the foil for his daughters' antics.

George Owen of *Mr. Belvedere* was another example of a pure nebbish. A former unsuccessful ball player turned sportscaster, George didn't seem to have much to do in this show. Mr. Belvedere was clearly the authority on running the household and disciplining the children. George's wife Marsha had the more prestigious profession of law student/lawyer, and she appeared more competent at home when family members needed her help - such as in the hillbilly incident mentioned earlier. In the final analysis, however, it was Mr. Belvedere who was the real head of the household as well as the chief nurturer and role model. Indeed, many of the episodes served to highlight both George and Marsha's general ineptitude in dealing with home life.

Finally, Willie Tanner of *ALF* was also a pure nebbish, but in a different manner from George and Graham. Willie was a competent professional but seemed completely incapable of dealing with the road blocks which Alf erected as he adjusted to life on earth. The primary interactions in this program occurred between Willie and Alf rather than between the spouses. When Willie and his wife Kate did interact, it was generally in disagreement over how to handle the latest Alf crisis. The show's premise was that Willie was a space aficionado and was quite thrilled, if also bewildered, by Alf's landing in his garage. But from the very beginning, Willie appointed himself as Alf's chief protector. His efforts were often hampered by Alf's more dominant will and free spirit. Willie seemed to have more going for him than George and Graham and so could be, like Steven Keaton, considered a well-meaning nebbish; but his relationship with his wife didn't seem as much of a partnership as that between Steven and Elise Keaton. Also, so much of the show seemed to focus on Willie's problems in dealing with Alf that his ineptitude was highlighted more prominently than was Steven Keaton's.

The categorizations identified above are clearly not fixed in stone. As indicated in the description of Dan Conner, it is possible for characters to grow and change. In case of *Roseanne*, the growth was a function of Roseanne Barr's creative control. Other programs may not have the benefit of such clear-sighted vision. Growth and change in characters is, I would argue, a valuable and important characteristic of television programming. If a character remains static, the audience soon tires of such innate predictability.

Conclusion

In this paper, I have argued that sitcoms are a pervasive and perennial television form worthy of serious cultural consideration. Television's general power to inform seems somehow more focused in the intimate and familiar context of domestic situation comedies. As stated before, the immediacy of the form can lead to reinforcement of existing prejudices or the initiation of progressive change for individual viewers.

Given the centrality of family within the domestic sitcom, the possible messages one can receive about family life bear special scrutiny. The research conducted for this effort suggests that the role of father/husband is still vested with the primary responsibility for problem solving. However, it also became clear that many domestic sitcoms are beginning to make the problem-solving function (the central dramatic action of any situation comedy) more of a joint responsibility between husband and wife and between parents and children. Furthermore, father/husbands are assuming other functions among those possible in the domestic sitcom dramatis personae (most notably as facilitator). And, finally, the most dominant character base of the contemporary domestic sitcom seems to be that of co-equal partners. Other character types seemed to be variations of this fundamental character description.

While a close textual analysis of these programs and others not herein addressed may reveal failure to meet the promise of a given show's premise, the structure of dramatic action seems capable of accommodating a new set of family role definitions. Some shows continue to hang on to traditional notions of husband/father as the ultimate judge and authority. Still others portray the well-meaning nebbish. But some of the most enduringly popular programs on television today (*Cosby*, *Growing Pains*, and *Roseanne*) are developing husband/father characters with greater depth.

Television is at best an imperfect mirror. But I would argue that it can also be a kind of template for making choices in life.

When television programs offer positive portrayals of family life, which can include featuring the father/husband as a nurturing, facilitating kind of person, those audience members who observe these portrayals can at least learn one more model for a happy, productive and functional family life.

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INTERNATIONALIZING COMMUNICATION PEDAGOGY: AN INTERCULTURAL PERSPECTIVE

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The "Global Village" sets the agenda for an increasingly international classroom. Faced with instantaneous world news coverage (e.g., CNN), students of the 1990's are acutely aware that their futures may entail contact with cultural strangers (Gudykunst & Kim, 1984), employment in Japanese owned multinationals, or interaction with Saudi Arabians or Germans via overseas assignments, corporate mergers and joint ventures. Communication educators may respond to the many facets of globalization by giving high priority to innovative pedagogy addressing needs that extend beyond national boundaries. In this paper I offer a means of conceptualizing this pedagogical task of internationalizing the classroom by advocating an intercultural perspective.

DIFFERENTIATING BETWEEN "INTERNATIONAL" & "INTERCULTURAL"

While it is commonplace among corporate executive officers as well as educators to speak of the urgency of adopting a more "international" approach to business or education, an "intercultural" perspective is less recognized (e.g. see Goldman, 1990c; Shuter, 1990). According to Goldman (1989a, 1990a-c), Okabe (1973, 1983), and Shuter (1990), communication between nations is, to a large degree, contingent upon communication between cultures. Only through culturally-specific training can the international worker, manager or educator pinpoint differences in communicative styles, verbal and nonverbal behaviors, business and social protocol, or identify taboos, customs, etiquette, and local expectations. For example, an international posture toward trade negotiations may assume that an open-minded, relativistic communicative style is required, but it is only by specifically decoding characteristics of Navajo or Japanese group interaction and decision making protocol that potential conflict can be significantly reduced (Goldman, 1989a-c, 1991).

In essence, whether the task is that of a student interviewing before a prospective Japanese employer, the opening of a U.S. subsidiary in Taiwan or Tokyo, or the plight of the Peace Corp volunteer in Afghanistan, intercultural variables must be addressed.

It is not unusual to find such scenarios as that of the skillful political or corporate communicator failing to adjust his or her persuasive style to that of a Japanese audience's expectations (Goldman, 1988, 1989a), and the internationally minded U.S. teacher who adopts a position of cultural imperialism by attempting to impose his or her cultural values upon resistant Filipino students (e.g., see Prosser, 1989). Moreover, the global vistas of U.S. corporations similarly depend upon cultural specificity as Japanese consumers have rejected initial marketing campaigns by Coca-Cola and Kodak. Further investigation revealed that a briefing on Japanese culture unveiled resistance to the semantics of "Diet Coke" as consumers did not want to be publicly "told" that they were on a diet...the dilemma was resolved by changing the name to "Coke Light." And Kodak, in the course of attempting to regain lost ground to Fuji, underpriced their Japanese competitor...only to find that Japanese tend to respond adversely to bargain basement campaigns. A subsequent, culturally informed campaign centered about the vivid colors and high quality attributes of Kodak film...augmented by the strategy of giving away glossy, color posters of Japanese floral life...a present with every purchase. This communicative strategy was quite successful as it targeted cultural valuing of "quality" and "presents"...over "price."

Implications For Communication Pedagogy

Communication educators may respond by incorporating an intercultural perspective in the teaching of all communication subjects. Whether the course is interpersonal, small group, or organizational communication, public speaking or nonverbal communication, an intercultural dimension helps make the subject internationally relevant. For example, in the public speaking class, the instructor may add an "intercultural module" wherein students will be asked to write and perform a speech that speaks to the communicative expectations of a second culture audience. By virtue of outside research, use of foreign students, films and videos, or teacher briefings on public speaking protocol in Hispanic, Native American, or Japanese cultures, students may prepare two versions of a given speech. For instance, the mainstream...U.S. targeted speech may be highly adversarial, somewhat confrontative, and assertive, whereas the Japanese version should be more conciliatory, indirect, and non-argumentative (assuming that it is viable to adopt your speaking style to auditors' expectations). Additional preparation for this intercultural exercise may include video taping

of televised press conferences, interviews, news bites, or speeches by speakers from other cultures. Whether the speaker utilizes English or a native tongue, students can assess verbal and nonverbal similarities and differences in delivery, logic, arrangement, and expression of emotions...leading to cross-cultural contrasts with U.S. speakers...as depicted on prime time T.V.

Analogous approaches to interpersonal, group or organizational communication may uncover why U.S. protocol for interpersonal communication in the interviewing context may be in stark contrast to the expectations of Japanese employers. And the U.S./Western orientation toward direct, open, argumentative interaction at negotiating tables may be contrasted with cultures lacking a Greco-Roman adversarial or jurisprudence tradition (see Goldman, 1988, 1989a; Okabe, 1983; Oliver, 1971). Along these lines, innovative intercultural role plays may place students in the character of a second culture...guided by a script or briefing list of negotiating attributes that are typical of North Koreans, Spanish, or Hopi negotiators.

Post Script

To sidestep the international mandate is to doom one's classroom to the confines of a WESTERN model of human communication. If students are entering into a global village, they require a new 'species' of communication pedagogy able to culturally specify whether communication theories, practices, and conflicts are the product of Western culture and furthermore, whether there are ways of adopting Western communication to other cultures.

Even within our national boundaries, there is an international, interracial and interethnic population of students that necessitates the operationalizing of intercultural perspectives in pedagogy. Whether you look at the individual faces in your classroom and notice culturally diverse nonverbal behaviors (eye contact, length of eye gaze, bodily posture, facial expression, gesture and movement, paralanguage) or take note of the use of high metaphors in the public address of Saddam Hussein...suffice to say that culture is central to the arena of international communication. The information age has thrust us into a globally heterogeneous mass, a condition mandating an interculturally relevant and innovative pedagogy.

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THE STATUS OF SPEECH EDUCATION IN MINNESOTA HIGH SCHOOLS: 1989

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The Minnesota Department of Education, in a publication entitled *Language Arts Belief Statements*, described the need for speech communication instruction. To paraphrase: In order to function in a democratic society such as the United States, citizens need to be able to participate in civic and governmental functions. The basic right of freedom of speech is a key element in this need for instruction in communication skills. In order to fully utilize this right, a student, and a citizen, needs skills in areas including public speaking, argumentation and interpersonal communication. Likewise, since freedom of speech does exist in the United States, students, and citizens, need the reasoning skills provided by the study of speech communication in order to judge for themselves the truth and applicability of what is being communicated to them. Speech communication skills are vital if a student is to fulfill his or her role as an active participant in a democratic society, and since it is the responsibility of education to prepare students to become active participants in society, it is the responsibility of education to provide students with instruction in speech communication skills.

The role of speech communication instruction has changed from the early days when speech instruction was largely concerned with the memorization and delivery of classical rhetoric (Wallace, 1954). Today, speech communication is still concerned with public speaking skills, but it is also concerned with skills varying from oral interpretation of literature to the study of theories of argumentation and persuasion. Since speech is such a vital part of our world, and since speech is such a nebulous term, it is only natural to be concerned with the place of speech communication and the substance of speech communication in the curriculum of today's schools. This was the concern that prompted this study: An attempt to discover the status of speech education in Minnesota high schools in 1989 so that a determination can be made as to whether or not education is providing these needed speech communication skills to all students.

HISTORICAL DEVELOPMENT OF SPEECH EDUCATION

Speech education has been a staple of curricula from the beginning of education, although it has not always gone under that

name. As described by the Speech Association of America Committee on the Nature of the Field of Speech, "speech as a field of study grew from an academic tradition as old as the history of western education" (p. 331). Rhetoric was the term more commonly in use at that time, a subject that was vital to both the Greek and Roman civilizations. Rhetoric included more than just speech, however, being closely allied with the study of literature and of logic.

Wallace (1954) charted the development of the separate discipline of speech communication, tracing the roots of American rhetoric to England (p. 1). He continued by showing the path that speech education took through American colonial times (pp. 48-79), and up to 1925. Wallace chose 1925 as the termination point for the history of speech education, justifying this date by stating that the field of speech communication and its separate components had become firmly established in the curriculum (p. vi). Wallace, however, was a little premature in his termination of a history of speech education. The description of speech education Wallace offered was termed the "classical speech education model" (Buys, Carlson, Compton and Frank, 1968, p. 298). In discussing the role of speech communication in education, Buys et al. argued that the classical speech model was no longer relevant as a result of changes in society as a whole. The authors added to the field of speech communication, so neatly categorized by Wallace, the needs of the twentieth century: Intra- and interpersonal communication skills. Allan and Willmington also discussed the history of speech education (1972, pp. 3-9). Their history described 1914 as the date of the modern emergence of speech education. It was in this year that the National Association of Academic Teachers of Public Speaking was formed. Later this group was to become the Speech Association of America and later still the Speech Communication Association, its present name. Allan and Willmington focused on the split between the field of speech communication and the field of English, which had traditionally been the home of rhetoric, the forerunner of speech communication. They noted that when English courses became more concerned with formal styles of written discourse, speech teachers focused more on the practical applications of spoken discourse (pp. 6-9).

Konigsberg (1958), in a dated but still influential article on this subject, asked if speech could be taught effectively in the English classroom. Her easy answer was that speech could be taught effectively in the English classroom. She then went on to qualify that easy answer by stating that there is a specific "body of knowledge about speech and that there are speech skills to be taught, learned,

and practiced which are separate and distinct from the language and literature content which many of us consider the main business of the English course." She added that speech education cannot be seen merely as "oral English" (307).

The Place of Speech Education in the Curriculum

In 1967 the S.A.A. published "Speech Education in the Public Schools," a document which described a model for speech communication instruction in the high school. What followed was a flurry of surveys of speech education in individual states (Applbaum and Hays, 1971; Book and Pappas, 1978; Carrel and Petrie, 1974; Dunham, 1969; Fausti and Vogelsang, 1969; Holznagel, 1980; Patton and Cropp, 1970; Petrie and McManus, 1968; Sinzinger, 1969), a summary of state studies (Brooks, 1969), and an attempted national study (Book and Pappas, 1981). These surveys, for the most part, looked at three basic areas: Is speech communication education a part of the high school curriculum?; What is being taught under the term speech education?; and What are the qualifications of the people who are teaching speech education?

Brooks provided a summary of the studies conducted prior to 1970, with Book and Pappas updating his work in 1981 with a survey of sixteen states. Book and Pappas found similarities to Brooks' study, as well as differences. Some of the more important findings were that three-quarters of the schools which responded indicated they offered speech communication, but only one-third required that instruction for graduation.

The majority of schools reported a mixture of topics covered in speech communication, but there was a definite emphasis on public speaking. Eight out of ten responses indicated that speech was taught as a separate course. When it was combined, the usual combination was speech and English. Qualifications varied from state to state, but most teachers of speech had either a speech or English background.

The conclusions section of this article contained a number of interesting ideas. The authors suggested that the educational establishment (administration, school boards and department chairs) might be mandating the teaching of only public speaking because the establishment is either unaware of the changes in the field of speech communication, or aware of and opposed to these changes. The authors suggested that since schools are continuing to combine instruction of speech with English and other courses, educators need to be aware of the possible effects of this integration.

One of the more recent surveys was conducted by Wayne Holznagel (1980). Holznagel surveyed high schools in eastern North Dakota during the 1979-80 school year. The results of his survey showed that close to 70 percent of the schools responding had at least a basic course in speech. However, only ten of those schools required speech communication instruction for graduation. Concerning teacher qualification, Holznagel's study showed that less than one-quarter of the teachers teaching speech had completed more than 25 credit hours of preparation (no information was provided as to whether these were semester or quarter hours). Over 50 percent of the instructors had completed less than 10 credit hours of preparation in teaching speech. Additionally, English was the undergraduate major of nearly three-quarters of the speech instructors, while speech was the major for fewer than 10 percent of the instructors. Of the instructors with English majors, an additional eight percent had minors in speech.

Certification Requirements

In 1963 the S. A. A. published "Principles and Standards for the Certification of Teachers of Speech In Secondary Schools." That document stated that "... the prospective teacher shall be expected to complete, in an accredited college or university, not fewer than eighteen semester hours (or their equivalent) in courses in speech . . . [and called for] school administrators [to] assign only certified teachers of speech to classroom instruction in speech . . . (337). Schnoor surveyed certification requirements in 1971, seven years after the S.A.A. adopted the previous guidelines. His findings showed that while most of the states responding to the survey met the guidelines of the S.A.A., "the standard requirement seems to exist on paper only. Teachers in many of these states are allowed to teach speech with considerably fewer hours than normally required" (p. 67).

According to the Minnesota Board of Teaching Licensure Requirements (amended in 1987), Minnesota still meets the guidelines first proposed by the S.A.A. To be certified with a speech major in Minnesota, prospective teachers must complete a "minimum of 27 quarter (18 semester or equivalent) hours in areas of study and competence described in the general speech core" (p. 62). That core includes courses in public speaking, speech science (communication disorders), argumentation, oral interpretation, communication theory, forensics participation and broadcast media. Students must also complete an additional 18 quarter or 12 semester hours of

courses from the general speech core. Certification requirements in Minnesota for a speech major, therefore, require a minimum of 45 quarter hours or 30 semester hours. To receive certification as a speech minor in Minnesota requires a minimum of 24 quarter or 16 semester hours from the general speech core. Certification as a speech minor allows a teacher to teach up to 50 percent of the time in the minor field.

Curricular Requirements

As noted by the Minnesota Department of Education, "... the state of Minnesota does not mandate . . . any curriculum" (*Some Essential Learner Outcomes*, 1982). In Minnesota, individual school districts are given the power to determine curriculum. This situation, however, may be changing. A task force commissioned to recommend a communication skills curriculum for Minnesota high schools has issued its findings (*Minnesota Dept. of Education: Education Update Special Issue*, 1989). These recommendations include integrated instruction of speech communication skills and written communication skills. Subjects which fall under the banner of communication skills include listening, public speaking, oral interpretation, communication theory (argumentation and small group/discussion) and interpersonal communication. These recommendations include graduation requirements for all schools, including a one-year course in grades nine through twelve in the language arts that include strands in listening/speaking, writing, and the equivalent of four semester courses that each emphasize one or more elements of listening/speaking, writing, or literature. At least one of these additional courses must be successfully completed in each of the listening/speaking, writing and literature strands (*Minnesota Department of Education: Education Update*).

According to Barbara Swanson (1989), Communications/Language Arts Specialist with the Minnesota Department of Education, these recommendations have become requirements for all Minnesota public schools for the 1990-91 school year. Minnesota is developing assessment procedures for a statewide testing program of these skills, along with skills in other curricular areas. That statewide program requirements and assessments may become a reality was also highlighted by the publication in 1988 of *High School Education*. This report, prepared by the Office of the Legislative Auditor, was critical of many aspects of high school education in Minnesota public schools. In particular, the study focused on the lack of statewide requirements and the lack of

methods to assess student ability in Minnesota public schools, and recommended that a statewide test of student achievement be conducted on an annual basis (162). Given that speech education in Minnesota is in for a change, a study of the current condition of speech education in Minnesota high schools was warranted.

Research Design

There were six specific research questions in the study, each of which is highlighted in the results section of this essay. The research questions were developed to answer questions of placement of speech communication in the curriculum, certification/qualification of instructors, components of speech communication, and whether or not speech communication was a graduation requirement. In order to answer these questions, a forced-answer questionnaire was constructed. The questionnaire was divided into four sections which addressed the topics listed above. There was also a fifth section that allowed for open-ended responses on the general topic of speech communication education. This questionnaire and a cover letter were mailed to Language Arts Chairpersons in 496 public, private and parochial schools in Minnesota. The list of schools was provided by the Admissions Office of Mankato State University. A second cover letter and an additional questionnaire were sent out in a second mailing to 287 schools which had not responded to the first mailing. For purposes of this study, schools were divided by student population into three groups: Student populations of under 400 students in grades 9-12; student populations of from 401-800 in grades 9-12; and student populations of over 800 in grades 9-12.

Results

There was a total of 299 responses (60 percent): 182 responses from small schools, 56 responses from medium-sized schools, and 61 responses from the large schools. Of those responding, 89 percent of the small schools ($N=162$), 96 percent of the medium schools ($N=54$) and 92 percent of the large schools ($N=56$) reported that speech communication instruction was a part of the school curriculum. There were more responses from small schools simply because there are more small schools in the state of Minnesota. The number of schools reporting that instruction was being offered in speech communication was used as the number for determining percentages of schools offering instruction in specific subject areas within speech communication. In some tables, figures do not total 100 percent.

These indicate questions which were not completed by survey respondents.

RQ1: When speech communication is being taught, is it being taught as part of the English curriculum or as part of a separate speech curriculum?

TABLE 1

The Placement of Speech Communication in the Curriculum
(Percentages of Schools Responding Yes/No)

	Under 400 (N=182)		401-800 (N=56)		Over 800 (N=61)	
	Yes	No	Yes	No	Yes	No
English	85%	14%	76%	24%	89%	7%
Speech	10%	85%	20%	78%	7%	88%

Table 1 shows percentages describing where in the school curriculum speech communication instruction is included. By far, the majority of instruction in speech communication is included in the English curriculum of Minnesota high schools. Medium-sized schools (N=56) reported the highest percentage of instruction occurring outside the English curriculum in a separate speech curriculum, but even that figure represented less than one quarter of those schools.

RQ2: Is speech communication being taught by instructors who have state certification in speech communication?

TABLE 2

Certification of Speech Instructors
(Percentage of Schools Responding Yes/No)

	Under 400 (N=182)		401-800 (N=56)		Over 800 (N=61)	
	Yes	No	Yes	No	Yes	No
Speech	53%	47%	81%	19%	83%	13%
Language Arts	91%	9%	83%	15%	84%	11%
Speech/Lang. Arts	48%	52%	80%	20%	82%	18%
Other	7%	93%	0%	100%	0%	95%

Table 2 describes the instructors of speech communication in Minnesota high schools in terms of state certification requirements. Medium-sized schools (N=117) reported that eight out of 10 instructors were certified by the state of Minnesota as speech communication instructors. Those instructors either had speech certification alone or in combination with certification in language arts. Small schools (N=182) reported that approximately half of the instructors teaching speech communication were certified by the state as instructors of speech communication. Nine out of ten of the instructors in small schools were certified in language arts. Approximately one instructor in ten in small schools has neither speech certification nor language arts certification.

RQ3: What specific subskills of communication do speech instructors teach in speech communication classes?

TABLE 3

Specific Skills of Speech Communication
(Percentage of Schools Responding Yes/No)

	Under 400 (N=182)		401-800 (N=56)		Over 800 (N=61)	
	Yes	No	Yes	No	Yes	No
Public Speaking	88%	10%	91%	9%	95%	4%
Interpersonal	65%	35%	78%	22%	80%	18%
Small Group	68%	32%	76%	22%	75%	23%
Argumentation	22%	78%	33%	65%	59%	36%
Oral Interp.	66%	34%	63%	35%	77%	23%

Table 3 describes the percentages of schools in each category that offer instruction in specific areas within the discipline of speech communication. It is important to remember that these figures do not necessarily mean that specific courses are offered in these skill areas. These figures merely report the fact that instruction in these skills is offered. The instruction may be done in a class that combines certain of these skill areas.

As the tables indicate, public speaking is the skill area in which the majority of schools in all three categories offer instruction. Almost 90 percent of all the schools in Minnesota that responded to the survey offer instruction in public speaking. The skill areas of interpersonal communication, small group communication and oral

interpretation are the next most popular areas of instruction. At least three-quarters of the large schools (N=61) offer instruction in these three areas. Over three-quarters of the medium schools (N=56) offer instruction in interpersonal communication and small group communication, with approximately six out of ten schools in that category offering instruction in oral interpretation. Small schools (N=182) also follow this pattern, although the percentages are a bit lower. Over 60 percent of the small schools offer instruction in all three of these skill areas.

RQ4: Is speech communication education a graduation requirement in Minnesota?

TABLE 4

Speech Communication as a Graduation Requirement
(Percentages of Schools Responding Yes/No)

	Under 400 (N=182)		401-800 (N=56)		Over 800 (N=61)	
	Yes	No	Yes	No	Yes	NO
Public Speaking	41%	57%	44%	53%	46%	52%
Interpersonal	19%	81%	24%	76%	29%	70%
Small Group	23%	77%	20%	80%	29%	70%
Argumentation	5%	95%	6%	93%	11%	86%
Oral Interp	22%	78%	13%	87%	23%	77%
Overall	48%	52%	52%	48%	59%	41%

Table 4 reports the percentage of schools that require instruction in speech communication and in specific skill areas of speech communication as part of the graduation requirement for every student. As can be seen in the table, approximately half of the schools in the state of Minnesota require instruction in speech communication in order for a student to graduate. Large schools (N=61) reported the highest percentage of requiring speech communication instruction as a graduation requirement, with almost six out ten schools in that category requiring speech communication instruction as a graduation requirement for every student.

Public speaking is the skill area which has the highest percentage as a graduation requirement. Over four out of ten schools responding listed public speaking as a graduation requirement. Of

the remaining skill areas, interpersonal, small group and oral interpretation are the next most popular as far as graduation requirements go. However, none of these areas reaches higher than a 30 percent figure for graduation requirements for all schools surveyed.

RQ5: What specific subskills of communication do speech instructors believe should be taught in speech communication classes?

TABLE 5

Mean Rankings Of Subject Areas Within Speech Communication
(Respondents were asked to rank subject areas in
importance from 1-5)

	Under 400 (N=182)	401-800 (N=56)	Over 800 (N=61)
Public Speaking	1.96	2.00	1.88
Interpersonal	2.31	2.14	2.41
Small Group	2.71	2.64	2.61
Argumentation	4.20	3.98	3.88
Oral Interpretation	3.82	4.23	4.20

Table 5 reports the results of a mean ranking of skill areas within the discipline of speech communication. Public speaking was reported as the most important of the skill areas with an overall mean ranking of 2.00 or lower. Interpersonal communication and small group communication were the next most important of the skill areas, both of which received overall mean rankings ranging from 2.14 to 2.71. There was a wide gap between these three skill areas and the remaining two, argumentation and oral interpretation. Both of these skill areas received overall mean rankings within approximately two-tenths of 4.00.

RQ6: What are the opinions of speech teachers concerning the placement of speech in the curriculum, certification of instructors, and requiring speech communication instruction for graduation?

TABLE 6

Attitudes Toward Speech Communication Instruction
(Percentages of Respondents Answering Yes/No)

	Under 400 (N=182)		401-800 (N=56)		Over 800 (N=61)	
	Yes	No	Yes	No	Yes	No
English Curriculum	5%	92%	0%	100%	7%	93%
Speech Curriculum	92%	7%	91%	7%	93%	5%
Graduation Requirement	88%	9%	95%	4%	84%	13%
Certification	51%	47%	64%	29%	69%	31%

Table 6 reports the data from section four of the survey instrument which are the percentages of respondents who agreed or disagreed with topics relating to the placement of speech communication in the high school curriculum, the idea that speech communication instruction be a graduation requirement for all students, and the question of certification requirements for speech communication instructors. As can be seen in Table 6, fewer than one in ten respondents believes that speech communication instruction should be solely within the English curriculum. Correspondingly, nine out of ten of the respondents believe that speech communication instruction should be carried out within a separate course.

Concerning requiring speech communication instruction as a graduation requirement for all students, over eight out of ten of all the respondents believe that speech communication instruction should be a graduation requirement. There is less agreement as to the certification requirements for speech communication instructors. Respondents from small schools (N=182) are split approximately in half concerning this topic. The idea that speech communication instructors should be certified by the state gains acceptance in schools with student populations of over 400 (N=117), with over six out of ten respondents agreeing that instructors should be certified by the state as speech communication instructors. Close to seven out of ten of the respondents from schools with over 800 students in grades 9-12 (N=61) agree that instructors should be certified by the state in speech communication.

Implications

This study set out to describe the status of speech communication education in Minnesota high schools in 1989. The results revealed that speech education in Minnesota is not part of every high school curriculum, and may not be a part of every high school student's education. In comparison with other states, Minnesota stacks up well. Instruction in speech communication is available, generally from certified instructors, and is required in nearly half of the schools responding to the survey. However, there are still a number of schools that do not offer speech communication instruction. There is an even larger number, approximately half of the schools responding to the survey, that, while offering speech communication instruction, do not require students to take even a basic communication course. The end result is that one out of two high school students in Minnesota has the opportunity to graduate from high school without ever taking a speech communications course or studying the basic tenets of speech communication.

This situation is even worse in the smaller districts. Although there are more students in larger schools, there are more smaller schools, meaning that there are more schools that do not require speech instruction than schools that do. Because of this, students graduating from a small school district may find themselves at a disadvantage in competing, whether in higher education or in the work place, with students from a larger school district where speech communication instruction was a requirement.

What can be done about this situation? As seen in the results of this survey, a sizeable majority of respondents favor the state mandating that speech communication become a graduation requirement. By mandating that speech communication be a graduation requirement, and then by enforcing that mandate, the state could insure that all students in Minnesota public high schools would receive some instruction in speech communication. As mentioned earlier, speech communication is often not part of the curriculum in smaller school districts because of scheduling problems, lack of monies, or lack of qualified staff--although other respondents indicated it may be caused more by scheduling than by the lack of qualified staff.

There is still the question of where speech communication will be taught and by whom. Over nine out of ten respondents overall reported that they believed that speech communication instruction should be conducted in a separate course from the other language arts. This belief does not fit with the Minnesota Department of

Education, whose plan is to incorporate speech communication instruction into the existing language arts curriculum. There was also some disagreement as to who should be doing the instructing. A sizeable minority of respondents in all three school size categories were not in favor of a requirement that speech communication be taught by instructors state-certified in speech communication.

What is a possible solution that will mesh with the reported desires of speech communication instructors, the reported plans of the Minnesota Department of Education, and the educational needs of Minnesota high school students? The Minnesota Department of Education guidelines call for the placement of speech communication instruction within the language arts curriculum, while the results of this survey showed that speech teachers were overwhelmingly in favor of a separate curriculum. The question of certification of instructors was not as clear-cut, but the majority of respondents were in favor of requiring that speech communication instructors be certified in speech communication.

One possible solution would be to incorporate speech communication instruction in the English curriculum, require successful completion of speech communication activities for graduation, and also require that the English instructor be a state-certified speech instructor. This solution would insure that all students would be exposed to the basics of speech communication. The problem, however, is that not all English teachers are speech-certified, nor do all English teachers feel a need to become speech-certified in order to teach communication.

The state could, of course, simply mandate that speech instructors be speech-certified. Rather than run that political gauntlet, a better solution would be to allow teachers certified in English to teach speech communication courses, with the following addition to certification requirements for language arts: Prospective language arts teachers would need to complete approximately 12 quarter hours (8 semester hours) of instruction in communication skills. That instruction would include courses in public speaking, oral interpretation, and a general survey course of communication theory that would include interpersonal communication, small group communication, and argumentation. Prospective teachers may argue that this would add to an already heavy load for certification as a language arts instructor. The answer to this complaint is that, yes, it would make the certification process more time-consuming, but the other solution, in order to provide qualified speech instructors, is to require speech certification. These three additional courses would not be a major hardship, and would help to better prepare English

teachers to also be speech teachers.

Although this study was conducted in Minnesota, the results and implications have national significance. With current trends in education leading toward nationwide curriculums and nationwide testing (Zancanella, 1989; Leslie and Wingert, 1990), the need for the establishment of mandatory communication instruction becomes even more necessary. The Speech Communication Association and its regional and state affiliates have a responsibility to work with the high school educational establishment to insure that all students have access to communication education.

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TEACHER'S WORKBOOK

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

'HUMAN OUTLINE' AS A METHOD OF TEACHING ELEMENTS OF AN OUTLINE IN A MASS LECTURE SETTING

Michelle L. Zeig, University of Minnesota, Duluth

With the increased need to economize the educational system, mass lecture settings are becoming more and more prevalent in higher education. Such a situation is present at the University of Minnesota - Duluth campus (UMD). The beginning public speaking course is taught in a format that includes one mass lecture (roughly 200 students) and two lab meetings (roughly 25 students per section) per week for a ten week period. The purpose of the mass lecture is to clarify, amplify and illustrate the information presented in the textbook. Lecture combined with exercises, guest speakers and small group work is used in mass lecture. The lab meetings function for the students to practice and deliver their individual speeches. The number of students attending the mass lecture presents a sizable obstacle in the creative delivery of course content. The "Human Outline" was developed as a method of overcoming this obstacle and providing a "hands on" exercise in outlining speeches.

Preparation

The first and most important element to this exercise is the selection of a content outline that is to serve as the "ideal" example. This content outline should include all elements that are being taught.

Once the example has been selected, a transparency of this outline is needed. Second, the outline is broken down to each of its elements (e.g. a general purpose, a specific purpose, a thesis, an attention getter, a link to the audience, credibility statement, transitions, main points, sub-points, etc.) Once each element has been identified, it is printed, without its label, on a 4x6 index card. It was found at UMD, that up to twenty index cards could be needed. Thirdly, a transparency or handout with the structure only of an outline is needed.

Procedure

As students enter the auditorium or setting for the mass lecture, index cards with the parts of the speech outline are handed out to twenty random students. Students are told that the index cards are for an exercise later in the meeting. After all the index cards are distributed, an information session is given regarding the elements of an outline. It is at this point that the exercise begins. The instructor begins by setting up the exercise as a way to review the elements of the outline. It is best at this time for the instructor to set an informal and relaxed mood.

The transparency of the structure only of the outline is used here but a cover is needed to block the elements of the outline until discussed. The opening to the exercise is to ask the students what is the first element needed to formulate an outline, -- at UMD, the correct response is the general purpose. At this point, the instructor moves the cover off the transparency to reveal the first element, the general purpose. The instructor then asks the students with the index cards to look at their cards and see if they have the general purpose.

Once the index card with the general purpose is located, that student is asked to come down front and stand. The instructor then asks, what is the second element needed for an outline, at UMD, the correct response is the specific purpose. Once the correct index card is located, that student comes to stand down front. This process continues until all elements of the outline have been located, the students with index cards are standing down front and the transparency with the outline structure is completely revealed.

Next, the instructor has each student verbally share what element they have and the content. Example: the first student would say "I have the general purpose which is to inform." This process continues until the entire outline is verbally shared. To end this exercise, the transparency with the complete outline is then

shown, so that the students not only *hear* the complete outline but then *see* the outline as well.

Comments

As stated earlier, this exercise was found to be both entertaining and useful in teaching the elements of outlining in a public speaking mass lecture setting. A benefit offered by this exercise is the ability to involve the students in a "hands on" exercise that is difficult to achieve in the mass lecture setting. Additionally, it allows the students to follow the formation of the outline step by step and physically see the outline develop. Lastly, this exercise allows the student to hear what an "ideal" outline sounds like.

Some challenges inherent in this exercise include the fact that some students are very uncomfortable getting up in front of the mass lecture group. If this occurs, we found it best to let the student pass the index card to another student more willing to come up front. Secondly, the exercise itself, without the information session, takes approximately thirty minutes to complete. Lastly, it was found at UMD, that this exercise works best with two to three facilitators, which help locate students with the correct index cards and help get the students in a "Human Outline" form.

Although this exercise was developed in response to the obstacle of size in the mass lecture setting, it is easily adaptable to smaller meetings. In doing this exercise with a smaller group, it is conceivable to involve the entire class in the "Human Outline."

* A special note of thanks to C. Kyyhkynen-Flaschberger and M. Whalen for their help in developing this exercise.

IN CELEBRATION OF PERFORMANCE: PRACTICAL EXERCISES FOR TAPPING THAT WHICH IS PERFORMATIVE IN EVERYDAY LIFE

G. Gayle Jennings, Southern Illinois University

The following is a compilation of exercises designed for the beginning and intermediate performance course. The exercises range from the exploration of vocal and physical nonverbals to the explosion of conventional notions of "text" and "performance." It is my hope that these exercises will help create a classroom atmosphere that is both encouraging and challenging--one that will excite in students a deep awareness of self and others as they are evoked by literature and challenged through performance.

A. Adjective Exercise: Embodiment

1. Divide the class into groups of three.
2. Have each group choose an adjective or provide an adjective pool from which they can draw.
3. Each person in the group will perform one form of the adjective (e.g., happy, happier, happiest; slimy, slimier, slimiest) using voice, body, facial expression, etc. to embody the variation of intensity along the root, "er" and "est" continuum.

B. Evoking a Known Other: Embodiment

1. Warm up: Lead the class in various stretching and movement exercises.
2. Get them walking. Ask them to walk as though they were much taller, shorter, wider, older younger (suggest an age). Or walk as though a string pulls them from their chest, their pelvis, their chin, shoulders, etc.
3. a) allow students to find their own space.
b) ask them to imagine someone they know very well (e.g., a family member) who is quite different from themselves.

What would those imagined persons be wearing today? What shoes do they have on? Are their teeth straight or crooked, missing or all there? How are they wearing their hair?

- c) Ask each student to embody his or her imagined persons--to sit like them, walk like them, do a task they might be doing.

C. Celebration of Course Objectives: A Choral Reading

1. *Instructor*: Write the course objectives using very 'active,' imagistic, engaging language (e.g., use alliteration, imagery, "action words" such as explore and explode).
2. Make these available to the students via handout, chalk board or syllabus.
3. Assign a choral reading of those objectives. (With four objectives, for example)
 - a) split the class into four groups--one objective each
 - b) ask them to rehearse their objective using vocal and physical involvement to play out/illustrate the imagery contained there.
4. Enjoy the performance!

Purposes / Discussion:

1. There is an underlying sense that we understand the objectives better by performing them--putting them into our minds and bodies.
2. The exercise creates a safe environment (group work) for students to get "on their feet" and begin using their voices, using movement, participating, **performing** on the first day of class.

D. The Name Game: A Performance Variation

1. Get the whole class in a circle.

2. Choose an adjective beginning with the first letter of your name. Instruct your students to do so as well. (e.g., Gullible Gayle, Active Anita, Pompous Pete)
3. "Model" by being the first to step into the circle and perform your adjective/name.
4. Fully embody the adjective you've chosen to pair with your name. Repeat the performance of your adjective/name at least 3 times and in different ways--each time remaining and embodying, "Active Anita" (if, for example, "Active Anita" is your name!)
5. After you perform the repetitions of your name, choose another person (B--"Bubbly Bob"). Bubbly Bob steps into the circle, but must perform "Active Anita" until Anita claps--indicating that (B) may move on to performing his or her own name (i.e., "Bubbly Bob").
6. Proceed until everyone has performed. (You may want to encourage stretching and growth by asking them to perform their choices in a bigger and bigger way with each repetition.)

E. Offstage Focus: a Demonstration

1. Have class member (A) volunteer to sit at the front of the class in "performance space."
2. Have a second individual (B) stand in the audience toward the back or near the back wall (depending on your classroom space).
3. A **describes** B in detail, (e.g. "Phil is about 20 years old, close to six feet tall with blond hair, brown eyes, a moustache...He's wearing glasses, blue jeans,..." and so on).
4. B sits down (out of A's periphery as much as possible), but speaker A keeps his or her focus where B had been and describes him again--working to visualize and retain all the detail from before.

Follow up/Discussion: As human beings, we have the ability of displacement--to visualize and describe objects, places, people who are not available to our immediate gaze. This ability is something we use everyday (e.g., the giving and understanding of directions) and it is a valuable tool for the visualization necessary for performance.

5. A similar strategy to that above can be used in the visualization of "space."
 - a. In dyads, ask students to describe, in detail, their bedroom or living room or kitchen--the placement of furniture, appliances, etc.
 - b. Create a performance activity which will ask each person to utilize the space they described.

F. Voice and Body: Vocal and Physical Nonverbals

F.I. *Duet Performance:* Give your students a basic scenario (for example: "You are in a coffee shop. Someone comes in that you haven't seen in a long time. You greet one another, enter conversation, one person insults the other. An argument ensues and one person leaves.

Assignment:

- a. Ask your students to create a 1-2 minute performance of this scenario.
- b. The hitch is, they may use NO WORDS. The only thing they can verbalize is the alphabet **in its order**; there may be no spelling of words--simply, "A!... B C D E; F G?" and so on.
- c. They may use the letters of the alphabet along with facial expression, inflection, tension, movement, gestures, etc. to convey their scenario.

F.II. Solo Performance:

- a. As a solo performer, ask students to create a scenario in their minds which involves deeply felt emotion.
- b. They then perform the "story" of their scenario verbalizing only the letters of the alphabet.
- c. Again, encourage students to let vocal nonverbal (inflection, volume, intensity, etc.) and physical nonverbal communication (facial expression, eye contact or lack of contact, gestures, movement or stasis, etc.) convey the story and their emotional responses.

Follow up / Discussion: What was the prevalent emotion? What was the scenario?

What did the performer **do** that engaged us and conveyed to us the "story?"

G. Workshop

1. Select an image-rich performance piece.
2. Hand out copies of the whole text where you have designated certain chunks of the text from which class members may choose to perform.
3. Instruct the students to choose an image to memorize and perform.
4. Improvizationally "workshop" with each performer. Get them to stretch their own choices--make them more clear, respond/react in a bigger way vocally or physically. Or give them a situation that is different from the way they chose to perform it (e.g., "Ok, this time, let the persona be in a cathedral rather than a bar..." or "Make this person very manipulative and conniving..."). Work through aspects of tension and release, or age, or focus, or character placement, etc.

5. The dialogue that the instructor generates occurs back and forth with the individual and the class.

H. Development of a Character

Instructor: 1. Bring props, playthings, costume pieces. 2. Set up the room before students arrive, placing objects all around the room and creating a kind of area for performance.

Students:

- a. Instruct students to: select an object that appeals to them.
 - b. Work with it for a while.
 - c. Develop a character with a name, specific physical traits, disposition, etc. who uses or wears their chosen object.
 - d. When ready, they may enter the performance space to "do" whatever this person does.
4. Eventually characters may begin interacting with one another.
 5. At any moment the instructor might ask for the biography of any given character.

Application / Discussion: This exercise can work as a springboard to discussion of (1) the creation of character, persona, or narrator; (2) facets of dramatistic analysis (for the who, to whom, what, where, when, how and why); (3) or as a precursor to group work and the interaction that will occur between the various personae.

I. Narrative Exercise: Interpersonal Creation

1. Have class members choose and bring in a story of a moment in their lives which is significant to them and to their identities--who they are and how they see themselves.
2. a) Place students in dyads
b) One partner (A) tells the other his or her story.
c) The other partner (B) repeats it back, focusing especially on:

- i) the most prevalent emotions (fear, insecurity, elation, confidence...)
- ii) the recurrent symbols or phrases.
- d) Person A relates those emotions and recurrent phrases to his or her own life--capsulizing the story one final time using the language and ideas offered by person B.

Application / Discussion: As a class, reflect on the exercise (which can work as a springboard to: (1) Dramatic features of everyday life, (2) The inherent nature of metaphor and symbol usage, (3) evidence of character and conflict in everyday life.

J. Narrative Performance--Utilizes all of the work in the exercise above and further asks the student to:

1. Create a mask out of found materials which illustrates, demonstrates, suggests facets of their personal story and their identity.
2. Perform the narrative using their created mask.

Issues for Consideration:

- a) Has the narrative been structured to highlight significant features/subtexts?
- b) Have these features informed performance choices?
- c) Is the mask related to the narrative?
- d) Are the body and voice "alive" in performance?

K. Performance of Images from Everyday Life

1. Have your students search for three examples of imagistic language that appeal to their senses in a compelling or profound manner. Their search might lead them to song lyrics, advertisements, speeches, folklore, or everyday discourse. In short, they might find their images any place language is used except in poems, novels, short stories, or plays.
2. Once they have found three images, they must memorize them and prepare a performance for each image to be

presented in class. Instruct students to pay particular attention to:

- a. the sense of what is being said
- b. the attitude(s) of each speaker
- c. the sensory appeal(s) of each image

Questions for Discussion:

1. What is the relationship between literary language and language from everyday experience?
2. What constitutes imagistic language? Is all language imagistic to a certain degree?
3. What is the relationship between image and imagination?
4. What would a performance critic mean if s/he said, "Respond to the imagery?"

L. Performance of Family Narratives

1. Instruct students to remember some incident from their lives that might make for an interesting performance. Ask them to think in terms of tales they have heard about their family history, interesting family stories that are part of their family tradition, incidents that occurred between them and their brothers and/or sisters, or conversations that have been repeated over and over in their families.
2. Once they have decided on the tale that they would like to share with the class, have them write out the story from the point of view of some member of your family other than themselves. One primary objective is to capture the **orality** of the telling as they write. Each class member must hand in a type written copy of the story they elect to tell.
3. Have them memorize the story and try to capture the teller of the tale in their performances. Performances should run about 2-5 minutes each.

Questions for Discussion:

1. What is the relationship between the stories they told from everyday life and literary stories?
2. How did their choice of the teller of the story influence the tale? How did this choice influence their language and attitude choices? How would another member of their family tell the same tale?
3. In writing their stories, did they ever sacrifice the "true" version of what actually happened in order to make a better story?
4. What are the qualities of a good story?
5. Would an accurate portrayal of their family members necessarily be the best performance choices?

M. Disposition Toward Audience: Its Affect on Performance

Exercise Instructions: Have several students tell a traditional fairy tale (e.g., "Little Red Riding Hood," "The Three Bears") altering how the students feel about the audience. For example, one student might be told that he or she greatly admires the audience while another might be told that he/she feels the audience is quite dumb. Do not tell the audience how the speaker was instructed to feel about them.

Questions for Discussion:

1. How does the attitude(s) one has toward a listener influence communication?
2. What specific behaviors gave you some idea about how the speaker felt toward you? Did language usage provide any clues? Tone?
3. Did the speaker suggest his/her attitude toward you while, at the same time, try to keep you from knowing it? How can you explain this phenomenon?

Special Thanks to these Contributors; our dialogue of ideas for performance has been invaluable. May the sharing continue.

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READER'S THEATRE: CREATIVE CLASSROOM CONCEPTS

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Although Reader's Theatre is a part of the traditional movement which seeks to "stage" the actions, the attitudes and the emotions of literature as they are sketched by the author, there are selected conventions which distinguish Reader's Theatre from typical theatrical productions and make it educationally valuable for classroom exploration.

In Reader's Theatre, for example, the performer's vocal responses and physical actions are directed forward to assist the audience in visualizing what is being described in the literature. The setting, the mood and the other characters detailed in the literature may also be projected "into" the audience to promote listener identification and association. In addition, performers in Reader's Theatre may play a variety of roles in the literature and are more likely to develop creative performance skills because of the various interpretations needed to suggest more than one character.

Performers may either hold their scripts or place them on reading stands. The choice depends upon the instructor's and student's discretion. Performers may stand in a line facing the audience or they may sit on stools or chairs; or there may be combinations of sitting and standing. The instructor and the students are encouraged to choose the performance means by which the author's intentions may best be expressed. Performers also usually remain on stage throughout the performance and may have individual lines of narration or dialogue, or they may share lines with other performers.

Performers may wear suggestive costumes and make-up, or they may wear their own clothing. Creative expression and originality of both the instructor and the students is the key ingredient for determining what choices are available and acceptable for best expressing the meaning and feeling evoked by the literature; and in Reader's Theatre the performers should choose whatever means is available to them for subtly suggesting the author's intent.

Classroom staging in Reader's Theatre may include the traditional elevated stage framed by a proscenium arch at one end of the auditorium, or the staging may be as flexible and creative as facilities permit. For example, the classroom may be arranged "in-the-round," "semi-circle" or "three-quarter round." Classroom staging may even include additional theatrical accessories like ramps,

platforms, curtains, drapes or a "backdrop" depicting a painted setting. There is also the opportunity to use lighting, sound, music, special effects and projections to suggest the locale that is depicted in the literature.

PERFORMANCE BLUEPRINT

Although the instructor cannot expect to discover a simple formula for incorporating the basic principles of Reader's Theatre into every classroom assignment, the selected experiences which follow are included to provide the foundation needed to promote further exploration and experimentation. Each of the selected exercises is framed as a working blueprint to stimulate student awareness of the principles of Reader's Theatre staging; to provide the basic ingredients of vocal and physical performance of literature; and to stimulate student appreciation of the mechanics involved in bringing a scripted program of selected literature "alive" in classroom performance.

The instructor is encouraged to supplement the selected exercises with active class discussion, and to promote a creative atmosphere of relaxed inquiry so that Reader's Theatre may be seen as well as heard.

Exercise 1: BOOK PARADE

Goals: To familiarize the student with the potential for using the book or bound script as a creative "object," and to promote awareness of character "attitude" in hand-held manuscripts.

Approach: Having discussed the possibility of using the held script as a creative "extension" of the action described in the literature, the instructor should select several students and ask them to move to the front of the classroom.

Begin the exercise by making sure that each student is holding a book, a vinyl folder or any other manuscript that might contain the literature in a performance. Call out specific "environments," like a restaurant, a hospital, a church, a nursery, a kitchen or a playground, and ask the students to use their held books, folders or manuscripts to suggest the named environment. The students may respond, for example, by holding their books in a horizontal manner toward the audience to suggest the "tray" associated with a

restaurant; or they may hold their scripts cuddled in their arms, like "teddy bears," to suggest a nursery. The important principle in the first part of this exercise is that the suggested "object" be very clearly recognized for what it is supposed to represent.

Now, select several more students and ask them to move to the front of the classroom. Call out specific character "occupations," like farmer, grocer, banker, construction worker, professional entertainer, baseball player or policeman. Ask the students to use their held books, folders or manuscripts to suggest the object associated with the character occupation. The students may respond, for example, for example, by "hoeing" with the book to suggest the farmer; or the response might be to "sing" with the manuscript to suggest the microphone associated with the professional entertainer. The important principle in the sound part of the exercise is that the student performers "extend" their sense of character by using the held script as a representative object which suggests the nature of the character's occupation.

Now, select several more students and ask them to move to the front of the classroom. Call out specific "moods" or "attitudes" that might be found in literature, like "love," "anger," "glee," "frustration," "joy," "despair" or "loneliness." Ask the students to use their held books, folders or manuscripts to suggest the mood or attitude called for. The students may respond, for example, by "caressing" the folder to suggest joy; or the response might be to "cover the fact" with the book to suggest loneliness. The important principle in the third part of the exercise is that the student performers allow the mood or the attitude to reflect itself in the manner in which the script is held.

When confident that the class is aware of the role that creative book technique might play in the performance of literature, present the students with a selection of poetry or prose that contains a definite *environment*, interesting *character occupations* and a variety of *moods* or *attitudes*; and encourage them to perform the literature individually, using the book or folder whenever appropriate to "parade" environment, character and mood or attitude as it is suggested by the author.

Exercise 2: SARDINES TODAY!

Goals: To promote student awareness of "poetic setting" and to encourage the "dramatic visualization" of suggested environmental space that might be found in literature.

Approach: Several days before class have your students search the school building for interesting nooks and crannies into which the entire class might barely fit. Have each student select and memorize a short poem or an individual stanza from a longer poem that would be appropriate to the space and the literature selected. For example, Richard Lovelace's pleading *TO ALTHEA, FROM PRISON* is ideally suited for performance in a small, cramped hallway; and James Taylor's *TRAFFIC JAM* is exceptional when performed in a broom closet!

On the day of the assignment, the class moves from each nook to each cranny selected; and the students perform their literature surrounded by their classmates. The class then re-assembles for discussion and evaluations are made concerning appropriate choices about the role that environmental space might play in the dramatic visualization of literature. The exercise may be repeated as a group project at another time, with programs of scripted literature performed in other environmental settings that suggest the specific locale detailed in selected literature.

Exercise 3: VOCAL TRAFFIC JAM

Goals: To develop a sense of "dramatic imagination" in the performance of literature, to promote flexibility of the voice and the body in the performance of the literature, and to enhance the "ensemble" approach to group performance.

Approach: Select a poem or a prose cutting of literature that contains a variety of "sounds" which help to suggest the action and have the students examine the selection for possible "vocal additions" of sound that might help the listener to visualize the action described. Each student presents a written list of inherent sounds suggested by the literature, and points out the word or line where the sound is found. After each student has presented the list, the class should reach a consensus opinion regarding the

nature of the sound to be included in a performance of the literature.

The selection is then marked with "breath marks" to indicate those places in the literature where a prolonged pause might permit the addition of sound to make clear the action described. Students may then be divided into groups to perform the literature. One student is a solo performer, pausing at the breath marks indicated, and the other students provide the agreed upon sounds. This ensemble approach to performance is then repeated by providing the students with other selections, like James Thurber's *THE SECRET LIFE OF WALTER MITTY* or Kenneth Grahame's *WIND IN THE WILLOWS*, and instructing them to follow the same process of sound addition in groups as they have just completed individually.

Exercise 4: MIRROR, MIRROR ON THE WALL

Goals: To develop an awareness of "offstage focus" and to direct the student performer in the placement of characters "in" the audience.

Approach: Choose a selection of literature that contains both dialogue and action that is to be performed using offstage focus. For each character represented in the literature place a corresponding mirror on the wall at the back of the classroom. The mirror should be large enough to reveal the individual performer from head to foot. If full-length mirrors cannot be located, or if a room with wall-to-wall mirrors is not available, the exercise may still be directed toward the facial expressions of individual characters as they are seen in the use of offstage focus.

The performers within the playing area establish a relationship with the "characters" in the audience by informally chatting with them and by noticing their physical characteristics. There should be a review of the techniques of offstage focus so that the performers recall the specific line of "intersection" to which they are to direct dialogue or action when addressing and reacting to a character placed offstage.

Begin with an informal recitation of the literature so that the performers begin to feel comfortable with the convention of addressing someone standing next to them as if they were "in" the audience. Remind the performers to observe the facial and physical reactions of the characters they address, and that they are to

respond to the action described in the literature within a very confined space.

Re-read the literature again and concentrate on suggesting the vocal and physical characteristics which will distinguish one character from another. Encourage the performers to respond to the action being described, and to pay special attention to the adjectives and the verbs that might help to bring the literature "alive" in performance.

When confident that the performers are precise in their use of offstage focus, and that each performer has captured a viable suggestion of the character in terms of what is "said" and "done" in the literature, remove the mirrors and perform the selection again. Follow this performance with an inquiring class discussion to point out the differences in performance with the mirrors and without; and note the believability of each performer's handling of "action" using offstage focus in comparison with the use of mirrors.

Exercise 5: BOOK ENDS

Goals: To stimulate the student performer to "visualize words" and to introduce the element of "pantomime" into the dramatization of action suggested in literature.

Approach: Begin the exercise by dividing the class into groups of three. Present each group with a slogan, a quotation or a popular public service message. Examples might include the slogan for the airline commercial, "Up, up and away!"; the pithy suggestion of Shakespeare to "eat no onions nor garlic, for we are to utter sweet breath"; or the public service warning, "Turn off the juice when not in use." Instruct the group to devise a creative pantomime which makes clear the action described in the material given them.

Now instruct the groups to perform the pantomime without any verbal identification or suggestion. Follow each group performance with an inquiring discussion to determine if the listeners were able to visualize the words as they were suggested by the pantomime. Pay particular attention to an evaluation of the pantomime in terms of its energy, its degree of suggestion, its detailed "spelling out" of the action, and its overall effectiveness in communicating the idea contained within the slogan, the quotation or the public service message.

Now instruct each group to surround their pantomime with the

spoken text of the slogan, the quotation or the public service message. Reinforce the Reader's Theatre principle that in performance of literature the words of the author are surrounded by the action suggested.

This "book end" approach to the exercise places one student performer in the center of the group presenting the pantomime to the accompaniment of the words spoken by the other two student performers, who are located left and right of the playing area.

Once the students associate the role of pantomimed action with the suggestion of the author's words, the instructor may wish to expand the exercise to include group readings of narrative prose, short stories or the drama.

Exercise 6: I BEG YOUR PARDON, WHAT DID YOU SAY?

Goals: To promote an awareness of the role that "vocal variables" play in suggesting character, to encourage active "word play" in the interpretation of literature, and to reinforce the need for subtlety in character development.

Approach: Begin the exercise by passing out the following "NO" selection to the students. Instruct them to voice the word to achieve the desired meaning indicated using the vocal variables of pitch, rate and volume; and to also relate the list to (1) specific "character type" who comes to mind. The list is then performed individually in front of the class with the chosen "character type" speaking in a variety of suggestive meaning.

NO?	(What was that you said?)
NO?	(You can't mean that, can you?)
NO?	(How dare you!)
NO?	(We'll see about that!)
NO.	(Well, if that's the way you feel.)
NO.	(I'm sorry, I forgot to do that.)
NO.	(Does this mean it's over for us?)
NO?	(You weren't with someone else?)
NO?	(May I please do that?)
NO.	(I absolutely refuse!)
NO!	(But thank you anyway.)
NO.	(You must be kidding.)
NO!	(I'm not interested in doing that.)
NO?	(I could be persuaded.)

NO?

(Are you positive?)

NO.

(I just don't believe that.)

Now continue the exercise by "matching" characters in groups of two. Have the students repeat the list in the following manner: The first student's character voices the first meaning of the word and the second student's character responds with the meaning of the second word. The alternation of character responses to the desired meaning of the word continues until the list is concluded.

The exercise may be extended, however, if the instructor will present the class with a variety of short cuttings from the drama that includes two characters involved in a conversation that suggests a "subtext," or implied interaction existing beneath the surface of the spoken language, to their relationship. Examples useful for this extension of the exercise might include the "balcony scene" in William Shakespeare's *ROMEO AND JULIET*, the "tea scene" in Oscar Wilde's *THE IMPORTANCE OF BEING EARNEST*, the "photograph scene" in Milan Stitt's *THE RUNNER STUMBLES*, the "pledge of allegiance scene" in Aristophanes's *LYSISTRATA* or the "seduction scene" in Eugene O'Neill's *DESIRE UNDER THE ELMS*.

In this extended exercise the student performers should again use pitch, rate and volume to suggest the implied meaning, and should concentrate on the subtlety involved in developing meaningful "word play." The instructor might also wish to combine this part of the exercise with *MIRROR, MIRROR ON THE WALL* (#4) to review the basic principles of using offstage focus.

SUMMARY

With these basic exercises as a guide, the instructor and the student should both gain an awareness of the performance and staging methods which may be used creatively to "dramatize" literature so that it becomes "alive" in the imagination of the listener. What now remains is the limitless imagination necessary to dramatize novels, poems, short stories, letters, newspaper articles, diaries, song lyrics or any other dramatic material which provides an opportunity for visual and oral "re-enactment." Indeed, the challenging aspect of Reader's Theatre is going beyond the traditional drama playscript and to make any aspect of literature "dramatic" by giving it the characteristics associated with theatrical production and performance.



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