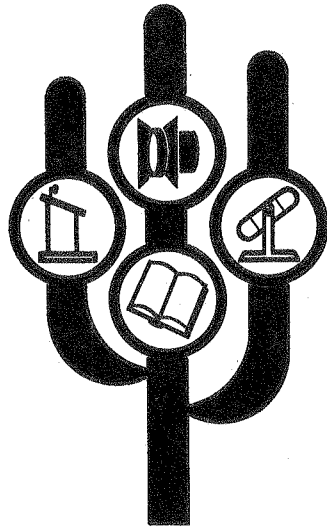


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Co-Editors

John Monsma
Northern Arizona University

Jo Anne Taft
East Flagstaff Junior High School

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IN MEMORIAM
Edward E. Markert
1914-1972

Even while his speech squad was assembling for Arizona's first practice tournament of the school year on Saturday, October 21, 1972, Ed Markert died in his sleep at his home. On the following Tuesday evening memorial services were held for Mr. Markert in the auditorium of Tucson High School where he had coached for 20 years, was the founding sponsor of Tucson High's NFL chapter, held Arizona's only double diamond key and was recipient of the District's Leading Chapter award in 1970.

Ed Markert was one of the few people who could really be called pioneers in competitive speech in Arizona, an area once much given to speech "festivals" and anti-forensics. Ed was numbered among the few founding coaches of the Forensic League of Arizona and served as the first State Executive Director of the tournaments sponsored (from 1966 on) by the Arizona Inter-scholastic Association.

Ed Markert was knowledgeable, witty, helpful, strong and competitive. He consistently fielded a strong team which dominated Arizona forensics for years and years. He was also the author of a handbook of tournament procedures which has proved invaluable to coach after coach as they first tried their hand at running a tournament. Ed Markert was a distinguished coach, a revered colleague and a valued friend. His memory will not be soon forgotten nor shall his place be readily filled.

This memorial was written by Fr. Alfred Naucke, S.J. It appeared in The Rostrum, December, 1972.

PRESIDENT'S MESSAGE

Dear Colleagues:

There is "good" news and "bad" news this year in the Arizona Speech and Drama Association. The good news concerns continuing and new services to members. These include the excellent journal edited by John Monsma and Jo Anne Taft; a directory which is now in the hands of all members, financial assistance for student speech and drama projects; awards to those who have contributed significantly to the field of speech and drama in Arizona; a new membership brochure, designed by Joe Zesbaugh, which should encourage new memberships; and affiliation with the American Theatre Association.

The "bad" news is membership. The word has not been delivered to potential members in time for conferences, nor has it always reached the people who are most concerned. Your president takes full responsibility for this, pleading only that a wandering, and sometimes missing, mailing list has hampered our efforts to inform all speech and drama people of our activities. Our newly elected secretary, Charles Evans, is already on top of the problem. Membership should increase.

We are trapped in the kind of circle that plagues many teacher organizations. Low membership brings less financial support which, in turn, curtails programs and services which would attract new members and retain old members. Your executive council promises to deliver information and provide exciting practical programs at conferences. You must pass the word. Encourage membership, attendance at conferences, and reaction to the council on needs for services and programs. In addition we must stimulate interest in A.S.D.A. among under-graduate and graduate students in our colleges and universities. The executive council, reinforced with dynamic new members, has already begun to shape the program for the fall conference. At this time the theme is Oral Communication in Education. Sections will provide programs of interest to all areas of speech and drama.

Those of us in the disciplines of speech and drama must continue to be aware of the threat to all education in the state of Arizona latent in the proposals of the State Board of Education. Our field is often the most vulnerable to attack by the minority which controls the board and its commissions. I would propose that the A.S.D.A. become an organizational member of the Arizona Coalition on Educational Policy. I believe that this organization can help protect us from the efforts to direct our activities in our classrooms or to eliminate our field entirely from curricula. Lenore Zapell and Paul Mac Cready, late of Arizona Western College, are examples of professionals who resigned because of lay pressures and cuts in programs.

There is no articulate way to express appreciation for Cliff White's contribution and dynamic leadership as president. We all thank Cliff by participating actively in A.S.D.A.

Sincerely,

Mary F. Stites
President

"WILL THE ARIZONA SPEECH AND DRAMA ASSOCIATION LIVE?"

During the three and one half years I have been a member of the Arizona Speech and Drama Association Executive Council, I have witnessed handfuls of people periodically anguish over the ever important Spring and Fall conferences, trying to bring speakers and programs that would be of interest to speech, drama, radio and television and English teachers throughout the state of Arizona. ASDA conferences have had such speakers as Professor Claribel Baird from the University of Michigan (Theatre and Interpretation), Deldee Herman of Western Michigan University (Public Address and Speech Education), Frank McLaughlin, Editor of Media and Methods (English, Film, Oral Communication), Professor Ann Thurman, Northwestern University (Theatre), Professor Gail Shoup and Visiting Kabuki actor Kuroeman III of the University of California, Long Beach (Oriental Kabuki Theatre). In addition, Actor Ezra Stone and Actress Sara Seegar, Robert Hall (Associate Executive Secretary of the Speech Communication Association), Dr. Lewis MacDonald (Placement Office of NAU), have spoken on the "Market." Conferences have been made up of workshops, panels, speakers and demonstrations.

Looking back at those who have served as vice presidents and subsequently as presidents of the ASDA, one can realize the many, many hours these people have spent planning and designing programs which would be of interest to all members of an organization interested in oral communication whether it be drama, public address, debate, interpretation, radio, forensics, television, speech education or speech science.

And yet these people and their executive councils have never been without some criticism, being accused of leaning toward one area of our discipline or another area; being told that they slight one area and push another, ask more people from one part of the state than another to participate, or show preferences; etc., etc., etc.. Well, it is time all of us in oral communication stopped arguing among ourselves and joined forces for the well being of the association as well as the students and the audiences we are reaching. It is high time we realized we can do a lot more good for each other and our profession if we worked together and stopped bitching. As I see people in the speech communication arts and sciences drawing farther apart, I see people in English, nationally and locally, gaining strength through unity. Not only are the NCTE and the Arizona English Teachers Association growing in their own discipline, but they are also incorporating more and more of those oral communication arts which we have always called our own, while we bicker and stunt our growth.

Clifford E. White, Immediate Past-President of A.S.D.A. is Chairman of the Speech and Theatre Department at Northern Arizona University.

Perhaps Hemingway was correct when he said, "There are no panaceas in education." It is a certainty that I have no panacea. But I do have a suggestion. I genuinely feel that if all of us who truly believe in the power of the speech arts and sciences were to set some goals for this important field of ours, we would, in a few years, witness positive influences. Collectively, we must set goals and see that each is accomplished. My parting words as President of the ASDA, then, are quite positive. For we have, at every level of performance in this state, some excellent people, highly skilled in the arts and sciences of oral communication. Working together, those of you about who I am speaking, throughout the coming years, must see that:

1. Members of the Arizona State Board of Education are continually made aware of the importance of our field.
2. School administrators are educated in the values of our field.
3. Plans are developed to integrate the many facets of our field with others so that students in higher and lower education are continually developing their oral skills.
4. Standards of quality teaching are set; certification is a state requirement. (The minimal hours of preparation required of teachers of speech in Indiana is 24; in Minnesota and Ohio it is 30.)
5. Develop curricula for grades K through 12 to be used in every school in Arizona.

I am sure others could add to this list of goals for all of us who work in the speech communication arts and sciences and who are members of the ASDA to set for ourselves. Nevertheless, if the ASDA could set up a three-year plan to accomplish these five goals, we could see beautiful results in the speech communications and performances of many many more of our young people.

Come on! Let's work on this together.

The riders in a race do not stop short when they reach the goal. There is a little finishing canter before coming to a standstill. There is time to hear the kind voice of friends and to say to one's self: "The work is done." But just as one says that, the answer comes: "The race is over, but the work never is done while the power to work remains." The canter that brings you to a standstill need not be only coming to rest. It cannot be while you still live, for to live is to function. That is all there is in living.

Oliver Wendell Holmes, Jr.

ORAL COMMUNICATION OUTSIDE THE SPEECH CLASSROOM - AN INTRODUCTION

Those instructors involved in the teaching of speech or drama may often feel that these two areas are neglected by teachers of other subjects. However, there are non-speech or non-drama teachers who are teachers of speech and drama. A basic part of the instruction in many classes at East Flagstaff Junior High School revolves around the art of oral communication. Recently, 400 parents of eighth grade students attended a Mexican dinner followed by entertainment which included skits and speeches. This was not a class in speech or drama; rather, it was a language arts-social studies class studying Mexican-American culture.

Because there seems to be an active interest in the teaching of oral communication at this school, our editor requested articles discussing the use of speech activities in the career and the language arts-social studies programs. Carol Coss, Sally Marker, and Dennis Murphy responded with the following two contributions.

Mrs. Coss and Mrs. Marker are seventh grade English teachers working as a team, coordinating their English activities with those of their social studies team partners. They both have received bachelor of science degrees in English education from Northern Arizona University. Mr. Murphy teaches typing, business, and career education classes. He has earned bachelor of science and a master of arts degree in business from Northern Arizona University.

These three teachers are known among both the faculty and student body of their school for their interesting, speech oriented activities. It is the editors' hope that their ideas will serve two purposes: 1) to demonstrate that there are teachers outside the speech and drama area who recognize the need for teaching oral communication skills and 2) to encourage other teachers to incorporate the study of oral communication skills in their curricula.

Jo Anne Taft is a speech teacher at East Flagstaff Junior High School and Co-Editor of the A.S.D.A. Journal.

COMMUNICATION IN THE SEVENTH GRADE BLOCK CORE:
A KEY TO THE UNDERSTANDING OF SELF AND OTHERS

BLOCK CORE - A definition

Block Core is a correlated language arts-social studies program designed for seventh grade. A team is composed of four teachers, two language arts teachers and two social studies teachers. General planning involves all teachers and specific planning involves the two teachers within their own area. Most classes are designed in two-hour blocks, with a student attending social studies one period and rotating to language arts for the second period.

Within our language arts classes, team teaching involves the interaction between the two teachers. One teacher may present a main lesson while the other teacher initiates responses which contribute to that lesson.

UNIT METHOD - The approach

Unit method is conducive to team teaching. Using a specific historical period studied in social studies, we develop a general theme and concepts which relate to that period of time. For example, when the social studies class is studying Westward Expansion, we are involved in the unit "Our Forgotten Friends". This unit presents the animals' point of view during the westward movement. With this theme, the students learn about environment, ecology, balance of nature, natural resources, man's superiority, wild animals, domesticated animals, independence, dependence, and extinction which are our major concepts.

Reading, writing, and oral skills are also included and investigated in every unit. The following is a description of the oral communication goals for the seventh grade block core student followed by a discussion of the various methods employed during the year to reach those goals.

GOALS - A list of speech objectives

It is our belief that a seventh grader should be able to communicate his ideas effectively to his classmates, adults, and other groups. We feel this quality of communication is vital to the development of self-understanding. Self-understanding, then, and self-expression compliment each other. With these qualities

Carol Coss and Sally Marker - Seventh Grade Language Arts, East Flagstaff Junior High School, Flagstaff, Arizona

a student can attain the goals he is striving for.

The speech objectives we emphasize are:

- 1) After discussion and presentation of material in class, the student will be able to list the skills of speaking emphasized. (i.e., posture, gestures, eye contact, volume, enunciation, poise, and enthusiasm). The student will be able to tell why each one is important.
- 2) The student will be able to overcome the fear of speaking before others.
- 3) The student will be able to lead a group discussion.
- 4) The student will realize the importance of spoken communication.
- 5) The student will understand the need for different types of spoken communication in different situations.

ACTIVITIES - A method of goal attainment

Developing good speech habits requires a step-by-step procedure in which the student gradually builds and improves his own natural abilities. Therefore, our program consists of three phases of growth. In the first phase, a student works with a fellow classmate. In the second, he participates in a large group, and finally, in the last phase, he works on individual assignments. During each of these three phases, a student becomes aware of his strengths and weaknesses in communication and can attempt to correct any of his problems as he adds to his knowledge of good speaking techniques.

I. Class Interviews

On the opening day of school, we introduced our first phase. Students were separated into groups of two. They then asked questions of each other concerning name, age, school, hobbies, and goals. They wrote down the answers to these questions that their partners gave them. The next day each student was asked to stand before the class and introduce his partner. This was presented in full block, an audience composed of approximately 90 students. This beginning exercise helped students learn about themselves and also broke the natural tension of the first days of a new class. Without telling our students, they realized what was expected of them orally, and, for some of them, it was the first opportunity to speak before a large group. This was the most important step in teaching our students confidence in speaking.

II. Group Work

Group work can be a useful tool in teaching. We felt that students should decide for themselves why some groups work well and others do not. On the second week of school we divided the class into groups of three to five students. We chose the groups because students were

not well acquainted. We showed each group an egg carton and asked them to list all of the practical uses of it on a sheet of paper. This required some imagination and thinking on the part of each group. They had a time limit of 20 minutes. At the end of this time, each group revealed their lists. Needless to say, all of the groups differed in their responses, and we discussed the reasons for the variations. The class as a whole constructed some useful suggestions concerning how to work well in a group. They discussed the responsibilities of a group member and a group leader. They also explained some reasons for a group's ineffectiveness and disorganization. Another activity which enhanced group communication was the completion exercise. They now selected their own groups and were given this sentence to complete, "I wonder what the man carried in the odd-shaped package....?" Each student wrote a sentence on his own, and then as a group they formed these sentences into a uniform paragraph which the chairman read before the class. As a group, they decided upon which sentence should be deleted and which should be kept. Therefore, they were forced to make both individual and group decisions. This group work was the second step in the communication process in our class.

III. Question Asking

Reading is essential to learning; however, many students are not aware of the importance of being able to ask a significant question about their reading material. Before reading and discussing any story, we tell our students to skim over the material and formulate individually some questions they might ask. Then students are capable of leading a class discussion themselves which usually negates the typical teacher-lead discussion. Creative thinking and true learning result from question asking abilities.

IV. Persuasive Speeches

All of the students prepared a two-minute persuasive speech to change an existing opinion or to motivate the class to do something. Students graded each other and wrote comments which we gave to the speaker. Audience reaction is a key factor in any speaker's performance, so students are judged on the reaction of their audience to them. Many students selected serious subject such as "cleaning up the environment" which helped them express their ideas with enthusiasm, while others focused on something humorous which both persuaded and entertained the audience. Those speeches initiated the fourth phase of our program.

V. Grouping according to ability

Students were pretested on their ability to recognize nouns and to distinguish between the singular and plural forms of nouns. After the pretest, students were grouped according to their previous knowledge of nouns into the slower group and into the higher group. Each group had

preplanned writing, reading, and speaking activities during a two-week time period.

In the slow group various noun exercises which were completed in class, and students helped each other learn about nouns. Students were given one of the thirteen colonies. Their responsibility was to teach to the class its spelling. Many students discovered the difficulty of explaining something to others and the importance of enthusiasm in any teaching situation. Students were graded for the teaching of their word by each class member. We learned that seventh graders are very capable teachers.

In the high group, students were assigned to make an oral presentation relating to our exploration unit "In Search of a Dream". They were allowed to choose their own format, and these formats varied from the factual method to an original dramatic presentation; grading stressed organization and planning.

VI. People Power Unit

In this unit a mock congress was organized. Students each wrote bills and then separated into the U.S. House and the U.S. Senate Committee reviewed the bills and voted on them in full session. Lobbying and filibustering were permitted. This greatly influenced our more verbal students.

VII. Novel Presentations

Each student selected a novel on an animal topic which they read in class. They were informed that a presentation would be given by them to the class. There were three methods of presentations possible: oral, visual, and written. A majority of our students chose the oral and visual methods. In the visual they picked four scenes from their story and created a visual effect for the audience by drawings, collages, or photographs. The most difficult part of the presentation was the transition from the oral message to the visual message. The oral presentation required a basic summary, a retelling or re-enacting of a scene, and an expressed opinion. Most students experienced a problem in limiting their summary to two minutes. This gave students practice in avoiding unimportant details, and practice in condensing their speeches.

As you can see, oral activities are planned throughout the school year with the hope that this constant practice in communication will lead to the perfection of the individual student's ability to speak clearly in all situations.

SPEECH IN THE CAREER PROGRAM: HELP FOR LEARNING AND LIVING

Just two years ago I was asked if I would teach a class in Career Education. I said "yes" and asked for a copy of the curriculum to assist me in preparing for the class. But, there was no such curriculum. There wasn't anything except Arizona Senate Bill Five. So I went to Senate Bill Five. I got my most helpful idea from the very first sentence. "Career Education combines helping the student (1) learn to live and (2) learn to make a living." With these words I set out to develop an approach to meet these objectives

The word that formed the nucleus of the objective was "helping." In order to reach that objective it would be necessary for the students to investigate occupations using a student-oriented approach rather than a teacher-centered approach. The teacher can not lecture about occupations, incorporating his views of the world of work, and still expect the student to gain a meaningful attitude toward his job potentials. Because oral communication is required for success in any job, I felt that it should be the basis for the class curriculum; it would provide both the "helping" and the student-centered approach.

All that needed to be completed then was to find a vehicle that would reach three goals: 1) allow the students autonomy in selecting occupations, 2) integrate other academic fields, and 3) measure students' success and failures. That vehicle appeared--preparation of written and oral reports.

In allowing the students autonomy, they were getting an opportunity to select from any of the fifteen clusters* jobs that they were interested researching. As anyone dealing with Junior High School students might guess, if the students have had a background of the teacher-centered approach, you just don't "turn them loose" and get valuable results. In order to allow the students meaningful freedom, I placed the emphasis on quality presentations which would create positive feedback for their research. This meant a required speech given by each student concerning his research with his classmates acting as his audience and evaluators.

By combining effective use of personal autonomy, the qualities of good research, and personal interests, the students expanded my original ideas. By merely hoping for interesting, well-planned speeches, I had received much more. Many students, while preparing

*U.S. Office of Education classifies all jobs in 15 general areas called clusters.

Dennis Murphy teaches Career Education at East Flagstaff Junior High School, Flagstaff, Arizona

their speech drafts, used interviews, movies from the film catalog, guest speakers, and field trips to supplement their research. The use of audio-visual material during the speeches became competitive to the point of having colleges, posters and actual workers' tools. This then led to learning the effective use of visuals in a speaking situation. I have received some of my greatest personal rewards in education observing and helping students achieve their objectives in preparing their speeches and, in many cases, they exceeded more than what they originally set out to do.

In trying to integrate academic subject-areas into the course, I found such integration to be rather easy. The process students used in their investigation and the analysis of occupations automatically exposed them to reading and writing. More importantly, it became obvious to the students that they needed to know how to communicate orally with others and how to express their ideas clearly and convincingly. In learning to live and learning to make a living, they made daily use of nearly all of their school subjects. For example, a fireman reported: "You have to talk with other firemen and with people in general when you are trying to save lives. Sometimes you only get one chance to get your message across."

In every job researched and reviewed the students reported that the employee was required to talk to customers, other employees, or to a supervisor. In many jobs there appeared a need for a blend of all three frequently during the working day. Had I given the class this information through lecture they might easily have forgotten or disregarded it, but the students themselves

shared the information they had discovered concerning job requirements for oral communication, and they shared it orally. Their classmates were their audience and pupils.

The last goal was to measure the students' successes and failures. I selected the written and oral report concept because it had many built-in evaluation features. Each student speech contained the basic elements of good oral composition: introduction, proposition, body, and conclusion. I spent time working with the students explaining the WHAT and the HOW of good oral presentations. Then the students were able to judge their own successes or failures.

The difficult steps were the selection of the job, the research, and completion of the oral presentation plan including the supplementary material presented. The speech itself was easier because they found the better job they did in preparing, the better job they did in their speeches. Most of the students enjoyed the time spent preparing for the oral reports. They were going to tell everyone else about "their" job. They were not just reading a written report or memorizing the report's text. Seventh, eighth, and ninth graders were able to stand up

in front of the class and keep the entire class' attention for from five to en minutes. Many have given facts about jobs in such a way as to convince others to look into the job they presented, certainly something a mere teacher's lecture could never have accomplished. The objective of "helping the student to learn to live and to learn to make a living" was achieved by the students themselves.

I'm convinced that no other approach than that of oral composition would have lead to the success of actually helping the students teach themselves about the world of work.

TEACHING A COMMUNICATION COURSE ON THE RESERVATION: A REACTION

My reaction to the article in the fall A.S.D.A. Journal by Mr. Julien and Dr. Monsma was very positive because a communication's course for Indian students has been devised and carried through. This to me is most significant as so many college courses, particularly those pertaining to Indians, are out of context; remote from the school setting in which they will be used and based on the "I was told" or "my experience was very limited" ideas of the instructor. Universities are realizing that Indian people want to keep their own culture but be able to function in the dominant Anglo culture as well. Courses such as this can help Indian students in the Anglo culture.

The instructors' philosophy stated that they were uncertain as to the need and backgrounds of the students they were to have in their class. In Phoenix Indian School we have twenty-one tribes represented and the staff here is also uncertain about the needs and the backgrounds of our students each year. It is impossible to write behavioral objectives until we work with our students for a few weeks. Flexibility is extremely important and classroom situations must provide for maximum participation by the students. The authors did not have the opportunity to study their students' needs for any length of time--not when they had to drive 360 miles for the class--so they wisely let their students assume much of the responsibility for the lessons within a flexible framework of the stated objectives of the authors. The use of interviews, games, listening, visual aids--all contributed to this student-directed participation.

The Human Bingo activity, to me, seemed an excellent way to get the students started immediately on the communication cycle and make each one an active participant. Any activity that will encourage Indian students to talk freely to other people in English is very positive. One criticism we receive at our school about our students is the fact that they lack "small talk" on the job--they do not readily communicate with their fellow workers until a considerable time has elapsed. Doing a good job is very important, of course, but communicating with "the guys and gals" with whom you work is very important too.

Teachers find this difficulty in the classroom and are continuously devising ways to help students communicate with each other as soon as possible. One activity recently used with success centered around a movie. The film showed a rainstorm starting on a farm, moving to the city, clearing up, moving back to the farm

Catherine M. Iliff teaches English as a foreign language at the Phoenix Indian School, Phoenix, Arizona.

again where the farm work resumes. There were no spoken words, only sounds of the storm, farm and city were recorded. It was a short film and the students saw it twice. The second time they viewed it, they wrote down every noun or naming word that they saw in the film. The teacher casually grouped the students in committees of four. Each committee chose a recorder, and a master list was made of only the nouns that appeared on each committee member's list. The results were satisfactory as the students really talked to each other and had some good arguments (i.e., that telegraph pole was the same as telephone pole because three people had written telephone pole and the fourth had put down telegraph pole) and should be included on the list. Like reading off the names in the Human Bingo Game, the writing of nouns had little value, but communicating with others was the big goal.

In the evaluation on the Questioning Strategy activity, the lecture method was "cooly received". This holds true among high school students, also. Indian students much prefer to be given a written assignment--questions, you-look-up-the-answers sort of thing. This method presents the least threat to the Indian student working with English. It relieves him of the effort that has to be made in speaking or listening in another language. However, this kind of question and answer activity must be held to a bare minimum. It can be used effectively in answering such questions as "What would you do if...." or "How do you feel about....". These are the kinds of questions in which a student must give his own personal opinion, his own feelings. In many cases his answers can be presented orally to a small group or to the teacher.

The Listening activity was, in my opinion, most important. I agree with the authors that perhaps they should not have started with a commercial listening tape and that it would have been better to make their own tapes adapted in a large measure to their students' cultures. However, I think that after the initial lessons in listening were completed, the commercial tape should have been used. Indian people, like the rest of us, have to deal with many dialects and modes of English even on the reservation, and it is important that they learn to listen and become familiar with the speech of persons other than Indians speaking English.

I was very interested in the statement that "the reading in Navajo was very coolly received by the other Navajos". There are also Navajo dialects, (the term here is used in a broad sense,) on the reservation. When I taught just Navajos, I found this to be true--in the western part of the reservation they would express it in one way; around Crystal they would talk another way. This came to my attention when we were studying Navajo clans. This difference might have had something to do with the reception of the reading in Navajo. Hopis also have this difference in speech and vocabulary use though I do not believe it is as great a difference as among the Navajos. My knowledge in this particular field is "very limited", but I have had adult aides of both tribes "describe" these differences to me.

If we could only teach the majority of college or high school courses to Indian students in the manner that Mr. Julien and

Dr. Monsma did--small groups, almost total student involvement and participation, a relaxed atmosphere--I feel that Indian people would not then say, "Indians can't read". The physical conditions that had to be overcome were tremendous--the long traveling distances etc., but the material was presented with successful results.

THE FESTIVAL APPROACH: "SOMETHING HIGHLY AGREEABLE"

The competitive forensic tournament is a fixture in educational programs throughout the Western United States, despite a long history of complaints that it fosters meaningless gamesmanship,¹ that its rigid and artificial format does not prepare participants for public deliberations,² that it not only encourages but rewards unethical practices,³ and that its inordinate stress on competition hampers the sharing of ideas and the relationships between participants.⁴

In spite of the plethora of articles decrying tournament competition and the above effects, few substantive changes appear to have been made in the current system. As Murphy and Sharp conclude in their 1968 study of forensic activity in the West since 1958:

Although the pace and intensity of forensic activity have grown, its character does not appear to have changed markedly....Data indicate no pronounced changes in coaching practices or tournament operation....The ideal program....can best be characterized as 'more of the same': more money, more students, more trips, and perhaps more public performances....It appears....that directors of forensics in the West continue to support 'the system as it is.'⁵

Entrenched though the tournament system is, criticisms of it are too numerous and serious to be ignored; its proponents would do well to study them, lest their system go the way of other traditions in the speech field which no longer service the needs of contemporary people. A more careful examination of the festival approach, used by many interested in oral interpretation and readers theatre, might prove valuable.

A festival is "a time of celebration, something highly agreeable or delightful," notes Webster. If this definition serves as the goal for planners of such events, several radical differences between festivals and tournaments can be seen.

First, the festival approach blunts the negative effects of competition. There are no elimination rounds, which assures fuller participation of entrants. There are no rankings of individuals, which nullifies the "star system." There are no sweepstakes awards for teams or schools, which curbs the "uncontrollable urge to win," leading to an overemphasis on strategies.⁶

Janet G. Elsea is Assistant Professor and Director of Readers Theatre, Arizona State University, Tempe, Arizona

The positive effects of competition, however, remain under the festival system. The fact that one performs in festivals in the company of participants from other schools as well as before an audience, including critics (judges), should stimulate increased effort. With the emphasis on the material and not on the rewards given, the distorted concept of "gamesmanship," which tournaments often foster, is robbed of its significance. Hopefully, it could not be said of festival entrants what Haiman once asked of some "bright undergraduate speech majors who either had quit debate or had not gone out in the first place":

Are they afraid of the rough and tumble of vigorous competition? I think not. Rather I believe they are repulsed by the nature, not the vigor, of that competition; by the way in which the development of skill in the game seems to have become an end in itself, rather than being seen as a part of the larger context for which society intended the game to be played.⁸

Second, along with the pleasure of performance, the festival approach stresses improvement of student skills. Critics are freed from the pressures of picking a winner and the necessity of keeping their decision silent; they are given time to explain orally their responses to the material and the methods of presentation. This practice negates what Sikkink, Cohen, and Richards term "a peculiarly indefensible feature of tournaments":

Assembled in the situation are a group of teachers whose professional task consists of evaluating speechmaking. Yet in this situation they are actively encouraged to remain silent! The profound 'coffee shop' analysis that goes on between judges following each round may be useful, but such criticism rightfully belongs to the student.... Surely we are not anxious to obscure the rationale underlying our judgments from the very persons who might benefit most from it!⁹

Students who perform before non-decision critics seem to learn much from the latter's immediate feedback, especially when critics provide a dialogue, allowing group response to comments or questions. There seems to be a willingness to exchange ideas with others, knowing there are no "hothouse strategies," as Ehninger calls them, to give away.¹⁰

Third, under the festival approach the schedule of events builds to "a time of celebration" in which all participate in such "agreeable or delightful somethings" as guest speaker, performer, or entertainers. Such an ending avoids the pains which often accompany the conclusion of a tournament in which winners (and losers) are announced, and it still provides a pleasant reward for energy expended.

If tangible rewards for successful participation in tournament events are deemed absolutely necessary for motivating students--a suspicious proposition at best--tournament officials can certainly provide more creative awards than the standard trophies, which are added to the others gathering dust in already-crowded forensic rooms. Instead of the \$500 that the author's school recently expended, for example, on hardware for one tournament, how much more useful and valuable would have been a year's subscription to the New York Times, or Ms magazine, an album of speeches or readings, a set of cassette tapes, a portable tape recorder, or even a month's supply of nickles for xeroxing library material.

Finally, the festival approach, with its emphasis upon the educational benefits to be gained from the sharing of ideas, materials, and techniques, seems to take the hard edge off of competitive urgency, and provide experiences which compare more realistically with those found in the real world. Society at large does not deliberate, for example, in the artificial structure of the tournament debate system. Tournament proponents who perpetuate such an environment run the risk of "ivory-towerism":

They may unrealistically hope the difference will dissipate without action. They may emulate the militancy of confrontation and forego the values of training in rational argument. Or they may transform tournament debating into an activity that retains some of these values and yet blends with some of the determination, commitment, and personal involvement that characterize the new public rhetoric.¹¹

Fundamental changes have not been made in the tournament system, perhaps because those suggesting them were "outsiders," people who lacked the power if not the will.¹² Those of us actively engaged in tournament and/or festival systems in Arizona can certainly provide the will to experiment with the notions discussed here. Might not the A.S.D.A. provide the power to help institute them in tournaments organized and attended by its members?

Footnotes and Bibliography

¹Robert J. Doolittle, "Games Debaters Play," Rostrum, XLIV, No. 7 (1970), 7.

²Wayne Brockriede, "College Debate and the Reality Gap," Speaker and Gavel, VII, No. 3 (1970), 71.

³John E. Gow, "Tournament Debating: a Time for Changes," Journal of the American Forensic Association, IV, No. 4 (1967), 108.

⁴Douglas Ehninger, Decision by Debate, New York: Dodd, Mead, & Co., 1963, pp. 306-310.

⁵Harry Sharp, Jr. and James Murphy, "Forensic Activities in the West: 1967-68," Western Speech, No. 4 (1968), 234.

⁶Ehninger, p. 309.

⁷Cf. Clarence W. Edney, "Forensic Activities," Southern Speech Journal, 19 (Sept., 1954), 11 for a report on the findings of psychologists concerning positive effects of competition.

⁸Franklyn S. Haiman, "A Critical View of the Game of Forensics," Journal of the American Forensic Association, I (May, 1964), 64.

⁹Donald Sikkink, Herman Cohen, and Gale Richards, "Recommended Modifications for the Competitive Forensic Tournament in the Western United States," Western Speech, No. 4 (1956), 219-220.

¹⁰Ehninger, p. 309.

¹¹Brockriede, p. 71.

¹²Sharp and Murphy, p. 234.

CONTEST INTERPRETATION

Sometimes it is healthy for one to play devil's advocate; it can broaden one's perception. It would be quite easy for me to speak in favor of the interpretation festival because I believe in it. However, after ten years of forensic experience, I find it difficult to turn my back on the contest, opting only for the festival, because I think we need both.

The strongest argument against the contest in oral interpretation emanates from the variable of literature. How can a critic make a choice between a good interpretation of a delightful story by Dorothy Parker and a rich excerpt from Victor Hugo's Les Miserables? Subjective likes and dislikes are bound to creep into the decision. The critic who enjoys Dorothy Parker will place her above Victor Hugo, providing that both of the interpretations are equal. Personally, I don't think both readings could be equal if the interpreters met the demands of the literature. But I cannot speak for all critics. The point is simple. Shakespeare is more demanding than Ogden Nash, and Victor Hugo is more demanding than Dorothy Parker. I am fully aware that I have just made a judgment. One could argue that although the demands are different, Ogden Nash may be more difficult than Shakespeare. If this be true, we can never account for the variable of literature. But over the years many of my critic friends have confided in me that they tacitly evaluate the degree of difficulty of the piece interpreted in an oral interpretation contest. Because there is a tremendous variance in literature and in the tastes and perception of critics, one could build a case against the contest unless one could better control these two variables.

Frankly, I hesitate to tamper too much with either variable, the literature or the critic. However, I must say that it doesn't make much sense to put all the time and effort which goes into any contest, only to wait until the last minute to assign judges. Any preparation for a contest should begin with the critics; without competent judges there can be no contest. Indeed, it would be better to limit the entries to correspond to the number of available critics. If the contest is to ever have any educational value, this must be done, whatever the costs.

With good critics, controlling the variable of literature becomes an easier matter. Let us experiment by asking the critic to evaluate the degree of difficulty of a 1-7 scale. The student might learn more about why he failed to place, and we who run contests might be provided with some interesting data concerning the tastes of judges. I also favor the national trend which seeks to limit the genre for the contest and the festival. Asking a

critic to judge poems, essays, novels, speeches, and short stories, all in the same event, is like asking him to judge cotton candy, bathing suits, and bulldozers. I see nothing wrong with accenting a certain kind of literature for a particular contest. Nineteenth or twentieth century American or British poetry, or short stories written after 1950, or ethnic poetry are all possibilities. It is even possible to ask the contestant to choose one poem from a list of twenty-five which he must read, and then allow him free choice of his remaining material. While we are at it, we might call for a moratorium on the thematic approach to contest interpretation. The idea is a good one, but often the practice is not. Too often the interpreter enjams two or three selections into a trite rhetorical comment straining and distorting the literature. I see our interpreters so intent upon discovering the message that they miss the poem. Too often the interpreter reduces the poem to a proposition by forcing it into his thematic construct.

The next most frequently heard argument levied against the contest is that the competitive atmosphere is counterproductive. One could certainly argue that the Millieu in which we live is super saturated with competition, and I would agree. But I fail to comprehend the Platonic reasoning of "saving the children" by providing them with a false and fabricated world free of competition. In the pursuit of education or anything else, one is in constant competition. How can we best control this variable? I would suggest that a compromise could ease some of the tension of both the contestant and the critic by giving superior certificates to all who deserve them as well as a first, second, and third place. I don't think this idea would give rise to a proliferation of certificates, but in certain cases, where a decision is very difficult, outstanding achievement would be recognized and critics would not feel they were eliminating certain superior readers from some kind of recognition.

In debate terminology, I am suggesting that there is nothing inherently wrong with the contest and that minor repairs should be made in order to afford the student to take part in both the festival and the contest. Jach Rhodes, University of Utah, found that oral interpretation was the most popular contest event in colleges last year and has been steadily growing. The event has grown despite the lack of interest on the part of those who are primarily concerned with oral interpretation. It is easier for the Professor of Interpretation to ignore the event because he does not believe in the contest. I don't think we can or should turn our backs; I think we must add whatever expert advice we can in an attempt at improving current practices. Education is needed.

We need to educate those interested in contest interpretation as to what really happens when the student interprets a selection. We must enlighten the critic by telling him that there cannot be any rules for this event. The literature, not a set of prescribed regulations, should govern the interpreter's performance. How

ludicrous it would be if I were to sit down and write regulations restricting the movement and demeanor of a debater. So, too, with the interpreter. Debate coaches don't need rules to help them make a decision, and neither do those who know interpretation. Uniformity is impossible because literature and people are different. It is the literature which "coaches" the interpreter. We need to rewrite the rules, honestly accepting variance in performance because literature is different. We might very well see an interpreter stand or sit down or stand on his head if the literature dictates, coaches or affords him to do so. The interpreter's responsibility is with the literature. He seeks to discover the experience of the poem and share it for all to hear and see. The critic's real responsibility is to appraise the amount of synchronization between the literature and the interpreter. He measures the congruence between how the poem and interpreter speak and act. If the poem is going one way and the reader another, a "goodness of fit" has not taken place and one can question either the perception of the interpreter or the critic. Hopefully, a good critic will eliminate the latter possibility.

The contest is too popular with the students to think of abandoning it. I seek to improve the contest, not eliminate it. Nor do I want to give up the festival; I want the student to have both, thereby broadening rather than limiting his experiences. Let's not turn our backs on the contest; let us see what we all can do to improve it.

STUDENTS LOOK AT THE SPRING A.S.D.A. CONFERENCE

EDITORS NOTE:

At the recent A.S.D.A. Conference, the main subject of discussion was the judging of tournament events by lay people. In order to demonstrate the judging problems of the layman, students from Arizona State University and Northern Arizona University judged mock rounds of debate, oral interpretation, extemp, and oratory. These judges then made video-taped critiques explaining their placement of contestants. Experts in the contest fields discussed the strengths and weaknesses of the judging, pointing out areas which need improvement in order to have effective judging of contest events. Several other university students attended, and three have written their reactions to the conference.

- 1 Last February, I attended the Arizona Speech and Drama Association's Spring Conference for the first time. I hadn't heard about it from any of my teachers until a student-friend of mine in the Speech Department suggested I go. Now I am very glad I did, because I really feel I benefitted from the demonstrations and discussions.

High school forensics students held a mock tournament, and, since I am planning on teaching high school English and speech, it was valuable to me to be able to see the different types of speech communications used: debate, oral interpretation of literature, oratory and extemporaneous speaking. Being knowledgeable only in the field of oral interpretation, it was interesting to try my skills as a lay judge in the other areas.

After the tournament, we saw a video-tape of the lay judges discussing why they judged as they did. Then, in contrast, an expert in each area pointed out how the judges, not knowing what to look for, judged unfairly or inaccurately.

This was very important to me because when I become a high school teacher, I'm certain that it will be necessary to judge all areas. The speech teacher's knowledge, however, is often lacking. Also, the discussion pointed out the uselessness of a tournament if the judges have no background in what they are critiquing. Their evaluations would be a waste of time.

In the future, I hope that more students will be informed about such conferences because everyone, students and teachers, could benefit from them. At the same time, it would promote more student-teacher interaction. And, after all, isn't that what education is all about?

- 1 Peggy Baldwin is a Junior English-Speech student at Northern Arizona University.
- 2 Carolyn Hoffman is a Junior Speech Education student at Northern Arizona University.
- 3 Stephen Moeller is a Chemistry major at Arizona State University.

- 2 As a student member of the Arizona Speech and Drama Association, it gives me great pleasure to write this response in regard to the Spring A.S.D.A. Conference.

First, I would like to say that I was very glad that I attended this conference. It is very hard for students to realize the value of such a conference, because the value of first-hand experience can only be ascertained by attending the conference and finding out "what it's all about." As a student, I would encourage all other students in speech and drama to take advantage of this opportunity in the future.

For the members who were not in attendance, many opportunities were lost. I question the reason for some member's non-attendance because I hope to be a speech and drama teacher in the near future, and there seems to be a need for stronger unity among speech and drama teachers throughout the state. If this unity is to come about, it must start somewhere and the Arizona Speech and Drama Association is one of the most effective places to begin.

However, the people that worked most diligently on this conference should be commended. The conference offered an opportunity to critically examine and evaluate the methods by which Arizona students participating in speech competition are judged. This created interest among many of those attending and a lively discussion followed. The discussion did not end there however, and an even greater spark appeared when Tom Beauchamp from the Arizona Education Association warned speech and drama teachers of the problems they would possibly face in the near future.

The fall conference is approaching, and I certainly would encourage and hope that it will be as profitable a learning experience, with 100% attendance.

- 3 I must state at the outset, that I am a chemistry major, and that this was the first speech tournament that I was ever asked to participate in, in the capacity of a judge. Although I have had several college level speech classes, I still must speak as a layman when expressing my impressions.

While I found the opportunity enlightening and exciting, I feel that there are several modifications that could be made to improve the contest. The general rules of the contest required that the participants use lexical material that had been published prior to the meet. I feel that this is an unfair and unnecessary guideline. Since each contestant had a coach that ~~whe~~ worked under, I think that any unsuitable material could have been eliminated before the contest. Thus, the arbitrary rule with regard to published material, eliminated a whole array of possibly useful literature. Indeed, such a rule would appear to indicate that the A.S.D.A. feels that the mere fact that something has been published places it on a level above any yet-to-be-published work.

I also feel that the rule prohibiting the use of any audio-visual effects is also an unfortunate restriction. This rule limits to a great extent the creativity that the reader may apply. While the line separating oral interpretation from reader's theatre is a fine one at best, I don't feel that the skillfully applied use of audio-visual techniques could do anything but enhance the overall effect. I realize that some schools are better endowed with equipment than others, providing them with an unfair advantage. The coaching staff, however, may also be unequal, providing an unfair advantage anyway. Some of these inequalities could be eliminated, if the A.S.D.A. made a concerted effort to tour the schools and acquaint the students and teachers with the variety of things that may be done with oral interpretation.

The contest supervisory staff might also find it useful to examine what Campbell or other noted people in oral interpretation have to say with regard to the "intentional fallacy." This "difficulty" was apparent in the rules given to the judges before the contest.

With regard to the actual contest itself, I feel that it could have been more efficiently handled if each event had been conducted simultaneously, rather than sequentially. I noted that a large number of the people at the contest attended only one of the events and then sat in the lobby during the rest of the time. This would have eliminated the waiting and provided more time for group discussion of what had transpired.

The discussions between the judges after each event struck me as very important. I felt that I got more out of this part of the tournament than anything else. Through this I found out what other people had observed about each speaker that I had not noticed.

I feel that with the mentioned improvements, the A.S.D.A. could produce a very professional and entertaining speech tournament.

ARIZONA INTERSCHOLASTIC ASSOCIATION

1973 STATE TOURNAMENT RESULTS

The 1973 State Speech Tournament was held at Chandler High School on April 7. Over two hundred students and their coaches attended this annual event. The Arizona Speech and Drama Association extends congratulations to all of the following winners:

Sweepstakes

- 1st - Tucson High School (55 pts.)
- 2nd - Palo Verde High School (38 pts.)
- 3rd - Camelback High School (31 pts.)
- 4th - North High School (30 pts.)
- 5th - Pueblo High School (30 pts.)

Debate

Debate

- David Horley and Joe Demer - Salpointe - 1st (2-1)
- Jeanne Lee and Robert Rees - Catalina - 2nd (1-2)

Consolation Finals - Debate

- Craig Schloss and Wayne Peate - Rincon - 3rd (2-1)
- Ann Callison and Alice Callison - Santa Rita - 4th (1-2)

One-Act Plays

- The Boyfriend - Moon Valley High School
- A Night with Guests - Nogales High School
- Vivat, Vivat, Regina - Camelback High School

Individual Events

Serious Prose

- 1st - Gloria Juniel - Tucson High School (1,1,4=6)
- 2nd - Cheryl Myers - North High School (2,2,2=6)
- 3rd - Susan Comolli - Pueblo High School (3,5,1=9)
- 4th - Camille Phillips - Palo Verde High School (4,3,3=10)
- Cathy Pinski - Bourgade High School (6,4,6=16)
- Kim Bates - Camelback High School (5,6,5=16)

Drama

- 1st - Janet Harwood - Westwood High School (1,1,1=3)
- 2nd - Keith Ryan - Moon Valley High School (2,2,2=6)
- 3rd - Jodi Crowin - Central High School (3,3,3=9)
- 4th - Tracy Grant - Palo Verde High School (6,4,4=14)
Maria Davison - Bourgade High School (4,5,6=15)
Barbara Santiyan - Palo Verde High School (5,6,5=16)

Humor

- 1st - Valjeania Limar - Santa Rita High School (1,2,3=6)
- 2nd - Jamie Harris - Saguaro High School (2,3,1=6)
- 3rd - Sherry Beaumont - Camelback High School (3,4,2=9)
- 4th - Jon Chang - North High School (4,1,4=9)
Bill English - West High School (5,5,5=15)
Monica Murietta - Pueblo High School (6,6,6=16)

Poetry

- 1st - Cheryl Myers - North High School (2,1,2=5)
- 2nd - Stefanie Feldman - Tucson High School (1,3,4=8)
- 3rd - Donna Cummings - Tucson High School (3,2,5=10)
- 4th - Sallie Evans - Rincon High School (5,6,1=12)
Valjeania Limar - Santa Rita High School (4,4,6=14)
Phyllis Cyprian - Palo Verde High School (6,5,3=14)

Oratory

- 1st - Lorraine Lee - Pueblo High School (2,3,1=6)
- 2nd - Carmen Mariscal - Pueblo High School (5,1,2=8)
- 3rd - Terry Pollock - Tucson High School (1,5,4=10)
- 4th - Craig Friedman - Chandler High School (6,2,3=11)
Jim Klingenfus - Palo Verde High School (4,4,6=14)
Greg LaMothe - Brophy High School (3,6,5=14)

Extemp

- 1st - Nancy Stevenson - Tucson High School (4,1,1=6)
- 2nd - Scott Dunfee - Palo Verde High School (3,3,2=8)
- 3rd - Andy Federhar - Tucson High School (1,4,4=9)
- 4th - Tod Norman - Camelback High School (2,2,6=10)
Ann Orel - Agua Fria High School (5,5,3=13)
Greg Pratt - McClintock High School (6,6,5=17)

ARIZONA INTERSCHOLASTIC ASSOCIATION

1973-74 TENTATIVE CALENDAR OF EVENTS

The Speech Advisory Committee of the Arizona Interscholastic Association adopted the following schedule at their meeting on April 10, 1973:

Sep 22	Forensic League Workshop	Tucson
Oct 6	Fall Debate Workshop	University of Arizona
Oct 13,14	Arizona Speech and Drama Association Fall meeting	Sedona
Oct 20	Forensic League Practice Tournament	Place to be announced
Nov 2,3	6th Annual Sun Devil Debate	Arizona State University
Nov 17	Forensic League Practice Tournament	Place to be announced
Dec 8	Forensic League Winter Trophy Tournament	Place to be announced
Jan 12	Forensic League Tournament	Camelback High School
Feb 2	5th Annual Spring Forensics Tournament	University of Arizona
Feb 9	Invitational Tournament	Chandler High School
Feb 16	Championship Forensic Tournament	Arizona State University
Mar 2	Northland Speech Festival	Northern Arizona University
Mar 8,9	National Forensic League District Tournament	Albuquerque
Mar 16	A.I.A. Speech and Drama District Tournament	
	Northern District	Winslow High School
	East Central District	North High School
	West Central District	Glendale High School
	Southern District	Place to be announced

Mar 22,23	6th Annual Drama Invitational	University of Arizona
Apr 6	A.I.A. State Speech and Drama Tournament	Place to be announced
May 4	Forensic League Spring Trophy Tournament	Place to be announced
May 18	Forensic League Novice Tournament	Place to be announced

BRIEFLY NOTED

1. Research Project on Status of Speech in Arizona

At the recent Spring meeting, the A.S.D.A. Executive Council authorized the subsidizing of a study being made by Carolyn Hoffman, a junior speech major at Northern Arizona University. This study was to be a survey of the status of secondary speech teachers, courses, and activities in Arizona. Miss Hoffman recently sent the following item regarding her study and asked the editors to publish it. We readily comply and urge any readers who have not returned their forms to do so immediately. It is conceivable that there could be an 80-90% return!

The time has come for a survey of speech and drama activities in Arizona. The opportunity to examine the status quo in regard to speech-theatre course offerings and staff credentials as well as the State of Arizona's needs for speech-theatre personnel will be possible through your cooperation in answering a survey form that was recently mailed to you. Your comments and information are of utmost importance; without them the study will be incomplete. Please return the self-addressed questionnaire as soon as possible.

Thank you,

Carolyn Hoffman
Box 6006
Northern Arizona University
Flagstaff, Arizona 86001

ED. NOTE: Other undergraduate students may now be able to qualify for subsidies. See notes of Executive Council meeting of March 31.

2. Minutes of Spring Conference - Executive Meeting

February 10, 1973

The Executive Committee was called to order by President Cliff White.

The minutes of the previous meeting were read and approved.

The Fall A.S.D.A. meeting was set for October 12 & 13 which is again on a Friday and Saturday.

The Treasurer's report was presented and accepted. A balance of \$111.33 was noted in the checking account.

Norman Menpes, chairman of his district ATA, informed us that we could become a Chapter of the American Theatre Association. No dues and no individual memberships are required of chapters. A journal is available to dues paying members, and an institutional membership is available at \$50.00.

John Monsma moved that we approve Chapter membership. Motion seconded and carried.

John Monsma, chairman of the ad hoc Committee On Honoring Outstanding Members, moved the acceptance of the committee report for amendment to the constitution. Seconded, passed. That amendment is attached to the minutes

The results of election of new officers and committee assignments is also attached.

At this time Dr. White turned over the leadership of the meeting to newly elected President, Mary Stites, who assumed the executive duties and set the next executive council meeting for March 31 at the ASU Student Union Apache Room at 10:00 A.M.

One item to be considered at that time is to attempt to compile a calendar of tournaments of High Schools, Colleges, and Universities.

Carolyn Hoffman, a junior in Speech and Theatre Education at NAU asked to speak to the meeting and explained an independent study which she is undertaking, that of surveying the status of course offerings, teacher credentials, speech and theatre activities and future programs in secondary curriculum. She offered the results of her study and requested whatever financial assistance we might give. She estimated expenses of approximately \$50.00. Discussion followed centering around the question of its value to A.S.D.A. and the possible problem resulting from precedent. Charmain Leuba moved, Charles Evans seconded that this organization set aside funds yearly to support an undergraduate student in an independent study. John Monsma moved, Harold Larson seconded to amend the motion to include all colleges. In discussion it was generally agreed that the quality of the study would be reviewed by the Journal editor prior to publication, and that A.S.D.A. would reserve first publication rights. Monsma moved, Larson seconded to amend further as discussed. It was further agreed that the Executive Committee would constitute the screening board for all proposals, and that proposals for the academic year must be submitted by a date to be determined. Charles Evans moved, Harold Larson seconded to table the motion to the March 31 meeting of the Executive Committee to provide time for consideration. Passed. Motion by Evans, seconded by Cliff White to approve Carolyn Hoffman's request in the amount of \$30.00. Passed. The treasurer will provide her with a check.

Mary Stites raised the problem of need to fill some Co-Chairman positions. This will be considered at the March 31 meeting.

Dr. White asked for action on a suggestion to provide Tom Beauchamp, our keynote speaker, with an honorarium. Moved by Larson, seconded by Monsma to award a \$25.00 honorarium. Passed.

Adjournment followed.

Respectfully submitted,

Charles Evans, Secretary

March 31, 1973

The meeting was called to order by Mary Stites at 10:25 A.M. in the Apache Room of the ASU Student Union.

Minutes of the previous meeting were approved.

Treasurer's Report - (submitted by Cliff White for Harold Larson. Attached.) Cliff noted that next year's dues would be \$5.00. Dave Nott suggested that greater utilization of in-state participants might help to inspire membership and attendance. John Monsma suggested that library subscriptions to the Journal may soon make the publication of the Journal self-liquidating. Publicity and promotion in mass media might also help the treasury. Suggestion that we combine this function in the office of Historian.

Old Business-

- A. Forensic Schedules 1973-74 - We agree to wait to set the spring conference dates until after the forensic tournaments are determined so that conflicts in scheduling may be avoided. The fall conference at Sedona has been reserved at the King's Ransom October 12 & 13.
- B. The previously tabled motion on independent study research grants was discussed. John Monsma moved that the A.S.D.A. establish a project grant to be offered to Arizona Undergraduate speech or drama students.
 - 1. Proposals must be submitted to the executive council by a specified date to be set later.
 - 2. The executive council must screen and approve any and all proposals and specify amounts of the grants.
 - 3. A.S.D.A. has first rights to publish the results of any projects. Seconded and passed.
- C. Co-chairmen Replacements-
 - Debate-Extemp-Oratory - John Lyons (Salpointe)
 - Rhetoric-Group Communications - Carol Dunton (Agua Fria)John Monsma moved to approve these two members. Seonded, passed.

- D. American Theatre Association Membership. At our last meeting, membership in ATA was approved. Dave Nott moved that Cliff White be appointed as our representative. Seconded and passed.
- E. Honors Award Amendment: The proposed amendment will be printed in the Journal and presented to the membership at the Fall Conference.
- F. Fall Conference Program Ideas;
 - 1. Panel of students to present papers on speech
 - 2. Debate on certification question-
 - 3. Oral Communication In Education (possible theme)
 - 4. Theatre - protest or propaganda plays discussed/presented.
 - 5. Ideas dealing with certification, interdiscipline, competition, performance objectives, pragmatics, group techniques, required speech.
 Dave, Jane, and Dave Williams will meet prior to April 28 to work toward a tentative format for the fall conference.

New Business-

- A. A.S.D.A. Task Force to AIA - Motion by Evans to approve Dan Julien's proposal to establish a task force to meet with the AIA Legislative Council to promote speech and drama. Seconded. Amended by Dave Nott that the A.S.D.A. Executive Committee stipulate the functions of the Task Force and that the number of members be 5. Seconded and passed. Motion amended passed. Dan Julien appointed as chairman, Dave Williams and Charles Evans from the executive committee. Dan to choose the other two members. Report at next executive committee at ASU on April 28.

Other - Membership forms will be available very soon. Spring Conference will be considered later this spring.

Meeting adjourned 3:07 P.M.

Respectfully submitted,

Charles Evans, Secretary

3. Selected Bibliography for Creative Dramatics

ED NOTE: Several requests for a creative dramatics bibliography came from A.S.D.A. members after the Fall, 1972 Conference. The following is a compilation of several contributions given to the editors:

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4. Proposed Amendment to the A.S.D.A. Constitution

ED NOTE: This Amendment will be discussed and voted on at the Fall, 1973 A.S.D.A. Conference.

1. The president of the A.S.D.A. shall annually appoint a committee to consider the presentation of a special honor award to a member of the A.S.D.A. who has made an outstanding contribution to speech and/or drama in Arizona.
2. Nominations must be received by the chairman of the committee prior to the final meeting of the fall convention.
3. The committee shall announce its decision and the president shall present the award during the spring A.S.D.A. meeting.
4. The award will consist of a plaque and a lifetime membership in the A.S.D.A.
5. Awards will normally be made annually; however, at the discretion of the committee, an award might not be presented during any given year.

5. Arizona Speech and Drama Association - Executive Council, 1973-74

Officers

Mary Stites	President
David Williams	Vice President
Jane Nott	Vice President Elect
Charles Evans	Secretary
Harold Larson	Treasurer
Clifford White	Past President
John Monsma	Co-Editor
Joanne Armstrong Taft	Co-Editor
Charmian Leuba	Historian

Program Co-Chairmen

Mass Media

Robert Hoehn
Joseph Zesbaugh

1973-75 Elem.-Second.
1972-74 Coll.-Univ.

Debate-Extemporary-Oratory

Julie Wambach
John Lyons

1973-75 Coll.-Univ.
1972-74 Elem.-Second.

Rhetoric-Group Communications

David Nott
Carol Dunton

1973-75 Coll.-Univ.
1972-74 Elem.-Second.

Theatre-Interpretation

Karen Husted
Don Doyle

1973-75 Elem.-Second.
1972-74 Coll.-Univ.

6. Summer Speech-Theatre Workshops

Arizona State University

"Arizona State University Fine Arts Camp" June 24-July 7. Costs approximately \$130.00 for tuition, room and board. Write Rick Sorvig for details about the forensic portion of the camp. Camp includes debate, oratory, reader's theatre, oratory, and oral interpretation.

Northern Arizona University

"Fourth Annual Speech-Theatre Camp" July 1-14. Costs \$140.00 for tuition, room and board. Two hours of college credit available for qualified 11th and 12th grade students. Write John Monsma for details. Camp includes debate, radio-television, oral interpretation, theatre, and individual events.

University of Arizona

"Creative and Communicative Arts Workshop" June 9-22. Write Dr. Hartsell for information. Workshop includes many areas from forensics to the media.