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FROM THE EDITORS:

The new editorial staff has its special set of notions about the format and purpose of the journal. Our guiding conception is that the journal reflect the concerns of most of the members of the ACDA. The ACDA is composed largely of teachers whose daily round is made up of classroom teaching and performance activities. To serve this membership properly the Journal must not be an imitation of the national and regional journals in the field of Speech Communication and Drama. Our journal must feature new ways of looking at the classroom experience, new strategies of teaching, and new approaches to performance events. It must serve teachers in every part of the state as a forum so that the richness and diversity of classroom experience can be shared. Our first step in the realization of this goal has been taken in this issue. Our major criterion for acceptance of articles was that work submitted would have applied rather than purely theoretical significance. We hope that this new emphasis on practicality and performance will be welcomed by the membership. A third P, the promotion of dialogue, is also important to us. We have added a new section called "Feedback." This section will be called Feedforward-Feedback in the Spring issue. It will feature the responses of a variety of teachers to current pedagogical issues. With your cooperation we hope to bring you a journal that will reflect the personality of the profession in this state.

SPRING JOURNAL PREVIEW

"A DIALOGUE ABOUT DRAMA"
A Collection of Responses

"EDUCATING STUDENTS FOR FUTURE SHOCK"
By
Kerry Cahill

"THE SPEECH INSTRUCTOR AND
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BICENTENNIAL BITES

By

Mary Z. Maher

As 1975 draws to its end, we come closer and closer to the Bicentennial Year, twelve months of activity that commemorate our country's 200th birthday. Those of us who are academic humanists, and especially those of us who are in the performing arts, will be called on to prepare programs, dramas, orations, musical reviews--scripts with a national theme--for the public. I have had the opportunity to view about five of these scripts and have been involved in developing two more for centennial or bicentennial occasions. From these, I think that I have seen enough mistakes made--my own share more than generous--that I am finally in a position to discuss some guidelines for the pageantry we are preparing.

Most of the presentations are manifesting a very interesting viewpoint, one that should be taken as a sign of health rather than a reflection of the cathartic hair-shirt that people assume is an afterwash of the Nixon regime. We expect a gush of flag-waving fervor, yet people do not seem to be fearful of incorporating critical commentary into their productions. This gallant spirit is faithful to the intent of Constitutional law, and demonstrates that people do realize it is just as important to be on the clean-up committee as on the executive committee. There is unfinished business in this country--the issue of minority rights for women and blacks, the issue of secrecy and how much of it a government needs in order to maintain itself, the issue of large national agencies perverting their written prerogatives in order to create a power base. The attitude also re-inforces a very real concept--that if a democracy is to continue to function as it should, the issues should be dramatized before the citizens and a mandate of reform must come from this same body. Any institution, whether it be the federal government or the university, should schedule a regular period of self-examination. If a faculty committee no longer serves the faculty, it should be disbanned; if the HUAC no longer has a rationale, it should be deleted from the organizational chart. Fortuitously, Bicentennial topics range from civil rights to civic responsibility. And if free speech is a reality, these subjects are fitting and proper.

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In fact, these subjects, ironically, contain more excitement and interest than most. The purpose of a Bicentennial is to do more than drag out the antiques of yesteryear and dust them off for one more round of cheers and salutes. Audiences are more cynical and more exacting than formerly. With the competition of television and the option of staying at home in the air-conditioning, people place a stronger demand on the performers to involve them in the presentation. It is important to preserve the immediacy of the literature of the history that is selected for representation; it is important to keep uppermost the dramatistic potential of the materials. Purposes will be slightly altered. The goal of these events is not only "to read the literature" but also to retrieve lost fragments of history--the frontier women, the contributions of Mexican-Americans to our culture, the dislocation of the Black and Indian peoples--and to restore them to their earned status in the chapters of history.

Despite the fact that research is still an essential in script-making, we cannot neglect the standard prerequisites of our art. Each program must have a shape--expositional narrative, a movement toward a conflict, a high moment, a natural closing. It is still sinful to bore an audience, because a drowsy spectator has not been involved in anything--not in the literature, not in the issues, not in the idea of coming out next Saturday night for another patriotic disaster. "Persona" or "Character" must be strong, alive, and honest. Elizabeth Cady Stanton was not a hatchet-carrying harpie spewing vituperation; George Washington was not a cosmic muffin who stood up in boats; Chief Joseph was not a blood-thirsty savage who piled scalps in a teepee. There are people in our past to admire and to emulate, and the truth of their personalities, the fire and fervor of their causes, will naturally flow forth from the speeches that they wrote and the journals that they kept or were transcribed about them.

It is finally important to assess the audience of 1975. Their temperament is not the same one which watched spellbound at the bloodbath spectacular of Robert Ortiz' <u>The Sky is Falling</u>, an editorial play villifying our Vietnamese policy, nor one which glories in the theatre of confrontation of Beck and Malina. Today's audience does not seek the devouring of the Christians, not because it is beyond arousal, but because it is almost beyond numbness. It has witnessed the manipulation of power throughout an entire presidential cabinet; it has been silent partner to a war it willed not to continue; it faces the prospect of watching helplessly while its natural resources filter to the death of its own rivers and lakes. In view of this, whatever a Bicentennial performer puts in front of them will take on a <u>rhetorical</u> cast--some kind of persuasion, whether it be within the performance or within the collective minds of the viewers, will take place. I cannot predict reactions; certainly, no one can. But our great playwrights were aware of these response potentials--Shakespeare in his espousal of humanism, Brecht in his pacifist manifestos. This one variable places even more responsibility on the scripter--make your purpose

clear and make certain that it is conscionable, practicable, and relevant.

Many responsibilities face the collators and creators of this birthday celebration. It is not enough to commemorate the glories of our past or to expose the glaring issues of our present crises. If we are truly members of an academic community, one that is by tradition endowed with vision as well as skills, we have the obligation to use our public arenas wisely. We must do more than solidify current conceptions and opinions; we must present alternatives that elicit the optimism and unity inherent in a people who have survived two hundred years of growth and have allowed self-appraisal to be an impetus to action.

THEORIES OF BEHAVIOR AND SOCIAL VALUES:

AN APPROACH TO MOVEMENT STUDIES

By

John Edward Tapia

The study of rhetoric is necessarily concerned with all the means for motivating a given audience toward a specific action or belief. Social values, as defined by Kluckhohn, provide one such motivating force: "A value is a conception, explicit or implicit, distinctive of an individual or characteristie of a group, of the desirable which influences the selection from available modes, means, and ends of action."[1] Because social values form a basis for making choices among alternatives, a theory of the functions that values play in society would aid a rhetorical critic in predicting the success or failure of a given social movement. The purpose of this paper is two-fold: 1) to apply psychological theories of human behavior to the study of social values in order to develop a psychological-social value theory of persuasion, and 2) to apply this theory to the circuit Chautauqua movement.

I

The definition of social values provided by Kluckhohn ties social values to behavior. A theory of social values, then, should begin by examining theories of human behavior. George Homans has hypothesized that human behavior can be viewed as a process of exchange, in which human beings attempt to maximize rewards and minimize costs.[2] This hypothesis presupposes that human beings have some means to predict the outcomes of a given behavior. If Homans is correct, then human beings would constantly strive for greater and greater predictability of outcomes in order to best maximize their rewards and minimixe their costs. James Britton concurs with this view-point when he agrees with the psychologist George Kelly's conception of man "as essentially concerned to anticipate events and to extend and improve his predictive apparatus . . ."[3]

The formation of social values is one mechanism for providing a degree of predictibility in human behavior. Kluckhohn notes:

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> In a personality system, behavior must be reasonable regular or predictable, or the individual will not get expected and needed responses from others . . . If one asks the question, "Why are there values?" the reply must be: . . . Above all, values add an element of predictibility to social life.[4]

In other words, because social values provide a guide to that behavior which is acceptable within a given society, values provide human beings with a means for predicting the behavior of others, and thus for best maximizing rewards.

Because values provide a mechanism for attaining rewards, it must be assumed that they are based on experience which has indicated that the behavior which is allowed within the constraints of the value is rewarding. Edward Steele agrees when he states: "Values are generalizations about experiences."[5] If this concept is true, then different cultures with different needs and experiences would have different value systems. Robin Williams, Jr. supports this position by maintaining:

> There are, however, important grounds for expecting American culture to be characterized by a value system appreciably different from other cultures. Most obvious perhaps is the different environment--different location, physical surroundings, climate, resources, and so on.[6]

In examining American values theoretically, then, they should have grown out of the American experience. The Puritan work ethic, for example, can be explained by the need of the early Puritans to work hard in order to maintain existence. Thus, early American experience indicated that this behavior maximized rewards over costs, and became a social value, the work ethic.

Social values, then, are formed out of experience in order to provide human beings with a degree of predictability for judging the costs and rewards of given behaviors. This theory would lead one to predict that values should change whenever the behaviors they engender are no longer rewarding. Kluckhohn observes that this is the case over a long period of time: "In the long run 'judgments of practice' in terms of consequences--or what are conceived as consequences--are doubtless one of the determinants of the survival of values and influence their intensity at given points in time."[7] Thus, because the American economy is affluent and the number of hours per week that are required to sustain life has significantly decreased, one would expect that the Puritan work ethic would have weakened, as appears to be the case.

This view of social values, however, is somewhat simplistic. In the short run, values do not seem to be exclusively evaluated in terms of their

predictability for rewarding behavior. Kluckhohn cautions:

> Reward and punishment as operative in the learning of values and in determining values strength must be accepted. However, it is necessary to aviod any simplistic reduction to primary drives or to a hedonic or utilitarian calculus. The essential things about values is their referability to standards more preduring than immediate or completely "selfish" or autistic motivations.[8]

This statement implies that values play another function of human beings. An examination of human information processing suggests that values also provide the function of organizing experience.

Research has indicated that human beings have a limited capacity to handle incoming data. George Miller's studies have led him to conclude that the capacity of the immediate memory in human beings is limited to the processing of from five to nine items.[9] With this limited processing capacity, it is impossible for humans to even begin to handle the estimated ten thousand sensory impressions per second which they receive from their inner and outer environments.[10] It is obvious that if people are to make some sense of their environment, some methods for simplifying and classifying information are necessary. Gregory Bateson's analysis of this classification process implies that systems of values are utilized. "The human individual is endlessly simplifying, organizing, and generalizing his own view of his environment; he constantly imposes on this environment his own construction and meanings; these constructions and meanings are characteristic of one culture against another."[11]

The acquisition of these "cultural meanings" is described by Arnold Rose. He notes that through the socialization process, children are taught cultural meanings and that values not only guide behavior, but enable the prediction of the behavior of others.[12] Furthermore, he points out that because these cultural symbols are structured into clusters of various sizes through which the individual organizes experiences, they are difficult to change. Rose indicates that, "Old group expectations, meanings and values may be dropped--but not forgotten."[13] The conception of self, he notes, is learned in childhood through cultural symbols and these symbols will affect behavior throughout life, and, therefore, new meanings acquired will be integrated with the old. Thus, values provide this important organizing and classifying function, and changing them in the short run is very difficult.

Again, the theory seems to correspond with what has occurred within American values. Although some values, such as the work ethic, are changing, they are changing very slowly. For example, many members of the older generation were raised during the depression when work for survival was very important, and their conception of the value of work today does not

seem to have changed, although the necessity for hard work has decreased. It appears that the value shift is occurring mainly among the younger generation who were raised in a time of relative prosperity. A final point about social values which should be made explicit is that they are hierarchical and differ in intensity. Using the explanation Rose provides, some values are more central, of higher on the cognitive hierarchy, because they are structured into larger clusters of beliefs and values than are those values that are lower on the hierarchy. In short, central values play a greater part in organizing experience than do less central values.

According to social judgment theory, the differences in intensity that values have over periods of time, as Kluckhohn notes, can be explained by the degrees of ego-involvement a person has for a given value. According to this theory, the more a person is involved in a topic, the more a person will view his own position as that which is solely acceptable, and will reject most others.[14] Thus a member of the working class who must work hard to sustain his family, will be less likely to accept alternative life styles that imply a loss of the value of work, than would a person who leads a fairly leisurely life.

Social values both organize experience and provide a level of predictability for judging those behaviors that will maximize rewards and minimize costs. And values vary both hierarchically and in intensity, depending on the specific function the value plays for an individual.

II

Throughout the United States and especially in the rural Midwest, an important chapter of cultural and social history took place between 1904 and 1925. Huge brown tents that were the trademark of the circuit Chautauqua pushed their way into the hearts and the way of life of many American "folk."#

By the early 1920's the phenomenon of the circuit Chautauqua ahd reached its height and at this peak "the circuit Chautauqua visited nearly 10,000 communities in one season . . . . The total attendance in one year was 4,000,000 or more persons . . ."[15] And not less than 6,000 entertainers, musicians, speakers, actors and politicians crossed the stage in front of Chautauqua followers in the name of "culture."

The phenomenon of the circuit Chautauqua, however, was short-lived. After twenty-one years of life, the managers of circuit Chautauquas found that in 1925 "thousands of towns refused to rebook . . ."[16] When the

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#"Chautauqua audiences . . . are never men and women. They are rarely ladies and gentlemen, or even people. Nearly always they are folks . . . not to use it freely is to handicap oneself." Gregory Mason, "Chautauqua: Its Technic," The American Mercury, (March 1924), 278.

hundreds of brown tents went into storage at the end of the season in 1925, they were never to be unfolded for Chautauqua again.

In considering the birth, life and death of the circuit Chautauqua movement from the psychological-social value theory developed above, the remainder of this paper will concern itself with the rural Midwestern value system and the nature of the Chautauqua programs.

Joseph Gould's The Chautauqua Movement suggests a number of central rural Midwestern values in his analysis of the Chautauqua movement. The values he notes are: education, religion, puritan morality, thrift, and superiority to the city "people."[17] Notably absent from this list is any value placed on entertainment. Perhaps the proverb of one of the Methodist Fathers of the Chautauqua best explains how the Midwesterner viewed the recreation afforded by the circuit Chautauqua: "Change of occupation, not idleness, is true recreation."[18]

The Chautauqua programs reflected the "old fashioned conservatism" and "morality" based on the values of education, puritanism, religion, and the superiority of the rural Midwest.[19] The Chautauqua programs, then, reinforced the rural Midwesterner's value system and, therefore, his way of life. The "reward" of the Chautauqua programs for the rural Midwesterner, reinforcement of his value system, was high. The "cost" of the Chautauqua programs was monetary. The "profit" (reward-cost-profit), therefore, was high. Thus, if Homans is correct in assuming that human beings act to maximize rewards, then the circuit Chautauqua was popular and accepted by the rural Midwesterner because it maximized his value system.

The values of the Midwestern "folk" provided a means for organizing their experiences and, thus, what they would accept or reject as part of the rural Midwestern way of life. Assuming the values noted by Gould were central in the rural Midwestern mind, then these values would be highly ego-involving for this culture and would have influenced the rural Midwestern latitude of acceptance of new experiences. The rhetoric of the Chautauqua programs reflects the narrow latitude of acceptance, based on the rural Midwestern value system, of new experiences by the Chautauqua "folk." The themes of Chautauqua lectures can be classified as follows: self-improvement, educational, inspirational, and how to overcome social problems.[20] To vary from these set Chautauqua themes, that is from the rural Midwestern value system, would easily end one's career as a Chautauqua lecturer. As one Chautauqua lecturer points out: a lecturer "imperils his service in any cause by unnecessary attention whatsoever . . . to sex or to non-Christian religion."[21]

Of the different types of lectures, the inspirational, commonly known as the "Mother, Home and Heaven" lecture, was the most popular. Two of the most famous "Mother, Home and Heaven" lectures are Russell Conwell's "Acres of Diamonds" and William J. Bryan's "Prince of Peace." Conwell's

"Acres" was delivered more than five thousand times along the Chautauqua circuit.[22] "Audiences who had heard the identical words and phrases--five, ten and even fifteen times before would listen with the same rapt attention to Conwell."[23]

The theme of "Acres" is as solid as the traditionalism of the rural Midwest. Accordingly, this lecture states one is fortunate to be poor because inherited wealth binds the virtues of good sense. But those who are poor "have no right to be poor" and one's potential wealth is at his backdoorstep. "Distant pastures are not fairer . . . . Dip down where you are, you are in fresh water." "Save and develop the old homestead . . . . Your wealth is next to you. You are looking right over it."[24]

Bryan's "Prince of Peace" was delivered approximately two thousand times on the circuit.[25] "The truths he proclaimed in the 'Prince of Peace' were those the rural people themselves would have proclaimed if they had known how."[26] Bryan asserts in the lecture that "the most important things in life lie outside the realm of government and that more depends upon what the individual does for himself than upon what the government can do for him." Bryan goes on to say that no greater theme than religion can engage our attention. Religion, he points out, is the foundation of morality in the individual and can succeed when government fails. "Morality is the power of endurance in man, and a religion which teaches responsibility to God gives strength to morality."[27]

Both the "Acres" and the "Prince" reflect the rural Midwestern values of religion, puritan morality, superiority, and self-help. These speeches reinforced the Midwestern way of life. Furthermore, the repetition of these same lectures year after year on the same circuits to the same audiences indicates the narrow latitude of acceptance of the rural Midwesterner. As Allen Albert points out, the rural Midwesterner placed a high value on the traditionalism of his way of life as indicated by the Chautauqua lectures

> delivered month after month with the same shadings of voice, the same accusing point of finger, and altered year to year only as new phrases could be tried without disturbing the tested success of the whole.[28]

The non-rhetorical aspects of the circuit Chautauqua also indicate the narrow latitude of acceptance by the Chautauqua "folk" based on their value system. For example, when Chautauqua started employing actors and actresses the phrases "show business" and "theatre" were avoided along the circuit. Rather theatrical performers were called "educational readers" or "elocutionists."[29] The phrases "show business" and "theatre" had definite negative connotations for the rural Midwesterner. First, theatre and show business held no educational value in the rural Midwestern opinion. Second, the theatre and those in show business "painted women" and corrupted

the "morality of the youth" most Midwesterners believed.[30] Third, it was "dramatic actors" who had killed the "best president the United States ever had," Abe Lincoln who was the hero of the rural Midwest.[31]

When dramatic acting finally appeared along the circuit in the early 1920's the drama reflected educational and morally uplifting themes. Particularly noteworthy is the play "Turn to the Right" by Winchell Smith and John E. Havyard. This play appeared more than 2,000 times between 1921 and 1925 on the Chautauqua circuit.[32]

"Turn to the Right" seems to be a fulfillment of the theme running through Conwell's "Acres." The play involves a poor old mother who is about to be thrown off the old homestead by a rapacious money-lending deacon, the mother's son who has spent time in prison for a crime he did not commit (of course!), two ex-convicts, a heroine, and a country bumpkin. All of the intertwined problems are solved when the country bumpkin strikes it rich by selling the poor old mother's home-grown and home-made peach jam in the city.[33] In the spirit of "Acres" and the "Prince" the theme of the play is: the rural life is the pure life and the pure life leads to better things.

In analyzing the most popular songs used along the circuit Chautauqua, what is absent, Virginia Case notes, are the popular Midwestern songs of the era.[34] The absence of popular Midwestern songs should, however, not be surprising. The psychological-social value theory can explain this phenomenon as follows: a musical program that the Midwesterner could not imitate on the fiddle or the mouth organ was educational and culturally uplifting and, therefore, reinforcing to his value system. Thus, the gain (reward(reinforcement of values) - cost (monetary) = gain) would be high in terms of reinforcing his values. If the musical program was one of which the rural Midwesterner could imitate himself, then it would no longer be educational nor culturally uplifting. The gain (reinforcement of values), then, would be small, and as Homans predicts the individual would refuse to act, stop attending Chautauqua musical programs.

The death of Chautauqua came quickly. The "Jubilee Year" of 1924 was the "biggest year the circuit Chautauqua had ever known."[35] But from behind the scenes came the spreading alarm of disaster: the Chautauqua towns simply refused to re-book for the 1925 season. The death of Chautauqua is usually explained in one of four ways: the swift popularity of the radio, mass production of automobiles, the failing farm economy and the rise of smaller circuit Chautauquas.[36]

The increasing number of automobiles, Case argues, enabled those of the rural communities to go to Lyceum attractions in the big cities.[37] However, in analyzing the number of motor vehicles owned in the farming communities between 1904 and 1925 the explanation given by Case seems

invalid. For in 1920 there were 139 motor vehicles owned in the farming communities and by 1924 only 363.[38] An increase of 124 motor vehicles in twenty-one years cannot explain the death of the circuit Chautauqua adequately.

The explanation that the radio "doomed Chautauqua because it could bring the events of the nation and world more efficiently than Chautauqua"[39] also seems invalid for the same reason as the automobile explanation. The total number of radio sets owned in the United States in 1924 was only 400,[40] and presumably few of these sets were owned by rural Americans.

Harry P. Harrison points out that one of the basic axioms of the Chautauqua was "good crops meant good Chautauquas."[41] He explains the death of the Chautauqua in terms of a poor farming economy. However, from 1921 to 1925 farm prices on the whole rose and the prices paid out by the farmers remained stable.[42] This explanation too appears invalid.

The death of the circuit Chautauqua can best be explained by the rise of smaller circuit Chautauqua during the early 1920's, which lost sight of the cultural and educational mission of Chautauqua. Gould comments, "An art form . . . remains viable as long as it has something to say, and by the early 1920's Chautauqua was really saying nothing."[43] With the increasing railroad costs and operating expenditures for the larger circuit Chautauquas during the early twenties, the price of a large circuit program went up drastically. At this same time numerous smaller local Chautauquas developed, which cost the consumers of Chautauqua much less than the larger programs.

The managers of these smaller circuits, however, thought that success

> lay in expansion, in more towns on the circuit, a longer season, bigger names . . . they concentrated on hiring crowd-pleasing talent. They were influenced in their judgment by our common American propensity equating bigness with excellence, and so they failed.[44]

These managers lost sight of the cultural and educational mission of Chautauqua. They offered many times to the Chautauqua "folk" "who wanted the best in the world . . . a clown, who asked them to join in the chorus of 'Put on Your Old Gray Bonnet'."[45] The Chautauqua "folk" could provide this type of entertainment for themselves. Futhermore, these smaller Chautauquas added jazz bands, increased the number of "theatrical performances," included more and more lectures to entertain and even Swiss bell ringers to their programs.

The new types of Chautauqua "entertainment" were no longer reinforcing the rural Midwestern value system. Therefore, rewards were no longer being maximized and the "folk" simply stopped attending. These newer types of

entertainment were outside the rural Midwestern latitude of acceptance. Furthermore, the rural Midwestern value system could not be changed in the short run to extend its latitude of acceptance to include the newer types of programs.

III

A psychological-social value approach to movement studies, as developed in this paper, can explain the success or failure of a social movement. By analyzing a movement in terms of how it maximizes rewards for its constituency along with how ego-involving the values are for the constituency, that the movement directly or indirectly affects, can explain the success or failure of a social movement. Furthermore, the rhetorical critic when analyzing a movement from a psychological-social value approach must consider how values are used by a group to organize their experiences and that values in the short run are difficult to change.

The circuit Chautauqua movement was readily accepted by rural Midwesterners in the early twentieth century because it reinforced their way of life (maximized rewards). The narrow range of Chautauqua lecture themes reflects the narrow latitude of acceptance by rural Midwestern audience for experiences which only supported their highly ego-involving value system. When the smaller circuit Chautauqua programs of the early twenties no longer reinforced the rural Midwestern value system (no longer maximized rewards) the "folk" stopped attending. The newer themes of the smaller circuit Chautauquas were outside the rural Midwestern latitude of acceptance. Furthermore, the rural Midwestern value system could not be changed in the short run to widen its latitude of acceptance and, thus, the newer programs of the smaller circuit Chautauquas were rejected.

Footnotes

[1]Clyde Kluckhohn in Edward Steele, "Social Values in American Public Address," Western Speech, XXII (Winter, 1958), 39.

[2]George Homans, "Social Behavior as Exchange," The American Journal of Sociology, LXII (1958), 597-606.

[3]James Britton, Language and Learning (Middlesex, England: Penguin Books, 1970), p. 18.

[4]Clyde Kluckhohn, "Values and Value Orientations in the Theory of Action," in Toward a General Theory of Action, eds. Talcott Parsons and Edward A. Shils. (Cambridge, 1951), pp. 399-400.

[5]Edward D. Steele, "Social Values in American Public Address," Western Speech, XXII (Winter 1958), 39.

[6]Robin M. Williams, Jr., "Value Orientations in American Society" in American Society, ed. Robin M. Williams (New York, Norton and Co., 1958), p. 373.

[7]Kluckhohn, "Values and Value Orientations," 430.

[8]Ibid.

[9]George Miller, "The Magic Number Seven Plus or Minus Two," Psychology Review (March 1965), 431.

[10]Paul Watzlawick, Janet Beaven, and Don Jackson, Pragmatics of Human Communication (New York: Norton and Co., 1967), p. 262.

[11]Gregory Bateson, "Cultural Determinants of Personality," in Personality and the Behavior Disorders, ed. J. Hunt (New York: Holt and Rhinehart, 1944), p. 723.

[12]Arnold Rose, Human Behavior and Process (Boston: Mifflin Co., 1962), p. 9.

[13]Ibid.

[14]Muzafer Sherif and Carl Hovland, Social Judgment (London: Yale University Press, 1961), pp. 127-176.

[15]R. B. Tozier, "A Short Life-History of the Chautauqua," American Journal of Sociology, II (July 1934), 71.

[16]Robert and Victoria Case, We Called It Culture (New York: Doubleday and Co., 1948), p. 223.

[17]Joseph Gould, The Chautauqua Movement (New York State University of New York Press, 1961), pp. 72-100.

[18]Gregory Mason, "Chautauqua: Its Technic," The American Mercury, III (March 1924), 274.

[19]Allen D. Albert, "The Tents of the Conservative," Scribners (July 22, 1922), 53.

[20]Case, p. 233.

[21]Albert, 55.

[22]Case, p. 62.

[23]Harry P. Harrison, Culture Under Canvas (New York: Hastings House, 1958), p. 20.

[24]Agnes R. Burr, Russell H. Conwell and His Work (Philadelphia: John C. Winston Co., 1917), pp. 405-438.

[25]Case, p. 62.

[26]Harrison, p. 157.

[27]Ibid. pp. 158-160.

[28]Albert, 54.

[29]Harrison, p. 140.

[30]Case, pp. 51-52.

[31]Thomas Beer, Hanna (New York: Alfred A. Knopf, 1928), p. 38.

[32]Case, p. 115.

[33]Ibid., pp. 118-124.

[34]Ibid., p. 43.

[35]Ibid., p. 93.

[36]Gould, p. 86.

[37]Case, p. 235

[38]U.S. Bureau of the Census, Historical Statistics (Washington, D.C.: U.S. Government Publication, 1957), p. 462.

[39]Gould, p. 86.

[40]U.S. Bureau of the Census, p. 490.

[41]Harrison, p. 261.

[42]Thomas Bailey, The American Pageant (California: Stanford University Press, 1962), p. 783.

[43]Gould, p. 86.

[44]Ibid., p. 99.

[45]Case, p. 100.

THE HISTORY-RHETORIC/PUBLIC ADDRESS DUALITY IN THE STUDY OF THE AMERICAN REVOLUTION

By

James Edward Sayer

As the United States moves toward the celebration of the Bicentennial of the American Revolution, teachers throughout many academic disciplines are engaged in the preparation of courses designed to emphasize the study of that era in American history. Those of us in the speech communication discipline should be similarly engaged, creating new courses or modifying existing courses to take advantage of the heightened interest in the American Revolutionary period.

Moreover, the celebration of the Bicentennial provides a further impetus for the exploration of possible interdisciplinary approaches that might bring the best of two or more academic worlds together in the study of this era. In evaluating such possible academic link-ups, the speech communication instructor should consider the possibilities offered by the combination of the speech communication and history departments or divisions in furthering Revolutionary study. By emphasizing the strengths and attributes of both disciplines, it is quite possible to create a unique interdisciplinary approach that will prove to be most advantageous to the students involved. However, before rushing off to create such a course, a sufficient justification will have to be presented to rationalize the juxtaposition of these disciplines within the context of one course of study. The following analysis is designed to present such justification.

The History-Rhetoric/Public Address Duality

Although currently categorized as separate disciplines and often located in different academic colleges, the study of History and the study of Rhetoric/Public Address share a common ancestry and similar considerations of methodology and subject matter content. Both studies were combined within the term "Rhetoric" of the Seven Liveral Arts during the Middle Ages, and, despite the present existence of "history" and "speech" as separate entities, they continue to manifest significant similarities within their academic operations.[1]

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First, both history and rhetoric/public address are humane studies; that is, both are concerned with the past, present and future beliefs and actions of mankind. While considerations of industrialization and the growth of technocracy are important to and within both general areas of study, the primary emphasis and concern continues to rest with the functioning of man--individually and collectively.

Second, both studies are intricately concerned with concepts of communication. History provides the descriptive analysis of recorded communicative attempts; rhetoric/public address stresses the interpretation and evaluation of these same materials. Analysis of the "Intolerable Acts," "Manifest Destiny," the Webster-Hayne Debate, the Compromise of 1850, the Populist Movement, Progressivism, 1920's "normalcy," and many other examples serve as testimony to the fact that both are, in the main, concerned with communication-oriented events and movements. Only the perspectives utilized are different.

Third, both the studies of history and rhetoric/public address are concerned with the probability of cause-effect relationships. Unlike empirically-based disciplines or studies, history and rhetoric/public address can deal only with the realm of probability in the functioning of fallible, non-computerlike man. Although great amounts of data and information can and should be secured, both disciplines can reach only tentative conclusions. We cannot truly know why historical events occurred any more than we can know why certain communicative acts were effective. We can reach well-supported conclusions of probability, but we cannot know in the sense that empirical science can know.

Fourth, both studies utilize similar research methodologies. Historiography and rhetorical research often seek the same materials, the same relationships. Both suggest objective research techniques with the full realization that material selection and individual perception undoubtedly lead to subjective conclusions. Although such a situation may appear to be horrible to the empiricist, historians and rhetoricians appreciate the vitality and dynamism that divergent views afford.

The Need for the Study of History in Rhetoric/Public Address

Given the noted History-Rhetoric/Public Address Duality, the serious student of rhetoric/public address must be concerned with the study of history. Communication is composed of the transception of idea-laden messages because communication is inherently purposeful. As James R. Andrews has noted, the student of rhetoric/public address--if he is to understand the impact of ideas and the never-ending flow of the communication process--must seek "the development of an historical perspective within the rhetorical perspective."[2] Thus, in the description of various communicative events, the rhetorical critic must possess knowledge drawn from the study of history.

Andrews' conclusion, published in 1973, has massive support throughout the literature of rhetoric/public address. Thonssen and Baird's Speech Criticism (1948) was the first full-blown conceptualization of a systematized model of rhetorical criticism. In their espousal of the "judicial type" of criticism that described, analyzed, interpreted and evaluated rhetorical acts, Thonssen and Baird insisted that "the critic of oratory must have a historical sense as well as skill in historical research if his job is to be done responsibly and comprehensively."[3] Without this knowledge, the rhetorical critic may be guilty of misanalysis--he may misanalyze the issues involved, the importance of the issues, and the impact of the issues. Any speech to be analyzed "must be placed within the context of its time."[4] The specific sort of historical information of importance to the rhetoric/public address student has been crystallized by Karlyn Campbell:

> To interpret a rhetorical act, the critic needs information about the immediate social context in which the act occurred, the particular occasion, and the place of the discourse in the ongoing dialogue of the culture. What events served to focus public attention on the issue discussed? What is the relationship between the discourse and the occasion? What events preceded and followed the discourse? What are the social, political, and economic pressures on the rhetorician and the audience? What is the social or cultural attitude toward the issue? How is the issue related to the ongoing American dialogue about liberty, equality, freedom, brotherhood, free enterprise, and so on?[5]

Thus, the contemporary literature of rhetoric/public address emphasizes the importance of the History-Rhetoric/Public Address Duality. No better conclusionary statement for the rhetorician's study of history has been provided than that by Anthony Hillbruner:

> It cannot be over-emphasized that the student of public address who is interested in analysis and criticism of men and ideas must also be a student of history. He must have an abiding interest in historical, cultural, ideological, and intellectual events if he is to comprehend public address and its role in society, and if he is to make lasting critical contributions to his discipline.[6]

To maximize the results of his efforts, then, the rhetoric/public address student must also be a serious student of history.

The Need for the Study of Rhetoric/Public Address in History

As certain as is the need for the rhetoric/public address student to

have an historical perspective in which to work, there is an equal need for the student of history to develop an understanding of rhetoric and public address. The history student can gain three benefits from such study.

(A) Visualize Social, Political, and Ideological Growth

In general, the study of rhetoric and public address provides the historian with a glimpse into the evolution of the "American mind" in all its many qualities and aspects.[7] A study of important communicators and their messages will aid in the analysis of not only the individual speaker but also the entirety of developing society. As A. Craig Baird noted, "The American mind and character...is indissolubly linked with these articulate expounders and persuaders. And the study of their content and modes of appeal will give us deeper insight into all that comprises our evolving American civilization."[8]

Specifically, the historian is able to trace the origin and development of many concepts--social, political, and ideological--through the study of rhetoric and public address:

> Through public speaking, a society's values and goals are refined and articulated. A study of the speeches of the past gives strong indications of the roots of our national ideals; contemporary speeches illustrate the ways in which modern man thinks about and attempts to deal with his political, social, and moral heritage. There can be little doubt that past rhetorical efforts have succeeded in setting standards for our nation.[9]

By incorporating a study of rhetoric and public address, the historian will increase his ability to visualize the growth of major societal concepts.

(B) Recognize A Direct Statement of Public Issues

In the study of ideas, the historian has no better a source of materials than the records of public and private communication. Such a concept has been endorsed by most rhetorical scholars, as exemplified by Robert T. Oliver:

> Perhaps nowhere better than in a history of public speaking can there be found a depiction of the pros and cons of history, the arguments for and against, by which the crucial decisions have been reached. On occasion an idea has failed because it was not effectively presented; and sometimes a shabby solution has won support because it was upheld with persuasive skill.[10]

In addition, the advantage of rhetorical study by the historian has been seen by historians of national stature--for example, Merle Curti:

> Historians of ideas in America have too largely based their conclusions on the study of formal treatises. But formal treatises do not tell the whole story. In fact, they sometimes give a quite false impression, for such writings are only a fraction of the records of intellectual history... The student of the vitality and modification of ideas may well direct his attention, then, toward out-of-the-way sermons, academis addresses, Fourth of July orations, and casual guides and essays.[11]

Works such as Hofstadter's Great Issues in American History serve as testament to the advantage gained by the historian in recognizing the value of rhetorical materials in describing and analyzing issues of public import.

(C) Attain A Knowledge of Rhetorical Concepts

It was noted earlier that the serious rhetorical critic needed to study history if his work were to be responsibly and comprehensively completed. Concomitantly, the student of history needs to study basic principles of rhetoric/public address if his work is to be as meaningful and accurate as possible. This rationale for such study was provided by Ernest Wrage:

> The very nature and character of ideas in transmission is dependent upon configurations of language. The interpretation of a speech calls for the complete understanding of what goes into a speech, the purpose of the speech, and the interplay of factors which comprise the public speaking situation, of nuances of meaning which emerge only from the reading of a speech in the light of its setting. At this juncture a special kind of skill becomes useful, for the problem now relates directly to the craftsmanship of the rhetorician. The student who is sensitized to rhetoric, who is schooled in its principles and techniques, brings an interest, insight, discernment, and essential skill which are assets for scholarship in the history of ideas, as that history is portrayed in public speeches.[12]

Unfortunately, without sufficient rhetorical training, the historian may err when dealing with rhetorical materials, a factor noted by Hesseltine:

> ... speech criticism--rhetorical analysis--is an essential tool of the historian.... without a knowledge of the nature of speech, of the techniques of persuasion, the uses and abuses of propaganda, the historian would misuse and misinterpret the speech-documents with which he deals.[13]

Thus, to maximize the benefits to students of both history and rhetoric/public address, it is necessary that the materials and methodologies of the History-Rhetoric/Public Address Duality be not only recognized but also implemented within the curricula of study. An interdisciplinary approach to the study of both these disciplines would prove beneficial to the students and faculty involved.

The Rhetoric of the American Revolution

Having now presented a viable justification for a combined history and speech communication approach in the study of some aspect, movement, or event, it is now necessary to consider the particular area to be covered--in this case, the study of the American Revolutionary period. It was upon that History-Rhetoric/Public Address Duality justification that a course entitled "The Rhetoric of the American Revolution" was designed and accepted for offering during the spring of 1976 at Wright State University. Thus, the remaining information is provided to serve not only as an exposition of what has been and will be done but also to serve as a thought-stimulator in the creation of other similar courses by teachers in the speech communication area. By adopting and modifying portions of the described course, it is hoped that other courses may be designed to further our field's participation in the study of the Revolution.

Course Description

"The Rhetoric of the American Revolution" will encompass a descriptive, analytical, and evaluative consideration of the major Revolutionary era events from both their rhetorical and historical impacts. The importance of the impact of rhetoric will be discussed in terms of the creation of a revolutionary psychology and the fostering of a revolutionary spirit.

Course Construction

The course will be divided into eight units, all of which combine an historical and rhetorical approach. More importantly, the examples of rhetoric to be studied are not the usual types of speeches or writings that have almost become trite by their over-usage; Patrick Henry's "Liberty or Death" speech (written by William Writ), for example, will not be studied. Instead, the rhetorical materials to be utilized are those that have generally been overlooked in cursory examinations of the Revolutionary period.

Specifically, the course will be comprised of the following:

Unit I: Background to Conflict
- (A) Growth of the American Colonies, 1660-1760
- (B) British Crown Policy toward the Colonies to 1760
- (C) British Crown Policy toward the Colonies after 1760
  - (1) termination of the Seven Years' War
  - (2) implementation of trade and navigation acts

Unit II: Early Discord
- (A) Writs of Assistance
  - James Otis, "Speech Against the Writs of Assistance," 1761
- (B) Stamp Act, 1765
  - William Smith, "Advantages of England-American Union," 1766
- (C) Townshend Acts, 1767

Unit III: The Boston Massacre
- (A) The historical event
- (B) The rhetorical importance; the role of Sam Adams and propaganda

Unit IV: The Boston Massacre Orations, 1771-1776
- (A) The orations
  - James Lovell, 1771
  - Joseph Warren, 1772
  - Benjamin Church, 1773
  - John Hancock, 1774
  - Joseph Warren , 1775
  - Peter Thacher, 1776
- (B) The Orations as revolutionary psychology

Unit V: Further Discord
- (A) The Boston Tea Party, 1773
- (B) "Intolerable Acts," 1774
- (C) The First Continental Congress, 1774-1775
  - James Duane, "Rights of the Colonies," 1774
  - Joseph Gallaway, "Anglo-American Union," 1775
  - James Wilson, "Vindication of the Colonies," 1775

Unit VI: The Loyalist Opposition
- (A) Loyalist rhetorical difficulties
  - (1) the failure to speak and act
  - (2) media inaccessibility
- (B) Selected Rhetoric of Joseph Galloway and Thomas Hutchinson

Unit VII: Final Discord
- (A) Battles of Lexington and Concord, 1775
  - John Rutledge, "Governor's Speech to the South Carolina Assembly," 1776
- (B) Declaration of Independence, 1776
- (C) George III's Proclamation of Rebellion, 1776

Unit VIII: The Importance of Rhetoric to the American Revolution

It should be noted that an unusual aspect of "The Rhetoric of the American Revolution" is its description and analysis of Loyalist rhetoric, an area that has been grossly overlooked by both historians and rhetoricians alike.[14] Thus, the student will be provided with a broad historical spectrum in the study of the American Revolution. The specific rhetorical materials to be studied are quite easily found in the American Imprint Series.

Course Requirements

Each student will be expected to write three critical papers: two of relatively short length (6-8 pp.) that describe the rhetorical-historical impact of a specific situation or action, and one major paper (15-20 pp.) that describes and analyzes the specific impact of rhetorical activity in the Revolution--in either a general movement study or in the analysis of one particular situation. To support this writing and research task, each student will read all the rhetorical materials noted under "Course Construction" as well as Anthony Hillbruner's work, Critical Dimensions: The Art of Public Address Criticism, which will serve as the text for the course.

In addition, course content will be supplemented by material drawn from the following books and articles: Bailyn, Bernard, ed. Pamphlets of the American Revolution. Cambridge: the Belknap Press, 1965; Beloff, Max. The Debate of the American Revolution. New York: Harper & Row, 1960; Boyd, Julian P. Anglo-American Union. New York: Octagon Books, 1970; Davidson, Philip. Propaganda and the American Revolution. Chapel Hill: University of North Carolina Press, 1941; Jensen, Merrill. Tracts of the American Revolution 1763-1776. New York: Bobbs-Merrill, 1967; Loring, James S. The Hundred Boston Orators. Boston: Hobart & Robbins, 1852; Miller, John C. Sam Adams: Pioneer in Propaganda. Stanford: Stanford University Press, 1946; Smith, Paul H. Loyalists and Redcoats. Chapel Hill: University of North Carolina Press, 1964; Zobel, Hiller B. The Boston Massacre. New York: W. W. Norton Company, 1970; Banninga, Jerald L. "James Otis on the Writs of Assistance: A Textual Investigation." Speech Monographs, XXVII (March, 1960); Hay, Robert P. "The Liberty Tree: A Symbol for American Patriots." Quarterly Journal of Speech, LV (December, 1969); McLaughlin, William G. "The American Revolution As A Religious Revival." New England Quarterly, XL (March, 1976); Wood, Gordon S. "Rhetoric and Reality in the American Revolution." William and Mary Quarterly, XXIII (1966).

While it is obviously not possible for the student to read all of the above-noted materials, a maximum amount of research information should be provided for his usage. However, great care should be taken in recommending particular courses in that there are a number of historical "schools" that provide differing interpretations of the Revolution. Therefore, close cooperation between speech communication and history instructors, departments or divisions is necessary to assure consistency in resource approach and interpretation.

Conclusion

As we move towards the celebration of the Bicentennial, the field of speech communication should actively take part in the study of the Revolutionary era. Courses designed to deal with Revolutionary rhetoric will accomplish this task as well as provide us with a golden opportunity to explore innovative interdisciplinary approaches in our academic studies. While the course described herein is certainly not the ultimate in achieving both goals, it is a start in the right direction. Further modification may be necessary and useful; yet, a meaningful interdisciplinary course can only be accrued by designing and modifying such courses. It is a start, a much-needed start, in the expansion of our traditional public address curricula.

Footnotes

[1]William B. Hesseltine, "Speech and History," The Central States Speech Journal, XII (Spring, 1961), p. 176

[2]James R. Andrews, A Choice of Worlds: The Practice and Criticism of Public Discourse (New York, 1973), p. x.

[3]Lester Thonssen and A. Craig Baird, Speech Criticism (New York, 1948), p. 12.

[4]Ernest J. Wrage and Barnet Baskerville, American Forum: Speeches On Historic Issues, 1788-1900 (Seattle, 1960), p. ix.

[5]Karlyn Kohrs Campbell, Critiques of Contemporary Rhetoric (Belmont, 1972), p. 20.

[6]Anthony Hillbruner, Critical Dimensions: The Art of Public Address Criticism (New York, 1966), p. 26.

[7]Dewitte Holland, America in Controversy: History of American Public Address (Dubuque, 1973), p. vii.

[8]A. Craig Baird, "The Study of Speeches," in Speech Criticism: Methods and Materials, ed. William A. Linsley (Dubuque, 1968), pp. 39-40.

[9]Andrews, p. 3.

[10]Robert T. Oliver, History of Public Speaking in America (Boston, 1965), p. xviii.

[11]Merle Curti, "The Great Mr. Locke: America's Philosopher, 1783-1861," The Huntington Library Bulletin (April, 1937), pp. 108-109.

[12]Ernest J. Wrage, "Public Address: A Study in Social and Intellectual History," Quarterly Journal of Speech, XXXIII (December, 1947), p. 454.

[13]Hesseltine, p. 179.

[14]James Edward Sayer, "The Loyalist Rhetorical Problem, 1770-1776" (unpublished paper, SCA Conference on the Rhetoric of the American Revolution, University of Massachusetts, 1974), p. 1.

FEEDBACK: RESPONSE TO

"SYMPOSIUM ON MORALITY IN THE ARTS"

By

Robert Sankey

It was with some interest that I read the "Symposium on Morality in the Arts" transcript in our last ACTA Journal for it deals with issues essential to all persons concerned with the practical realms of communication--producer, performer, consumer, pedagogue and critic. With the hope of furthering the conversation begun by Mr. Strassberg, Dr. Murley, and Reverend Nesbitt, I offer the following observations.

It seems to me that a society has not only the right, but indeed the obligation to make moral judgments about the "rhetorical" arts of its culture. I say "rhetorical" because I wish to distinguish those arts which analyze, interpret or evaluate from those which are concerned exclusively, or nearly so, with the creation of an experience that has no message beyond the individual, personal enjoyment by the recipient. Clearly, most drama, popular film and television, popular music, and advertising, if one wishes to place such efforts in the arts, fall into the former category; much poetry, graphic art, sculpture and instrumental music fall into the latter category. Surely, these two categories are best considered as lying on the proverbial continuum, but tendencies toward one end or the other are usually clear.

The line of thought which I believe adequately supports the above position is as follows. While freedom is important, it is not, as both Mr. Strassberg and Dr. Murley seem to maintain, the sine qua non of man's existence for one can meaningfully ask, "For what purposes do we maintain freedom?" or "Freedom for what?" To these questions one would likely answer "For the betterment of man, individually and collectively." This response raises the challenge of who shall determine what is best for man. Such a challenge is not fundamentally different, however from that of many personal and social questions which, though not answerable by rigorous scientific means, nevertheless demand response. Typically such questions are left to logical and rhetorical debate. They are investigated, dis-

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puted, advocated and tested in words and tentative action until an individual or group of individuals decides upon the best solution to the problem. Where such questions have significant influence among a number of people and when the answers are generally agreed upon, these answers often become institutionalized through the political laws or the cultural norms of that group. Such laws and norms, of course, should be continually open to review and change in accord with new conditions; however, this does not prevent the laws and norms from occurring. For those cases in which agreement is not sufficient, or influence not general, the answers are properly left to the individual determination.

The arts are no different from other non-scientific questions confronting a group or society. If morality in the arts becomes of widespread concern, it is proper and necessary for people to debate the issues and make decisions concerning artistic propriety. If laws seem the best solution, they should be made. If they are unsatisfactory, they should be changed. We do not hesitate to use such procedures in determining personal civil rights, social obligations, or property rights (all questions of a moral nature, I presume) and it would seem that a responsible individual or group of individuals would be obligated to use similar procedures in determining as necessary appropriate guidelines for its "rhetorical" arts. Such guidelines related to communicative acts are not new, of course, as is evident in libel laws, truth in lending and advertising laws, and equal time laws.

The view I am advocating might be capsulized as follows: (1) frequently the arts are rhetorical--that is, they have an interpretive message external to their artistic elements; (2) such arts have consequences for members of a culture in a fashion not significantly different from other symbolic or non-symbolic means of influence; (3) a society has a right as it sees fit to investigate questions of interpersonal influence and to set standards to further its own well-being; (4) a society has the obligation to review and revise such standards as necessary to meet new conditions and to maximize the benefit for as many members of the society as possible.

The above view is open to misuse. Totally unrestricted behavior is equally open to abuse. Either condition in the extreme--totalitarianism or anarchy--leads to the tyranny of the many by the few. Likewise, defense from either is viligance for maximizing the well being of the many without unduly restricting the rights of the individual. Therefore, the case for social morality is not determined on a "potential danger" criterion. Rather, it turns on correlating the guidelines for behavior with the nature of the act. When an action is without significant influence on another, the actions can be guided entirely by personal choices; but when the action has significant influence on others, then all concerned have the right, even the obligation, to discuss and if necessary create standards for the actions of all parties concerned. The arts are no exception.

TO SHARE OR NOT TO SHARE. . .

THAT IS THE QUESTION

By

William Bahrt

During the May meeting of the A.S.D.A. (A.C.T.A.) the members of the Executive Council, and later the membership at large, received a report from the committee charged with the task of determining whether or not a materials-sharing center serving Arizona's high school and college speech and theatre programs would be feasible. The report concluded that, with the exception of some solvable logistical problems, the program was both feasible and implementable. During that same meeting another report on approximately the same subject was received. That report stated that the Western States Speech Communication Association and the Speech Department at Arizona State University were working together to develop much the same type of a sharing program. At first glance this seemed to be the answer. With the increased ethos and advanced facilities of these two organizations, little more would be needed. As a result the fire was put out of the report advocating the development of an A.C.T.A. materials-sharing center.

But wait! Further study indicates that that flame still burns brightly. Upon second galnce it was determined that although the W.S.C.A./A.S.U. program offers a valuable assist to some of the teachers in the A.C.T.A. organization, it is limited, and many needs within the areas involved in the A.C.T.A. would go untouched. Note the following:

1. The W.S.C.A./A.S.U. program would concern itself only with material developed for the basic interpersonal, public speaking program.

2. The W.S.C.A./A.S.U. program would pertain only to college and university level programs.

Although the above will be of substantial value to the programs for which it is designed, it will be of little use to the college and university instructor in courses other than the basic one. Nor will it be of any

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direct use to the college teacher in theatre or to the high school/junior high school teacher in any course. It is obvious that this program leaves a large void with respect to the A.C.T.A. members and their programs.

With these thoughts in mind, the committee readvocates the program as presented to the A.C.T.A. membership last spring as being one that would be of great service to all of the membership as a whole. To refresh your memory, this plan would take the following form:

1. The establishment of a centralized clearing house that would both collect and distribute various materials that could be useful to the teacher of speech and/or theatre. These materials could include any or all of the following: a. class syllabi, b. successful teaching methods and ideas regarding unique or problem situations, c. tapes of championship forensic efforts (debates or individual events), d. oral interpretation and readers theatre scripts, etc. In this library the materials would only be limited by the imaginations of the contributors, the available funds, and the recruitment program of the A.C.T.A.

2. The annual distribution of a catalog listing all of the offerings available to members of the A.C.T.A. at a minimum rate (to cover the cost of production and mailing) and to those not members of the association at a slightly higher rate or charge.

3. A semi-annual (suggested) newsletter that would list all additions to the catalog, a system that would list requests for materials not covered in the library by members of the association, and notes of interest regarding special events, tournaments, etc.

It was the purpose of this article to accomplish two things. First, a clarification of the situation as it stands now was needed if serious reconsideration of the situation of material-sharing is to be reopened in the future. Second, it is hoped that with this new view of the situation as it really is will open to the membership at large new interest and give birth to new ideas that will result in an organization that will act for the good of the greatest number.

BICENTENNIAL YOUTH DEBATES

Commentary By

Timothy Browning

The Bicentennial Youth Debates "Participation Guide" describes the program as follows:

> "The testing of ideas by argument has always been central to the American experience. On the stump, in legislative chambers, and before the bar, debate has been used to settle the key issues of our democracy. Adams, Henry, Webster, Calhoun, Lincoln, and Darrow are merely representative of our rich tradition of great public advocacy. Participation in public debates, thus, is an appropriate medium for examining historically significant, humanistic American concerns. Further, debate is instrumental in the development of the individual. Research has documented improvements in critical thinking and the research and communication skills of participants. These two streams--the historical role of debate in American life and the contribution of debate to the individual--unite to make debate a fitting vehicle for examining Bicentennial issues."

The national BYD program envisions the participation of thousands of young people, at both the high school and college-age levels. The BYD includes much more than traditional academic debate, adding formal competition in extemporaneous speaking and persuasive speaking, in addition to non-competitive presentations before community organizations.

The BYD assumes that there is sufficient intercollegiate and interscholastic competition already in existence. The BYD, therefore, is committed to a critical examination of historically oriented value-laden topics. Students from all spheres of the academic community, not just the stereotyped speech competitor, are encouraged to participate. Judges will be drawn from the community, not just from the speech and forensic faculties. In all, the BYD seeks to extend the American Issues Forum (created by Walter Cronkite) to the youth of America and involve them in public discussions of the critical values in the American society. For those of us concerned about Speech Communication, this program seems a logical extension of our academic efforts.

Timothy Browning is the Director of the Forensics Program at the University of Arizona.

The success of the BYD rests upon the volunteers who are working at colleges and high schools around the nation providing the organizational framework. At whatever level the readers are involved, I encourage them to support the program at their institution.

Information and assistance in Arizona can be obtained from Timothy A. Browning at the University of Arizona.

BICENTENNIAL YOUTH DEBATES

Commentary By

Robert Sankey

In at least a partial spirit of experimentation, we have incorporated the BYD program into our fall basic speech courses at the University of Arizona. Our individual instructors are utilizing the program in a variety of ways according to their own teaching styles but we are all in concert in using the themes and topics provided by the "BYD Participant Guide."

Our rationale for using the program in this way is not too different from the "common topic approach" to teaching the basic speech communication course--that is, the selection of a single topic for all speeches given during the term by an individual, several individuals, or even an entire class.

This unified subject approach has allowed us to make available for all students bibliographies of relevant sources, and to place on reserve those books which would seem of greatest use to all students. We will also make students aware of the special television series "American Issues Forum" which will relate directly to the BYD topics and is being broadcast by public television.

We believe that this approach has the potential of arousing greater interest in the subject matter of speeches (typically people are more interested in information in which they themselves have some involvement), and surely we would expect more sensitive and penetrating student critiques because of the greater information which each student has on the subject. This advantage must be balanced against the restriction on free subject selection, but we believe that the breadth of topics provided by the BYD allows considerable flexibility, and thus moderates the impact of this possible disadvantage.

Finally, we believe that the student's more thorough acquaintance with one broad social problem will result in a depth of understanding of issues that is not possible through short speeches on various social questions. In this respect, it may contribute more to the liberal education of the student.

Robert Sankey is an Assistant Professor in the Speech Communication Department at the University of Arizona.

We may, of course, find that too much of the proverbial good thing results in student boredom. Others of you who may have tried a similar approach may be able to forewarn us of some of the pitfalls in this regard. Nevertheless, if it achieves some of the hoped for benefits, it may be worth carrying out in future terms even without the BYD information. A department or group of teachers could surely develop the resources on basic social issues similar to those provided in the BYD program. Indeed the breadth of subjects covered in BYD could be the bases of class subjects of several terms.

For our tirst term, we have selected issue III of the BYD Topics entitled "The Land of Plenty." We requested and received a one hundred item bibliography of relevant books from which we selected twenty of what we deemed most essential to be placed on reserve. Lists of the reserve books and the entire bibliography have been made available to students and they have been encouraged to look in current periodicals as well. Most sections are modifying the format of the BYD program to meet their individual preferences, but at least two sections are following the extemporaneous, persuasive and debate sequences as outlined in the "Participants Guide." The BYD program can inject creativity, knowledge and organization into any speech program.

AIA ACTIVITIES CALENDAR OF EVENTS FOR SPEECH AND DRAMA

1975-1976

Oct. 4	Speech Activities Workshop	University of Arizona
Oct. 25	Practice Tournaments	Salpointe
Nov. 1	Novice Tournaments	C. D. O.
Nov. 7-8	Sun Devil Debate Tournament	A. S. U.
Nov. 22	Practice Tournaments	Sabino
Dec. 6	Winter Trophy Tournaments	Catalina
Jan. 17	9th Annual Arizona Championships	University of Arizona
Jan. 31	Forensic League Tournaments	Tucson
Jan. 24	Northland Pioneer College Tourney	Northland Pioneer College
Feb. 7	Chandler Debate Tournament	
Feb. 7	Page Debate Tournament	
Feb. 14	Championship Forensic Tournament	A. S. U.
Feb. 21	State B.Y.D. Finals	University of Arizona
Mar. 6	Northland Speech Festival	N. A. U.
Mar. 19-20	District Tournaments	Santa Rita
Apr. 2-3	State	Flagstaff or Winslow
Apr. 23-24	N.F.L. Districts	Brophy Prep
May 8	Spring Trophy	Santa Rita
May 15	Novice Tournaments	C. D. O.

STATE COLLEGE DEBATE CALENDAR

November 14-15-16	A. S. U. "Earlybird"
December 5-6	State Champs N. A. U.
January 30-31	Citrus Open Mesa
February 14	B.Y.D. Sectional U. of A.
February 28-29-March 1	Desert U. of A.

NAU CALENDAR FOR 1975-76

Bicentennial Youth Debate Program

A. Local College Competition (NAU only)

October 14: Extemporaneous speaking, oratory
October 16: Lincoln-Douglas Debate

B. District Competition

December 13: Extemporaneous speaking, oratory, Lincoln-Douglas debate (students from colleges and universities in southern Utah and northern Arizona)

Arizona Intercollegiate Speech Association

December 5,6. State forensic championships. Varsity and novice debate, oral interpretation, oratory, extemporaneous speaking, and possibly additional events.

Northland Speech Festival

March 6. High school participants. Debate, extemporaneous speaking, oratory, oral interpretation, and possibly other events.

1975-76 National Forensic League District Tournament.

April 23-4. High school students from Arizona, New Mexico, and Colorado. Debate, extemporaneous speaking, oral interpretation, and oratory.

High School Theatre Workshop

May 1. High school students. Instruction and workshop sessions in major aspects of theatre.

Theatre Season at NAU

September 30-October 4.	Canterbury Tales
December 2-6.	Romeo and Juliet
March 4-6.	Rags to Riches
April 27-May 1.	Our Town

American College Theatre Festival (Arizona District)

October 10, 11.

Seventh Annual Northern Arizona University Speech-Theatre Workshop

June 20-July 3, 1976. Debate, Theatre, Radio-Television

U. of A. THEATRE 1975-76

How the Other Half Loves, by Alan Ayckbourn
September 22 - 28.

One Flew Over the Cuckoo's Nest, by Dale Wasserman
October 13 - 19.

Antigone, Translation by Lewis Galantiere form the French of Jean Anouilh
November 17 - 23.

SPECIAL BICENTENNIAL OFFERING
Special Performances - February 12, 13, 14

An Evening With Lincoln
Regular Run - February 16 - 21

Part I: Prologue to Glory
by E. P. Conkle

Part II: Abe Lincoln in Illinois
by Robert E. Sherwood

The Crucible, by Arthur Miller
March 29 - April 4.

The Pursuit of Happiness, by Lawrence Langer and Armina Marshall Langer
April 19 - 25.

LYCEUM SERIES

Original Plays
October 2 - 4.

Seven Keys to Baldpate, by George M. Cohan
October 30 - November 1.

The Bat, by Mary Roberts Rinehart and Avery Hopwood
December 4 - 6.

Original Plays
March 10 - 12.

A Raisin in the Sun, by Lorraine Hansberry
April 29 - May 1

A.S.U. THEATRE 1975-76

Tobacco Road, by Jack Kerklin
September 18 - October 5.

Our Town, by Thornton Wilder
October 23 - November 9.

The Social Climber, by Molière
February 5 - 22.

Marat/Sade, by Peter Weiss
April 1 - 4.

CHILDREN"S THEATRE

Rip Van Winkle, by Frederick Gaines
December 4 - 14.

The Marvelous Pyl, by Jonathan Levy
March 6 - 7. Will also tour in Spring

STUDIO THEATRE

"An Evening Off of Off Off Broadway"
October 8 - 12.

Faust 1975
November 12 - 16.

Julius Caesar, A Modern Language Adaptation
April 8 - 11.

"Blue Beard." An Adult Puppet Show by Charles Ludlam
May 7 - 8.

SPECIAL APPEARANCE

Mr. Bruce Mason, Actor, Critic, Playwright
from New Zealand
October 3 - 4.