VOLUME V NUMBER 2

SPRING 1976

JOURNAL OF THE ARIZONA COMMUNICATION & THEATRE ASSOCIATION

THE JOURNAL OF THE

ARIZONA COMMUNICATION AND THEATRE ASSOCIATION

Volume V Spring, 1976 Number 2

Co-Editors

David A. Williams -- Andrew A. King
University of Arizona

TABLE OF CONTENTS

FROM THE PRESIDENT:

As teachers, most of us find ourselves at this time of the year taking stock of the past nine months. We vow to improve our courses, avoid past mistakes and strive to make next year more productive. As professionals, we must also take stock of what the past year has meant for our profession. That evaluation must include the Arizona Communication and Theatre Association.

As I think about our accomplishments and lack of them, the past year blends with the previous year, when we unofficially vowed to make our organization more vital to the progress of our profession in Arizona. Progress has been made. New members have joined us, our existence is more secure, our purpose and direction are more defined. Thanks to the efforts of Dan Julien and his ad hoc committee, progress in improving requirements for certification has been made. Mrs. Warner and the certification review board know we exist! We have discovered a friend in Ray Van Diest and have benefited from his liaison with Mrs. Warner's office.

We have also increased our role in the efforts to promote the arts in the public schools. This has come through our representation on the board for the Arizona Alliance for the Arts in Education. Members of the A.C.T.A. have been serving on the board and various committees of the A.A.A.E. as representatives of our areas of interest. This involvement has added positively to our individual association's efforts and goals.

Our evaluation, however, must not exclude failures. Progress has been slow and without much enthusiasm or interest. Our membership is still small, our achievements less than earth-shaking. Yet, the spark for growth and achievement remains. The coming year is crucial for A.C.T.A. The opportunity is great: Participation in a mass meeting with other organizations interested in the arts. This fall conference can be a milestone for us. John Monsma and Kerry Cahill will need your support and assistance in the year ahead as they strive to further the progress of A.C.T.A.

As we pause to "take stock", let us look forward. Nothing will be easier in our profession. The pressures of the budget squeeze, suspicious legislators, and administrative demands will remain. It is my hope that A.C.T.A. can become an important means in finding the strength and power to meet those pressures.

Sincerely,

Jane Nott

JANE NOTT

FROM THE EDITORS:

As stated in the Fall issue, we feel that this Journal should reflect the concerns of most of the ACTA members. We feel this issue does just that. Jim Pearse should give us all stimulation to reaffirm what we are about, a "spring cleaning" of thought. Chuck Hall reminds us that many of us are now teaching an older student and may have to adjust our methods to this new population. Kerry Cahill is philosophical in her approach to new demands of the times, and Carol Valentine suggests specific techniques we all should consider. Bill Lang poses the unique problem of the drama coach and Lin Wright, Harry Landua, and Bill Burgess impart some good advice. Bill Arnold, et al., generate some interesting data that could be used in any of our classrooms. Tim Browning's analysis of a bothersome debate problem should be read twice and discussed with all who are involved in debate. Andy King, our man in the political mine field, finds our candidates spending more time watching polls and less time with the issues than ever before in our history. Finally, if Bill Bailey's article does not elicit some kind of response from one of you out there, it clearly means we have failed in our attempt with this Journal. More of us are involved in this issue than in its history. To succeed, we need you.

THE ART OF INTERPRETATION: AN AVERMENT

By

James A. Pearse

Defining any art form resembles one's attempts to collect a morning mist; there is plenty to put your arms around if only you could. In spite of the difficulty of the task, artists have always endeavored to formulate for themselves, either implicitly or explicitly, an averment, a positive statement confidently affirming a belief rooted in defined notions of what the art in question is.

With much variation in diction, contemporary textbook writers in the field of interpretation attempt to answer the question "What is the art of interpretation?". Wallace A. Bacon sees the art as "the study of literature through the medium of oral performance."[1] It is "the communication of the reader's impression of the author's ideas and feelings to the eyes and ears of an audience, so that the audience understands the ideas, experiences the feelings, and appreciates the author's literary skill," according to Otis J. Aggertt and Elbert R. Bowen.[2] Leland H. Roloff bases interpretation in "somatic thinking" and labels the art "an approach to the study of literature through the performing self."[3] Performances, asserts Chester Clayton Long, are "attempts to increase the interpreter's awareness of literature in concrete terms."[4] Alethea Smith Mattingly and Wilma H. Grimes define the "ideal interpretation. . . as the full revelation of whatever experience is inherent in the literature."[5]

The writers sampled above emphasize two important features of the art of interpretation: first, it is a study of literature; secondly, performance, as a means to an end, systematizes the study. This averment begins with these two characteristics of the nature of interpretation as an acceptable definition and procedes to specify the interpreter's responsibility toward the production and characteristic effects of his art.

Interpretation can be distinguished from other forms of literary scholarship. It can stand by itself as a social activity. Interpretation contributes to literature, informing listeners about literature as a

---

James A. Pearse (Ph.D., University of Arizona, 1973) is an Assistant Professor in the Speech and Theatre Department at Western Kentucky University.

special use of language that interacts with and comments upon all other uses. No other literary scholarship makes such a contribution.

Interpretation begins as a psycho-physiological process totally exposing the reader to the poem like a camera exposing negative film. From S.S. Curry's emphasis on understanding the literature and the "dramatic instinct" to express it to Don Geiger's focus on New Critical analysis and embodiment of the "dramatic design" inherent in the poem, modern interpretation concerns itself with psycho-physiological exposure of the reader to cognitive and affective principles of metaphor and speaker. What develops is more than the verisimilitudinous quality of a "picutre" of the poem. Interpretation blows-up, reduces, shades, colors, washes, or even distorts the experience of the literature through its creative exploration. Complete textual understanding plus dramatic design combine to extend intellectual and emotional meanings of the printed word as the reader participates in the author's arranged experience. The psycho-physiological process enables the interpreter to enter into the poem and become its source for outward growth in a manner similar to the way the photo-chemical process enables negative film to present physical reality. Both acts produce artistic illusions of reality. The interpreter fully explores how the poem, as a use of language, effects the mind.

To assume such responsibility requires risk. The interpreter must take cognizance of literary criticism, aesthetics, and other wild-blown seeds in our field. However, none must be allowed to become a sanctimonious plant ritualistically cultivated. Herein lies the risk. Interpreters must daily practice the discipline of being fascinated with the beauty and truth of the poem through participation in its relationship to the world and to society. Interpreters must be aware, as Shaw said, that "no man produces a work of art of the very first order except under the pressure of a strong conviction and definite meaning as to the constitution of the world."[6] Only by participating in the poem can the reader find the nature of that constitution. Literary or any other kind of criticism approaches a poem concerned with a particular position on the controversies of its time. The poem it approaches represents only a thing showing such and such a relationship to the critical point of view. As Robert Bly states, this approach locks a poem in "jail" instead of releasing its pent-up "dragon smoke."[7]

The interpreter risks unlocking the cell. He lets the dragon loose and breathes in the long tails of smoke. It is not the empty air of existence the interpreter inhales. And his breathing, in the end, is no less a critical system than that of T.S. Eliot, I.A. Richards, or John Crowe Ransom. But the risk taken makes all the difference.

The interpreter

1. sees the poem's direct relationship to the world and society,

2. acts with integrity toward the affective and cognitive principles of metaphor,

3. participates in the dramatic speaker's environment, and

4. contributes an extended existence to the poem in the moment of audible and visual communication with an audience.

This four-faceted approach to interpretation unifies the literary artist's representation of reality with the interpretative artist's psycho-physiological processes to bring coherence between poem and reader. The union releases an explosive energy capable of consuming both interpreter and audience. Such is the creative power of interpretation. The interpreter welcomes the responsibility for being at the source of the power, ever willing to risk consumption.

Footnotes

[1]Wallace A. Bacon, The Art of Interpretation, 2nd ed. (New York: Holt, Rinehart and Winston, Inc., 1972), p. 6.

[2]Otis J. Aggertt and Elbert R. Bowen, Communicative Reading, 3rd ed. (New York: The Macmillan Company, 1972), p. 5.

[3]LeLand H. Roloff, The Perception and Evocation of Literature (Glenview, Illinois: Scott, Foresman and Company, 1973), "Preface" and p. 3.

[4]Chester Clayton Long, The Liberal Art of Interpretation (New York: Harper and Row, Publishers, 1974), p. viii.

[5]Alethea Smith Mattingly and Wilma H. Grimes, Interpretation: Writer, Reader, Audience (Belmont, California: Wadsworth Publishing Company, Inc., 1970), p. 10.

[6]Annette T. Rubinstein, The Great Tradition in English Literature: From Shakespeare to Shaw, Vol. II (New York: Modern Reader Paperbacks, 1969), p. 903.

[7]Robert Bly, "Looking for Dragon Smoke," in Naked Poetry, eds. Stephen Berg and Robert Mezey (New York: Bobbs-Merrill Company, Inc., 1969), pp. 161-164.

THE SPEECH INSTRUCTOR AND THE COMMUNITY COLLEGE EVENING PROGRAM

By

Charles W. Hall

The community college is experiencing a change in the traditional attendance structure. This change is being brought about by the rapid growth of the evening program. Because of changes in the economy, many people have had to alter their life styles by working full-time and attending classes part-time. This change reduces the number of classes needed in the day program and increases the class offerings in the evening program.

As speech instructors with classes in the evening programs, we need to be aware of the changes and the type of student enrolling in our classes. Our first impression of the evening student is often that he is not as academically capable as the day student. However a study by Ronald C. Ulmer indicated that the night student may be as intelligent and academically capable as his day-time counterpart.[1] In another study Ervin L. Harlacher indicated that many of those returning to school in the evening have their college degrees; now they want to get an education.[2]

The outstanding difference between the day student and the evening student is not one of intelligence, but of time. The evening student comes to class after being at home all day with the children, on an eight hour shift at the office, plant, or mine, engaged in professional services, or in the classroom. He has already put in his day's work and has chosen to spend an additional three hours in the classroom as a student. He is not less intelligent but often he is tired, if not exhausted from his day's work.

One of the most exciting aspects of a class in the evening program is the diversity in backgrounds of the students. In one evening class I had a medical doctor, a mine engineer, the area manager for the water company, several housewives, several students from the local high school, as well as regular college students. We soon discovered the "generation gap" can

---

Charles W. Hall is an Instructor of Speech and Forensics at Central Arizona Community College.

be overcome with patience and a developed interest in the other person.

As professionals trained in the art of communicating with others (verbally, non-verbally, and interpersonally), we have the background and responsibility to make our classes the most exciting in the evening program. Classes which emphasize interpersonal communication tend to lend themselves to developing strong interclass relationships.

External Factors

By using an informal approach we can make the student feel relaxed and welcome. The following ideas have been helpful to me.

1. Rotate assignments on who brings the coffee and cookies.

2. Arrange the chairs in a circle instead of the traditional straight rows.

3. Mix with the students at the break instead of leaving to be with colleagues or to escape the group.

4. A room with warmth and not just stark, blank walls will add to the personality of the class.

5. If there are to be library assignments, the whole class could go to the library to do the research and check out books. These are the students who may have no other time to get to the library.

6. Also, letting class out a little early every once in a while seems to raise the spirit of the class. It makes them think they are getting away with something--a common bond for the whole class to share.

These are all suggestions to help the student forget what happened to him that day and turn his attention toward the class and the activities of that meeting.

Internal Factors

After the student feels open to the class, he must become involved. Reinforcement of his ideas with help from the rest of the class will begin to involve the student in the class. If he thinks he is contributing, he will convince himself he is needed and must attend every class. In a situation where every evening class is equivalent to a whole week of day

classes, it is important for the student to be at every meeting.

The evening classes lend themselves to activities, communication games and experiments because of the long class periods. If allowed to sit class after class, the student may begin to lose interest. If he decides to miss a class, he may find it hard to come back. I like activities that cause the class to change seats, stand up, leave the room or take turns at the front of the room. For example, the game of gossip gets the students up and moving besides introducing another study area in the course. The game requires half the class to leave the room and half to sit and observe. One person is called in from outside and is given 30-45 seconds to study a picture, and then pass on what he saw in the picture. After the process of explaining the picture from one student to the next, the last person tells the class what he heard was in the picture. Then the picture is passed around for all to see. The observing half of the class is sent out and the other half now observes and the process is repeated. When all have had a chance to participate, we discuss what happened. This is the first opportunity most have had to observe a breakdown in process. Having timed the speaking of each person, we find the last speaker tells in 3-5 seconds what the first speaker told in 2-3 minutes--a large time and information loss. By now everyone has moved around, talked in front of the class, made observations, and hopefully is interested in continuing in this area of study. There are many games and activities which get everyone on his feet, in front of the class, and interested in the topic for the evening. Once the student is interested and involved, he is ready to learn.

Every speech instructor in the evening program has the opportunity to experiment and chose the activities that best benefit his students in learning the communication process. As instructors in a community college we must share in the destiny of the community. Let us accept its changes and see them as opportunities for service.

Footnotes

[1]Roland C. Ulmer, A Comparison of the Classroom Achievement of Evening and Day Students in Community Colleges, (Los Angeles; 1965), (Microfishe; ERIC; ED 013 159).

[2]Ervin L. Harlacher, The Community Dimension of the Community College (New Jersey, 1969).

EDUCATING STUDENTS FOR "FUTURE SHOCK"

By

Kerry Cahill

Dissipating institutions, ephemeral relationships, transient body parts and vicarious experience...the death of permanence. Is this the inevitable and devastating reality with which man must learn to deal? Fortunately or unfortunately, scientists, educators, futurists, clairvoyants and astrologers alike support, in varying degrees, the credence of such an existence. For this reason, it is my ardent belief that a major responsibility of teaching speech (or any other subject, for that matter) is to educate students for "future shock." Alvin Toffler, Marshall McLuhan, and others, have made us vividly aware of the debilitating impact of rapid change. We are bombarded incessantly with varying media stimuli, and while we are cognizant of its manipulative ability, we still find ourselves somewhat powerless in dealing with it.

S. I. Hayakawa has brought our attention to the numerous semantic problems which impede successful communications and, hence, effective relationships. When we grasp the total significance of the statement, "Meanings are in people, not in words", we begin to wonder how human beings manage to communicate at all! To increase our anxieties further, we listen to numerous psychologists who describe the crippling effect of the scientific method on the human psyche (the emphasis on thinking rather than feeling). We are saturated with medical reports on the physical manifestations induced by rapid change and, moreover, are told that the demise of future generations is contingent on man's learned ability to "cope." With such overwhelming obstacles, we become uncertain about our abilities to help students face this rapidly changing, enigmatic existence. Numerous cynics have already succumbed to the insurmountable odds, using maladaptations such as suppression, self-indulgent despair, anxiety, escapism, and digression. Herein the problem lies: How can we mitigate this pall of pessimism? How do we, as educators, contend with the ramifications of "future shock?"

Obviously, there is no one answer to this dilemma. I find some solace, however, in the following comment by Rollo May: "One of the few blessings of living in an age of anxiety is that we are forced to become aware of ourselves."[1] Perhaps this awareness is a first step in remedying the problem. As teachers, we can promote classroom activities and discussions which capitalize on identifying problems of human survival. Exposure to the concepts (if not the books) of Future Shock, The Medium is the Message and others, can be a valuable experience; but awareness alone is not enough. Students must also learn to deal with these psychologically impeding forces outside of the classroom. They must develop a capacity for resiliency and

---

Kerry Cahill is a Speech-Drama Instructor at Tempe High School.

adaptability. Through group dynamics and problem-solving activities, we can train students to be effective group members, capable of dealing with problems. We can further help on a practical level by guiding them into career fields which (we think) provide expansion potential rather than obsolescence.

Still, we have not dealt with the basic future shock problem. the deepest, human element, the loss of identity. How do we cope with this? It is my belief that human identity is dependent on the establishment of ego-strengthening human relationships. While this idea is far from revolutionary or even novel, it seems that we, as teachers, need reminders about the importance of building "real" relationships with our students. (How easy it is to get side-tracked by the rigors and demands of our total teaching duties!) With the proliferation of best-selling materials being written on how "to find" one's self, how to "become" a person, etc., I take the risk of being associated with a tide of narcissistic (and sometimes mercenary) existential philosophers. While I am not such an apostle, I must agree with the philosophy to this extent: In this specialized, computerized, mechanized world we need to hold tenaciously to our humanness. People are important; all of mankind is important. The preservation of this human dignity must evolve out of personal commitment, as it is not, unfortunately, a mandate for teaching.

The evidence for this is still considered by many to be insufficient. However, numerous psychologists affirm that there is a definitive relationship between human self-concepts and ability to function effectively, to achieve. William Glasser contends that ineffective ego-functioning is the root of nearly all personality disorders and behavior problems and he establishes an important criterion for producing an effective ego:

> To develop an effective ego, a person must have a meaningful, two-way relationship with someone who has an effective ego--a relationship in which the ego of the giving person is available for use by the receiving person in a consistent atmosphere of love and a minimum of hostility and anger.[2]

Are we building egos in this manner, or do our egos sometimes become stumbling blocks?

The experiments of Dr. Wilder Penfield, renowned neurosurgeon, demonstrate the impact of experience on self concepts. Penfield concludes that the brain functions as a high-fidelity tape recorder, where the feelings associated with past experiences are recorded and inextricably locked to those events. Thus, the memory function is biological as well as psychological. This seems to increase the significance of daily classroom activities, as the feelings and self-images derived from them will not be forgotten. Are we providing

consistent input that says You're o.k. I value you? Operating under the premise that such correlations do exist between self-esteem and effective functioning, the establishment of strong self-images has the potential for generating world-wide productivity and harmonious human relationships.

Socrates once said, "The unexamined life is not worth living." Like the twentieth-century Rollo May, Socrates perceived introspection and subsequent growth as necessary ingredients for really "full" living. There are numerous intrapersonal and interpersonal communication activities which can be excellent vehicles for building this self-awareness. Books such as Why Am I Afraid To Tell You Who I Am? (John Powell), How To Be Your Own Best Friend (Newman and Berkowitz), Communication Games (Karen Krupar), Person to Person (Kathleen Galvin), I'm O.K. -- You're O.K. (Thomas A. Harris) and a host of others you know of, include food for thought as well as practical communication activities.

Besides providing these classroom activities which strengthen relationships, we can certainly help on a one-to-one basis. Through empathic listening and responding we can be instrumental in diminishing feelings of futility and lack of power which, as Rollo May explains it, are the bases of most adolescent depression, apathy, and aggressive behaviors. In addition to providing a catharsis for students, listening also offers exploration time, an opportunity to discover individual capacities for determining the future. On an individual basis we can also engender a classroom climate where positive regard for one another is expected and respected. Even evaluation methods can be handled in such a manner that students will feel their performance is being critiqued and not their person.

My initial concern with this humanistic approach to teaching developed through observation and discussion with other teachers. I find myself increasingly involved in discussions which label high school students as inordinately unruly, undisciplined, irresponsible, smart-mouthed heathens. (And that's the mild, descriptive language!) While I must admit this well describes some students, I don't believe it represents the majority. I truly feel our perceptions get distorted by the minority of true incorrigibles! If only I had a nickel for each time I've heard, "What we need is a return to the good old authoritarian, dictatorial approach to teaching ... That'll put 'em in line." There are those days when I would almost agree, but my non-affective response is one of reflection: Will this type of repressed and distant relationship affect anything positive, or will it further alienate? Research indicates the latter.

While the gap between people appears to be widening at an alarming rate (different values, morals, behavior modes), and the

"younger generation" seems more remote, I wonder, again, if the magnitude of the problem isn't partly our own making. (We suffer from cognitive dissonance too!) Do we attempt to meet students where they are (in the reality they are experiencing), or do we expect them to meet us where we are? It is indubitably easier to teach from a distant ivory tower, where being a dispenser of information is our sole responsibility. It is infinitely more difficult to interact, to be responsive to others' needs and feelings, to be vulnerable enough to be a human being! This is often misconstrued to mean that teachers be "buddies" with students--should wear their clothes, speak their slang, etc. It has been my observation and experience that these behaviors are not necessary to relate. (In fact, they are usually detrimental.) Rather, acceptance, empathy, honesty and willingness to help with academic or personal problems seem to be the primary ingredients which establish effective student-teacher relationships.

Although this student-teacher philosophical approach has been conspicuously directed toward the high school teacher, I believe it also has merit for the college educator. We expect an increased intellectual and emotional maturity at that level, and with good reason. However, Maslow, Glasser and others tell us that basic human needs do not change! If this is true, age of students is not really a relevant factor. We see ourselves progressively reflected through other persons for the duration of a lifetime. Humans, at any stage in life, need good interpersonal relationships to strengthen their own identities.

As my students would express it, it's time to "get it together." Let's make "future shock" training a goal in every classroom. If we give up hope for affecting our students and the subsequent future of mankind, what is left? Who will accept the responsibility? When human identity is being challenged at every turn, we must commit ourselves to the building and preserving of humanness through growth-promoting human relationships.

Footnotes

[1]Rollo May, Man's Search for Himself (New York: Dell Publishing, 1973), p. 7.

[2]William Glasser, Mental Health or Mental Illness? (New York: Harper and Row, 1970), p. 50.

"WHO AM I?" EVOLVING IN THE CLASSROOM

By

Carol Ann Valentine

A staggering pile of books, pamphlets, articles, films, tapes, records, and now, even popular publications, admonish each of us to answer the question, "Who am I?" In response, a great diversity of ideas is presented as to what self-concept is, and we get a variety of warnings to get rid of the masks we wear and uncover the true self and thereby, be able to answer the question, "Who am I?"

Sixteen year old Jan is representative of many who attempt this task. She said, "I had to write a paper on 'Who am I?' for a class. I struggled with it Friday night and finally got something written. But when I picked it up Saturday, I found I felt something entirely different about myself. Monday, when the whole class told the teacher what trouble we had, she said we'd have to write about the masks we wear that are keeping us from knowing who we are and how we can get rid of them so we can be a real person. I tried, but I found there were so many masks that I just gave up. I guess there isn't any real me."

Jan's teacher seems to be accepting traditional theory that there is great value in having a single, integrated, consistent identity. I have always felt that this is not necessarily the case.

At last, someone has challenged this theory in a scholarly fashion -- Kenneth J. Gergen, in the May, 1972 issue of Psychology Today. His thesis in "Multiple Identity" is that "the healthy, happy human wears many masks . . . . Multiple identity is real, right and good." His research supports his belief that we can become aware of what limits identity and try new masks which results in new self-concepts. "Honest communication -- this is how I think you are now -- is essential," he summarizes, "We can learn to play more roles and to adopt enjoyable ones which will lead to new self-images."[1]

Accepting this thesis along with two basic other ones, teachers can find great challenge in helping students answer the question, "Who am I?" The other two theses: self-concept

---

Carol Ann Valentine is an Assistant Professor at the Arizona State University.

is learned[2] and, Goethe said, it is best learned ". . . not by contemplation, but action." He also suggests that "if you want to know yourself, observe what your neighbors are doing." He adds, "If you want to understand others, probe within yourself."

By putting Goethe's statements together, we discover he is talking about interaction through which we gain self-identity. The classroom teacher can set an atmosphere to allow students to become aware of not a single, static self-concept, but a flexibile, dynamic identity or identities. Many, in fact most, of the teacher-planned opportunities can be used for any age group or any level of learning with logical adaptations.

One of the most successful activities to help elementary and junior high students to understand the many selves is the making of paper bag masks. Instead of letting students loose with sissors, paints, paper, etc., to make a mask, let them understand that they may use both sides of the bag or several bags and this is the expected and natural thing -- to see themselves in many ways, some which may seem quite in contradiction to the other. Many students thoroughly enjoy wearing and changing their masks, talking about them, getting feedback from classmates. Focusing on feelings, rather than or at least as well as thoughts, is a natural outcome. This is a big hurdle since education, as well as other social institutions, has done a thorough job of keeping feelings out of the accepted realm of activity. This, coupled with the inhibition of not thinking about or talking about oneself, except in broad generalizations, has made the whole task of self-exploration a particularly difficult one.

Out of interacting with the masks, comes role playing in a realistic, natural way so that students not only accept attempting to understand how someone else feels, but also how they feel themselves. Role situations while wearing the masks is a good starter, so that when the masks are removed it is a gradual acceptance where they get another step closer to understanding others and their own several selves.

From such activities, obviously arise many others, like students making collages of themselves with old magazine pictures and a bit of glue. This works well for university and adult students also who can grow from the self-exploration in choosing what represents their values, likes, desires, philosophies -- from the actual pictures, symbols, color, line, and depth arrangement to the studying the finished product, getting feedback from others. Finding oneself, or bits of oneself, while working in a group allows gradual acceptance of one's qualities and behaviors and others' reactions. As an ugly picture is glued on and someone else comments, laughs, or scowls, little by little, and more comfortably, the individuals can become aware of individual differences -- both within themselves and between themselves and others.

The teacher, naturally, helps the group move in whatever direction the activities and discussion lead. It might be an appropriate time for dealing with specific identities. Each student might write his "Me, as I see myself," "Me, as I think others see me," and "Me, as I wish others saw me." Here, again, the teacher can help students to write multiple identities based on feelings rather than a clear-cut, single intellectual description. Of course, this is not an easy thing to do. Students of all ages find all sorts of excuses for their reluctance. But the teacher can keep a cool, patient, accepting atmosphere in which to allow students to find courage and reason for self-exploration.

Once they become involved in this activity, excitement grows. Many enjoy other modes of expression -- drawing pictures for each category, either self-portraits of symbolic representations; selecting music for the categories; dancing as each identity.

If an adequate degree of trust has been established, it is an obvious next step for each student to write a personal note to everyone in the class telling the other how he perceives that person. This allows each individual to actually have the opportunity to check out perceptions: Do others see me as I thought they did? Students take this seriously and look forward to their notes and almost always discover that there is more positive feedback than they expected. Discussion about the notes will bring out that sometimes the messages say more about the writer than the recipient, that it is apparent that we are seen quite differently by different people, that we are not described in single identity ways, that we come across in ways we had not perceived, etc.

Here is a fine place to study the Johari Window for awareness of how much we are willing to share with others and the resulting levels of communication. This is an excellent point to tie together activities, learning, feelings, and make generalizations. As important is the opportunity for each student to recognize his growth in confidence and insight into his search for answers to "Who am I?"[3]

Most of us believe that we <u>can</u> affect who we are and what happens to us. Engagement in activities that focus on who we are and where we want to go can assist students in recognizing that our circumstances are to some extent under our control. Self understanding and a healthy self-concept are precursors of a successful life. Communication based activities can serve as a vehicle toward creation of those conditions and relationships conducive to mental health.

Footnotes

[1] Kenneth J. Gergen, "Multiple Identity," Psychology Today, May 1972, pgs. 31-35.

[2] Don E. Hamachek, Encounters with the Self (New York, 1971), pg. 10.

[3] In addition to Encounters with the Self, other valuable resources for such a subject include: Handbook of Structural Experiences in Human Relations Training, several volumes available from La Jolla, CA.: University Associates Press, National Training Laboratories, P. O. Box 9155, Rosslyn Station, VA, 22209

DRAMA COACH'S DILEMMA

By

William Lang

You receive the following letter:

Dear ----:

You think you have problems. It is time to pick and direct the annual school play, and I'm in a quandry. Half the students in my drama class want to do a play of social relevence and they have in mind either The Toilet or an original titled When the Honkey's Down Kick Him. The other half of the class wants to revive the nude Peter Pan done in Wisconsin several years ago. At the Family Faculty Association meeting Tuesday night the parents, in true democratic fashion, made their wishes known. After a heated discussion they told me to pick one of the three plays they had enjoyed from their school days: Ramshackle Inn, George Washington Slept Here, or The Postman Always Rings Twice. My administrative supervisor has sent me three memorandums insisting his favorite play be the choice. It is a five act drama about a dozen shipwrecked missionaries on an island in the South Pacific who convert a derelict hatchet murderer to "the right path" during a typhoon. I have thought of doing a Pinter play or something by Albee but the memory of last year's law suit killed that idea. My wife suggests as a compromise doing a Shakespeare but my drama class has 28 women and 2 men and I could never cast it.

Help! What would you suggest?

Sincerely,

Your friendly drama coach

Dr. Lang is an Associate Professor of Drama at the University of Arizona.

April 15, 1976

Dear "Your Friendly Drama Coach":

Do a play for children!

There are several very real advantages to doing children's plays with high school students:

1. Actors find the characters from good scripts an imaginative challenge as well as a challenge physically. Movement is particularly important for young audiences and the actor in a play for children must learn to convey character with his body. The best part is that there is no audience as open and rewarding as a well entertained child audience. Once your actors have tasted such "heady" success they will be sold.

2. Technically, shows can be challenging or they can be done very simply leaving the creation of place to the imagination of the children in the audience. If you choose the latter course, the acting must be so well done that the children will become involved without the visual trappings.

3. There is no way that parents can have moral objections to the material.

4. You'll gain points with other teachers and the administrators in your district if you can indeed create an exciting, challenging, aesthetic experience for the grade school children of your area.

5. You may well catch the fancy of the youngsters in your area and create an interest in these future members of your "drama class."

The two most reliable publishing houses for children's scripts are:

1. New Plays for Children
   P. O. Box 273
   Rowayton, CT 06583

2. Anchorage Press, Inc.
   Anchorage, KY 40223

Not all scripts are worth doing so do read carefully to find one that has substance, interesting action and characters, as well as good dialogue.

Scripts of the old favorites (The Emperor's New Clothes, Cinderella, Sleeping Beauty, Hans Brinker and the Silver Skates, by Charlotte Chorpenning, etc.) still play well. Heidi by Lucille Miller, Land of the Dragon and The Pied Piper of Hamlin by Madge Miller are fun for high school students as are Tom Sawyer and The Canterville Ghost. The scripts by Ed Graczyk, Appleseed, The Rude Mechanicals, "To Be" a Rock Musical based on Hamlet, were created especially for high school actors. There are some interesting musicals available from New Plays for Children: The Bremen Town Musicians, Tom Sawyer and The Little Mermaid. Three newer classic scripts are: Reynard the Fox by Arthur Fauquez; The Ice Wolf by Joanna Kraus; and The Tingalary Bird by Mary Melwood.

There may be some difficulty in first getting your high school students excited about producing plays for children; but if they realize it should be the biggest challenge they may face as theatre artists, they may become interested. A children's audience can be cruel if what they see is poorly done; they can be gloriously excited if what they see is the very best. Accept the challenge. Challenge your own imagination and theatre skills and that of your students. Do a play for a child audience!

Sincerely,

Dr. Lin Wright
Assistant Professor
of Theatre
Arizona State University

****

April 12, 1976

Dear friendly drama coach:

There are so many things involved in choosing the right play. A director must know his audience and the abilities of his actors. I have found that many contemporary plays, such as Neil Simon's plays, are ideally suited for high school production, as long as the director judiciously and conscientiously cuts undesirable language and situations. I also recommend that a director cut any play longer than one hour and forty-five minutes. Today's audience cannot be made to sit through a much longer period of time. They have been conditioned by television.

I often offer several suggestions to my students, always giving them a choice of plays that I know are within their capabilities. It is ridiculous to attempt any plays that you do not have enough people for, or the talent needed to produce it well. I listen to suggestions from students and others, but it is the responsibility of the director to make the final choice.

I believe any play should be a pleasant and exciting experience for the director, for the students, and for the audience. Some of the most successful plays that I have seen done at the high school level are plays such as "Our Town", by Thornton Wilder, "Death of a Salesman", by Arthur Miller, and most of Neil Simon's plays.

I also recommend that evenings of one-act plays be tried. Most students can be involved, and a wide range of types of plays can be presented.

I have always been a coward, myself, at attempting Shakespeare productions at the high school level. I feel that most students are turned off by the name Shakespeare, as it is badly taught at the high school level, and, therefore, one would have trouble getting an audience. I do know of high school directors that have done this successfully. I do feel, however, that a good deal of cutting must be done. Another problem with these plays is that the cast is largely boys.

I don't know if this information is what you wanted, but these are certainly random thoughts.

Sincerely,

William Burgess
Department Head
Sahuaro High School
Drama Department

April 14, 1976

Dear friendly drama coach:

Your main problem is that you're too friendly. You can't please everybody, so stop being manipulated by students, parents and administrators.

A director selects a play for its audience appeal, not for special interest groups. Choose a play that will appeal to your community as a whole, not certain segments of it.

You mentioned "last year's law suit." I take it you're in a conservative, traditional community. Too bad! You also mentioned that your drama class has twenty-eight women and two men. You could do the Nun's Story or Trojan Women.

No doubt about it, you do have problems:

(1) You need a play in which you can substitute twenty-eight women in some parts written for men; (2) You need a play that is of social relevance yet nostaligic, avant garde but not shocking, and above all moralistic; and (3) You only have two men. Have you turned in your letter of resignation?!

If you can't find a script in the catalogues which will meet the above criteria, do a reader's theatre program. In reader's theatre, you can do almost anything.

Good Luck,

H. J. LANDUA
Yuma High School

P.S. By the way, do your women know how to do crew work back stage?

SEMANTICS OF FREEDOM OF SPEECH TERMS

By

Darlene Brown
Dennis Brown
Susan Conklin
William Kimsey
Janellen McDonald
Wade Noble
Camille Schuster
William Arnold

INTRODUCTION

In the year of the bicentennial, we reflect on the constitution and our basic rights. One obvious aspect of our personal freedoms, concerns over the language used to express these freedoms emerge. In an article by Arnold (1974), it was indicated that there may be differences in language usage in the area of freedom of speech. He found that using terms like freedom of expression rather than freedom of speech resulted in what appeared to be semantic differences in language usage. The purpose of this paper was to determine whether or not there are differences in language usage when discussing first amendment freedoms.

Little research has been done in the area of first amendment freedoms as related to semantics; however, much work has been done in other areas. Kirkendall (1966) conducted research on semantics of words related to sexual behavior and found that they tended to reflect the judgmental attitudes of the parties using the words which interfered with communication. Of course, Whorf advanced the hypothesis that linguistic patterns themselves tend to determine how an individual perceives his world and how he thinks about it. Vincent (1960), Kaats and Davis (1970), and Arnold and Libby (in press) have found differences on demographic variables as they relate to the semantics of sex-related terms.

Darlene and Dennis Brown are teaching at El Paso Community College; Susan Conklin is a graduate student at Northern Colorado University; William Kimsey is a Ph.D. student at the University of Oregon; Wade Noble is a bailiff in Phoenix; Camille Schuster is a Ph.D. student at Ohio State University and William Arnold is Chairman of Speech and Theatre at Arizona State University. An earlier version of this paper was presented at the SCA convention in Chicago, 1974.

Previous studies found semantic differences for sex-related concepts; we also would expect to find differences attitudinally for terms related to freedom of speech. This study attempted to deal with language nuances of free speech terms.

METHOD

Subjects

Subjects for this study were obtained from Arizona State University and Mesa Community Junior College (Mesa, Arizona). The students were enrolled in the basic oral communication classes at their respective institutions. The number of subjects participating in the study totaled 149.

Measuring Instruments

A 7-point semantic differential scale containing ten pairs of bipolar adjectives was developed. These adjectives were selected from a large list of adjectives for their ability to produce discriminations as determined by pretesting. A low total score on the scale would indicate a favorable evaluation of the particular concept. The following pairs of adjectives were used: honest-dishonest; moral-immoral; good-bad; right-wrong; sinful-not sinful; deviate-not deviate; obscene-not obscene; vulgar-not vulgar; acceptable-not acceptable; and desirable-not desirable.

In order to determine whether or not there were different language nuances as they relate to first amendment freedoms, the following concepts were evaluated in this study:

GENERAL FREEDOMS	ASSEMBLY	FLAG
1. Freedom to engage in symbolic action	1. Demonstration	1. Desecrating the flag
2. Freedom of speech	2. Riot	2. Wearing the flag
3. Freedom of expression	3. Rally	3. Disrespectful behavior to the flag
	4. Strike	
	5. Peaceful marches	
	6. Protest	
	7. Freedom to engage in symbolic behavior	

Procedures

The subjects for this study completed the semantic differential on three concepts but only one from each category above. These were randomly combined and attached to an unrelated questionnaire from another study. The questionnaires were filled out during the fourth week of March (1974). Directions, including anonymity, were provided in the instructions for filling out the scales. The number of responses was 447.

Statistical Analysis

The data from these questionnaires was key punched and analyzed by computer at the Arizona State University Computation Center. The semantic differential scales were factor-analyzed to determine whether or not the adjectives maintained their undimensional natures. Analysis of variance was used to compare population means of concepts related to the same issue. The .05 level of probability was used throughout the results.

RESULTS AND DISCUSSION OF STUDY

Factor-analysis of the data with varimax rotation indicated that all ten variables loaded on one factor. Table I below lists the factor loadings.

TABLE I

Factor Loadings

	FACTOR I
Honest-dishonest	-.8350
Moral-immoral	-.8589
Good-bad	-.8969
Right-wrong	-.8778
Sinful-not sinful	-.7355
Deviate-not deviate	-.6588
Obscene-not obscene	-.7087
Vulgar-not vulgar	-.7140
Acceptable-not acceptable	-.8630
Desirable-not desirable	-.8122

After factor-analyzing the data, all ten variables were summed to make one variable. A comparison of this variable by analysis of variance was run. An analysis of variance was completed on each of the three concepts under discussion: (1) General Freedoms; (2) Assembly; and (3) Flag. Results of the analysis of variance for each concept follows.

Attitudes Toward General Freedoms

As indicated in Table II, the means for the three terms revealed a statistically significant difference ($p < .05$) in the respondents' attitude toward the particular Freedom of Speech term. An 8-point variation occurred between the terms Freedom of Speech and Freedom of Expression versus Freedom to Engage in Symbolic Action. Possible reasons for such a variation include a lack of understanding of 'symbolic action', or the potential threat of things 'symbolized.'

It should be noted that Freedom of Speech and Freedom of Expression were rated on the positive end of the continuum; whereas, Freedom to Engage in Symbolic Action approached the neutral point. The study indicates that First Amendment freedoms relating to speech appear to be somewhat affected by the particular language nuance employed.

TABLE II

ATTITUDES TOWARD GENERAL FREEDOMS*

Term	Number of Responses	Mean
Freedom to engage in symbolic action	38	28.26
Freedom of speech	38	20.61
Freedom of expression	36	20.44

Source of Variance	df	MS	F-ratio
Groups	2	751.54	7.44**
TOTAL	111	112.73	

* The lower the mean score, the more desirable the term. The theoretical neutral point on the total scale is 40.00.

** $p < .05$.

Attitudes Toward Assembly

Table III illustrates a wide variation between the seven assembly terms, as indicated by the mean scores. Several terms were perceived as different, which reflected again the importance of language selection and usage.

TABLE III

ATTITUDES TOWARD ASSEMBLY*

Term	Number of Responses	Mean
Demonstration	27	27.54
Riot	33	44.12
Rally	25	25.64
Strike	31	35.68
Peaceful Marches	26	24.85
Protest	25	25.28
Freedom to engage in symbolic behavior	34	30.91

Source of Variance	df	MS	F-ratio
Groups	6	1530.62	10.88**
TOTAL	200	182.40	

* The lower the mean score, the more desirable the term. The theoretical neutral point on the total scale is 40.00.

** $p < .05$.

The terms Demonstration, Rally, Peaceful Marches and Protest were rated positive by the respondents. Riot recorded negative subject attitude.

When speaking of Assembly in respect to language nuances of free speech terms, as seen in the first amendment, one might expect that a term such as Riot would be received with a negative attitude. The less extreme, but effective use of Demonstration, Rally, Peaceful Marches, and Protest appear to be within the acceptable attitude range of 20th Century citizens of democracy. The term 'symbolic behavior,' while closer to neutral, may have been similar to 'symbolic action'.

As with General Freedom terms, language nuance for Assembly terms also appeared to have an effect on an individual's attitude. The researchers see language selection and usage as an important criteria for formulation or change of attitude.

Attitudes Toward Flag

Two of the three terms selected by the researchers to measure attitudes toward the Flag all resulted in a negative response from the subjects. Table IV reports these results. Desecrating the Flag was found to have a very strong negative attitudinal reaction from the respondents. Disrespectful Behavior to the Flag recorded the next strongest negative response. Wearing the Flag with a mean of 34.87 recorded a slightly positive response.

TABLE IV

ATTITUDES TOWARD FLAG*

Term	Number of Responses	Mean
Desecrating the flag	31	52.13
Wearing the flag	47	34.87
Disrespectful behavior to the flag	56	44.23

Source of Variance	df	MS	F-ratio
Groups	2	2883.29	15.30**
TOTAL	133	228.94	

* The lower the mean score, the more desirable the term. The theoretical neutral point on the total scale is 40.00

** $p < .05$.

The difference in means was statistically significant, with a probability level of .05. To desecrate the flag (mean 52.13) was considered a much more serious act than to wear the flag (mean 34.87). Semantic differences in language usage were observed by the researchers to effectively manipulate one's attitudinal set.

CONCLUSIONS

> Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances. (The First Amendment)

While the interpretation of First Amendment freedoms may often be thought of as a forensic matter, the interpretation of these rights by those governed by the law is also a significant matter. Knowing the laymen's view of these basic rights is as fundamental in maintaining First Amendment rights as is the guarantee that Congress may not abridge these freedoms.

Results of this study provided important data relevant to language nuances of free speech terms. Previous research indicated the possibility of differences in language usage in the area of freedom of speech. Based on that premise, this study went one step further in an attempt at determining whether there were differences in language usage with First Amendment freedoms. As the results indicated, the researcher's expectations of attitudinal differences in language usage for freedom of speech terms (General Freedoms, Assembly, and Flag) were born out.

In impact of semantics in forming one's attitude toward freedom of speech terms suggests a more careful process of selection and usage of words. This is especially true with respect to the role language nuances plays in attitude formation.

In spite of the population selected (college students), results bring in light a more or less traditional view toward First Amendment terminology. For example, the negative response toward Riot, versus a positive response to Peaceful Marcher, could be expected.

The importance of this study for the teacher is twofold. First, our students should be made aware of the fact that some words can produce a negative reaction from listeners. From credibility research we know that negative attitudes toward word usage can produce low credibility which results in less attitude change. Word selection and language naunces are important in the ultimate impact of our persuasive communication.

Second, the study suggests the need for teachers to discuss issues of freedom of speech in light of the various semantic differences found among the terms. If we were to update the language of the amendments, we would have to select carefully.

LIMITATIONS AND IMPLICATIONS

The main limitation of the study was not accounting for demographic variables. The researchers were initially concerned with overall attitudinal impressions, disregarding subject characteristics. A follow-up study should enlarge the scope of this study to encompass demographic variables such as sex, age, education, occupation, and political party affiliation. Adult populations should also be studied to determine public attitudes. Results of the present study strongly suggest the need for extended study in the area of free speech terms. Further study of language nuances of other terms is also warranted.

Perhaps the Bicentennial will bring a reflection of our attitudes toward the first freedoms. As we begin to study our Constitution during this period of celebration, we should look at language and language nuances.

Bibliography

Arnold, W.E., A Field Study of Attitudes Toward Freedom of Expression and the Flag. Free Speech Yearbook, 1974.

Arnold, W.E. and Libby, R., Semantics of Sex-Related Words. Bulletin of General Semantics, January 1976.

Barour, A. and Goldberg, Alvin. Survey Research in Free Speech Attitudes. Free Speech Yearbook, 1971.

Johnston, W. and Arnold, W.E., A Feminine View of the Double Standard: A Study in Semantics. Unpublished manuscript, Arizona State University, 1974.

Kaats, G.R. and Davis, D.E., The Dynamics of Sexual Behavior of College Students. Journal of Marriage and the Family, 1970.

Kirkendall, L., Semantics and Sexual Communication. ETC: A Review of General Semantics, 1966.

Vincent, C., Unmarried Fathers and the Mores: 'Sexual Exploiter' As An Ex Ost Facto Label. American Psychological Review, 1960.

"REASONED DISCOURSE OR 'TEA PARTY'"

By

Timothy Browning

Lewis Carroll may have never heard a debate round, but his conversation between Humpty Dumpty and Alice rather accurately describes the definitional questions in many rounds. Carroll wrote:

> "I don't know what you mean by 'glory,'" Alice said.
>
> Humpty Dumpty smiled contemptuously. "Of course you don't -- till I tell you. I meant 'there's a nice knock-down argument for you!'"
>
> "But 'glory' doesn't mean a 'nice knock-down argument,'" Alice objected.
>
> "When I use the word," Humpty Dumpty said, in a rather scornful tone, "it means just what I choose it to mean -- neither more nor less."
>
> "The question is," said Alice, "whether you can make words mean so many different things."
>
> "The question is," said Humpty Dumpty, "which is to be master -- that's all."[1]

Carroll objects to sophistry in definitions, and so do I.

Debate coaches and their beleagured colleagues drafted to judge debate rounds have continually struggled with the question of topicality, which has the definition of terms as its base. This paper is an attempt to provide a theoretical framework from which one can teach and judge issues of topicality.

Current definitional behavior errs by allowing affirmatives to define individual terms, regardless of their relationship to other terms in the proposition. This writer would posit that to define terms outside the context of a resolution is at best unacceptable and at worst absurd. This argument is supported by three philosophical explanations.

The first explanation is that the term "definition" must be defined within its context. In any debate round, it would be acceptable to define "definition" as a "statement of meaning." However, another perfectly acceptable dictionary definition of "definition" is "the power of a lens to give a distinct image." A definition which is obviously unacceptable in an argumentative setting. Surely, debate requires definitions within a contextual framework.

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

The second explanation is that defining the resolution on a word-by-word basis would yield a nonsensical proposition. Certainly most people, even including debators and judges, have some conceptual idea of the meaning of "Resolved: that the federal government should adopt a comprehensive program of land use in the United States." Nontheless, if one adopts the logic of some affirmative teams, that terms can be defined individually without relationship to the other terms in the proposition, a nonsensical proposition results. Rewritten according to the Readers Digest Dictionary definitions, the college land use resolution might become:

"Separated into its optically active components":
the
"confederate"
"syntactical relationship in which one word determines the mood of another"
should
"take into a new relationship"
a
"broad"
"printed schedule"
of
"one of the helical ridges inside a rifle barrel"
"smoking"
in the
"married"
"mode of existence as determined by circumstance."

This is not a statement of meaning, but a series of words much like Alice's Tea Party with the Mad Hatter. Simply, a word-by-word definition of terms in a resolution is unacceptable.

The third explanation is an argument to authority. Argumentation and Debate Theorists agree with the requirement of contextual definitions. McBurney and Mills, in their text on Argumentation and Debate, conclude simply: "Meanings are assigned to terms on the basis of their relations to other terms."[2] Two other important scholars agree. Douglas Ehninger and Wayne Brockriede wrote in their text Decision by Debate that to analyze a proposition a debator should:

> "Interpret the defined term to fit the context of the controversy. ... The purpose of a definition as part of the analysis of a proposition is to set forth relevant meanings of a term."[3]

The second position in the structure of the theoretical framework is that some terms of resolution are not mutually exclusive. Rather, multiple word terms may be intrinsically a single term and must be defined as such. Brockriede and Ehninger address this issue when they conclude:

"To define terms within the context of a controversy,

> one must often define by phrases rather than by words. 'Free trade,' 'diplomatic recognition,' 'economic aid,' and 'guaranteed annual wage' are more clearly defined as phrases."[4]

This year's intercollegiate resolution clearly means that 'land use' is more appropriately defined as a phrase.

The third position in the theoretical framework of definitional analysis is that definitions must be so utilized as to further the debate. To provide definitions so that the affirmative can win by default or the negative must lose by being unable to anticipate the case, destroys the basis of academic debate. Once again, the theorists agree. Stites and Pacilio, in their book, Introduction to Debate, concluded:

> "The establishment of a reasonable definition of terms is essential to effective analysis of the debate proposition and the orderly conduct of the debate process."[5]

Dr. Richard Rieke, in his chapter on "Case Construction in Debate" in the text Directing Forensics, argued:

> "In establishing area-wide or even nation-wide debate tournaments, it is necessary that students from many different schools be able to come together on the same day well prepared to debate each other. This makes it necessary to have a relatively common concept of what is to be debated. Otherwise... The door is thus opened to extensive gamesmanship: teams plan to win by virtue of presenting a case so tenuously relevant to the resolution as to catch the opponent unprepared to talk about it; or they prepare so bizarre an analysis that the debate is over before the opponent has adjusted his thinking to the unexpected context."[6]

Gamesmanship we do not want; academic debate we do. The reasonableness of definitions is a standard we can impose.

This paper has argued that there is a conceptual framework for judging the definition of terms and thereby the topicality of an affirmative case. Although this paper has focused on the current intercollegiate resolution, the comments are equally applicable to all high school and college propositions. Unless we apply these standards, maybe our critics will succeed when they shout "Off with their heads, off with their heads!"

Footnotes

1 Lewis Carroll, Alice's Adventures in Wonderland and Through the Looking Glass (New York: New American Library, 1960), p. 186.

2 James McBurney and Glen Mills, Argumentation and Debate (Boston: Allyn and Bacon, Inc., 1964), p. 37.

3 Douglas Ehninger and Wayne Brockriede, Decision by Debate (New York: The Macmillan Co., 1968), p. 215.

4 Ibid.

5 Bill Stites and John Pacilio, Introduction to Debate (Boulder, Colorado: Pruett Press, 1968), p. 2-3.

6 Don Faules and Richard Rieke, Directing Forensics (Scranton, Pennsylvania: International Textbook, 1968), p. 166.

COMMUNICATION IN THE NEW HAMPSHIRE PRIMARY CAMPAIGN '76 PROJECT FOR SCA

ON-THE-SCENE-REPORT

By

Andrew A. King

In a year that has yet to produce a cutting issue, presidential candiates sweat to shape the prose that will penetrate the public consciousness. A few months ago monopolies seemed a promising target and Mo Udall denounced them in the streets of Manchester, New Hampshire proclaiming that if elected he would "enforce the anti-trust laws in this country." The next morning Jimmy Carter announced that he too was angry at the way the giants were behaving and that if elected he would "enforce the anti-trust laws with great vigor." A day or two later Fred Harris told a citizen's press conference in Nashua that as President he would "enforce the anti-trust laws vigorously and vigilantly." In a primary field of 16 candidates (14 Democratic and 2 Republican as of this writing), politicians are becoming content with mere exposure. Getting that exposure requires as great a knowledge of the mass media as of the voters.

HOW CANDIDATES GET MEDIA EXPOSURE

Candidates know that the routine operations of an efficient campaign are not at all newsworthy. Small town newspaper editors do not hold the presses to print stories extolling the financial health of Mo Udall's campaign. On the other hand, if Mo's staff were to demonstrate serious mismanagement of campaign funds or to contract spectacular dates, the papers would break out in a rash of front page editorials and special features. One week ago Sargent Shriver announced that his campaign was "no longer fragmented and understaffed." Since that day the statewide press appears to have embarked on a virtual news blackout of his campaign. Business as usual is not news. A candidate must be out in front of the straining pack or in the midst of spectacular blunders to be newsworthy. Papers allot space according to a formula borrowed from the sports pages: Who is No. 1 in the polls?!! Front runners are visible and what is visible is newsworthy. Those who lead the polls receive automatic press coverage even if they never produce anything better than turgid cliches. Those who are well down in the polls or who have a problem with name recognition must get access to one or more of the mass media. Candidates may achieve access through a variety of techniques. Items that are newsworthy may be manufactured. What is "new" is newsworthy, and the conventional wisdom among politicians is that journalists believe a good politician

---

Dr. King is an Associate Professor of Speech Communication at the University of Arizona

is an activist who generates a mass of innovations about which they can report. With one week to go before the final vote* the projected losers (men like Shriver, Jackson, and Clegg) are innovating at a spectacular rate. While the probable winners, Carter and Udall, are content to reaffirm a half-dozen slogans about the environment, energy, and detente, Jackson and Shriver announce an endless series of new programs, new ideas, new personnel, new organizations, and new social technologies. It would appear that the farther a candidate falls behind the leaders the faster his rate of innovation must be increased. Within the past 48 hours Jackson has announced "Operation Stockpile", a revolutionary program to make North America invulnerable to oil boycotts while Shriver has unveiled "a series of tax cuts that would provide the industrial incentives necessary to put 3½ million people back to work within my first 18 months in office."

There are other riskier ways of getting attention. One candidate is dragging a 12 foot cross across the state while another has radio interviews during which he proudly proclaims that he alone has "absolutely no political experience. None. Period." These are the so-called minor candidates (they are in addition to the 16 'major' candidates) and the sort of publicity they are generating guarantees their utter failure.

Perhaps the best way of getting exposure is to attack one's rivals in the form of an expose. This assures newspaper exposure at the very least. An attack is guaranteed newspaper coverage largely because it helps reporters reaffirm the guiding myth of modern journalism -- the romantic quest for truth behind an imposing facade of lies. The investigative journalist believes that his highest mission is to find the fraud behind the facade, to inform the public of the incongruity between outer virtue and inner vice. Although few reporters ever engage in investigative journalism, nearly all dream of doing so. Thus, Ronald Reagan's plan to reform the tax structure went unexamined until the Ford staff questioned the sincerity of his promise to "equalize the tax burden" by pointing out that the former California governor paid no taxes on a rather considerable income in 1967. As the story broke interest in the tepid Ford-Reagan confrontation heated rapidly and the papers were provided with three days of gossip and character analysis, the poetry of modern politics.

Scandals work well in campaigns because they affirm our populist image of the world, a world in which good and evil are easily identifiable, cleanly separated and always at war. Scandals appeal to the formulaic nature of journalism which is to make distant and complex events available to publics which do not have the necessary specialized knowledge or sophistication to understand them. Scandals

*This article was written on February 17. The date of the primary vote is February 24.

dramatize events in clear, concrete, and personalized terms. In the New Hampshire primary many small scandals seem to be preferred. A large scandal against members of a candidate's own party might be a disaster all around. One day we are told that Jimmy Carter lied about being a peanut farmer. The next day we are told that his government reform in Georgia was "paper manipulation." Not long after we are told that he has been "speaking one way in New Hampshire and another in Florida." Small accusations appear and disappear often without verification. After a few weeks they may establish an atmosphere of corruption even if a single charge has not been proved. This sort of disinformation -- used against Wallace and Carter by their opponents in Massachusetts -- is the least attractive feature of the young political campaign.

THE ISSUES

Candidates are often faulted for not educating their constituencies through a full discussion of the major issues. Actually the candidates do discuss the issues on the steps along the campaign trail, but their discussions are seldom reported. More than once during the primary, candidates have attacked the media for being interested in personalities rather than issues. Anyone who has ever used a national clipping service must suspect that the media have their own agenda. Certain categories of stories are attractive because of the nature of public media. I have been testing this notion with a single medium during the primary. I have been clipping the newspapers of record during the seven last weeks of the primary. Below are the categories of stories from the New York Times, The Manchester Union Leader, and many of the local papers at the times they functioned as papers of record:

(1) NUMBERS GAME STORIES. The largest single category of clippings for every candidate had to do with relative positions in recent polls.

(2) MONEY STORIES. The second largest category had to do with the amount of money (or lack of it) raised by particular candidates.

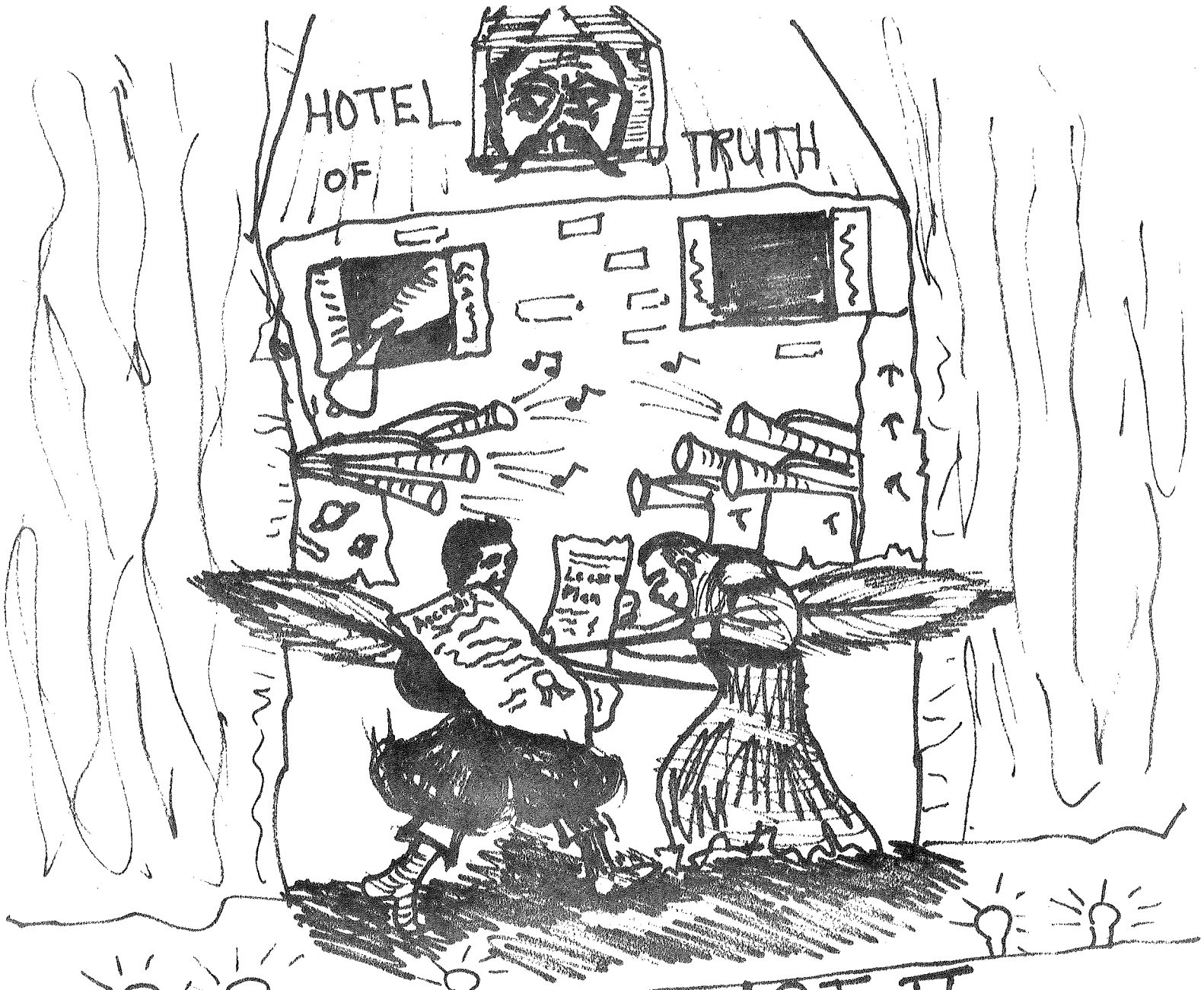
(3) TROUBLE STORIES. While not quite as numerous as the first two kinds of stories, "trouble stories" often made Page One. These stories had to do with friction inside campaign staffs, small scandals, dirty tricks, and mishaps of one sort or another.

(4) ISSUE STORIES. Issue stories were well behind the first three. Furthermore, issues were seldom discussed on their own terms, but most often in terms of their exploitation by a candidate or how their handling demonstrated strengths or weaknesses in a candidate's personality. Issues tend to be complex and as challenging to reporters as to readers. Limitations of time and space make it difficult for newspapers to do them justice.

At first glance it might seem that newspapers are betraying their trust to an informed citizenry by featuring stories about popularity, fund raising, staff rivalry, and amusing mishaps. Yet we have all known voters who view the campaign as a horse race. Their first question is "Who are the real candidates? What has a chance?" Only then do they turn to a consideration of what the candidates stand for.

THE NEW ENGLAND SCENE: ATMOSPHERICS OF THE PRIMARY

Northern New England is fundamentally democratic. It is rural and traditional and it contains few rich people and few poor people. During the New Hampshire primary candidates must speak at grange halls, country schools, and quaint town centers. The press-the-flesh, face-to-face meetings create an atmosphere of intensity that a media campaign cannot match. In battered auditoriums and crumbling wainscoted social clubs candidates must accommodate to audiences and audiences to candidates. A meeting generates a sense of excitement in a small town. Those who have asked the candidates questions gain a certain prestige. Political discussion moves to a higher level of sophistication.



SCENE IV, ACT V

The Battle For Old Truths

"MAKING IT"

By

William Bailey

Editor's Note: Dr. Bailey's remarks should be viewed as a stimulus to you, the reader. We would like you to send us your comment, theory, remarks or general harangue so that we can continue this discussion in the Fall issue.

Some bright guy in the profession, probably a reformed rhetorician educated beyond his capacity, decreed that "speech communication" designated an area of interdisciplinary research. Only a rhetorician could have come up with such a ploy. In that single pronouncement he gave away all the responsibility for development in the field to unspecified disciplines and at the same time issued a poacher's license to every person in speech communication. We don't need to generate anything: We can and do poach upon psychology, sociology, anthropology, psychiatry, literature, linguistics, and bee keeping, if need be, to describe a field of research that no one can identify anymore. Everybody else in that vast area of interdisciplinary research is describing speech communication through the special resources of his discipline. Everybody in speech communication is describing his nonexistent discipline through the special resources of other disciplines. How truly and beautifully adaptive to the needs of the times.

Now some people are insecure in this tradition. "Why," they want to know, "can't we describe psychology from the special resources of speech communication?" Individuals with this kind of ego deficit are a menace to the profession, whatever it may be. They have none of the kind of cooperative spirit it takes to keep us solvent. Sometimes you can reason with them, but often you cannot. Many are capable of understanding the advantages of parasitism and after a suitable period of reeducation can become valuable members of the profession. Others are simply too squeamish and must be purged from the profession.

I confess I am at a loss to explain how these detractors come into being in the first place, but I think we should all view our graduate programs with a jaundiced eye. Any graduate student ought to understand the wisdom of attaching himself to a good strong host early in his first year. With luck, the host will still be in vogue by the time he finishes his doctoral dissertation -- which will guarantee an article in SM. (A good host ought to last about five years. Few ideas are strong enough to withstand five years of parasitic exploitation.) I sometimes think we confuse graduate students when we talk about being imaginative and creative. We must recognize that the graduate student is still a novice and new to the jargon. It will save much trouble if we make it clear we mean imaginative and creative for a parasite.

Dr. Bailey is an Associate Professor of Speech Communication at the University of Arizona.

WE, THE WILLING
LED BY THE UNKNOWING
ARE DOING THE IMPOSSIBLE
FOR THE UNGRATEFUL.
WE HAVE DONE SO MUCH
FOR SO LONG
WITH SO LITTLE
WE ARE NOW QUALIFIED
TO DO ANYTHING
WITH NOTHING.