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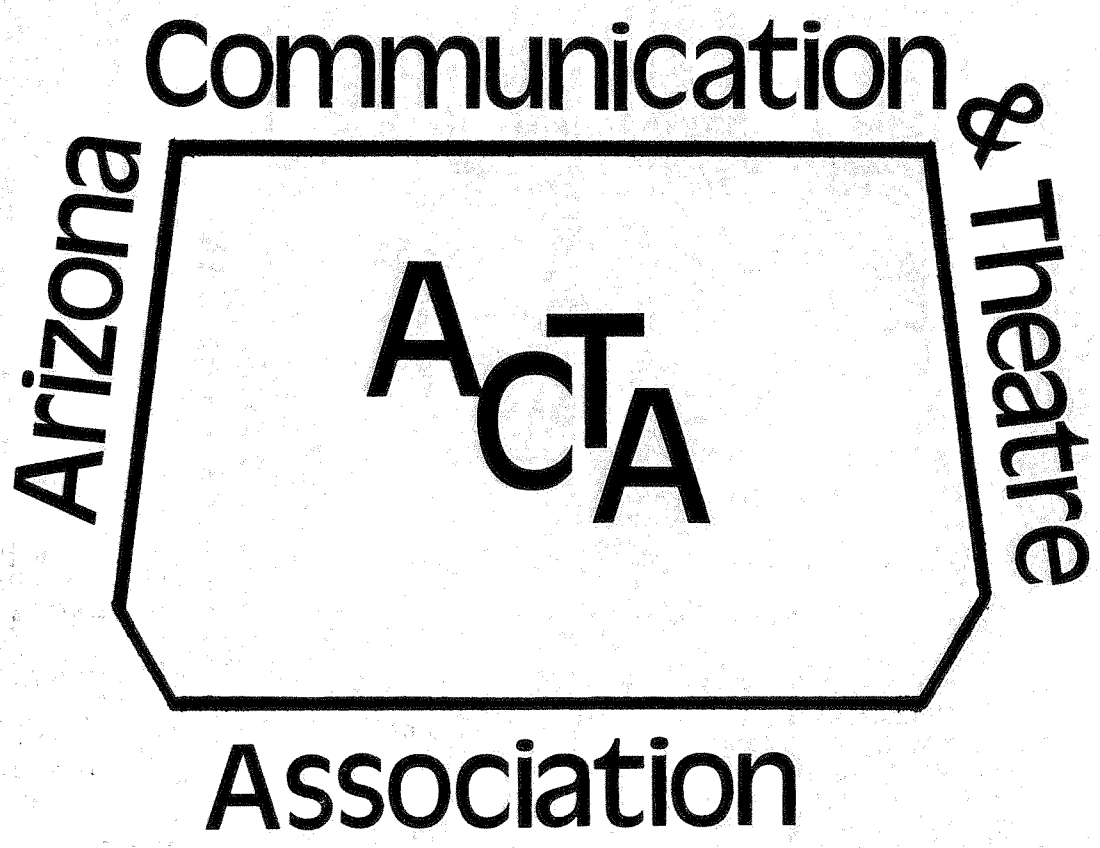

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. . . from The Editors

Here it is 1977 and now you have your first issue of the Arizona Communication and Theatre Association of this new year. As you may remember from information conveyed to you in the fall issue, this issue is pot pourri. We would like to thank our contributors.

There is an addition in this issue. Now we have an Associate Editor who helped tremendously in the preparation of this issue. If you have not heard elsewhere, Bob Hirsch was appointed Executive Secretary of the Western Speech Communication Association. It thus became necessary for him to gain some assistance, and she came in the name of Carol Ann Valentine.

Our objectives are to place our Journal and organization, in the forefront of State Organizations, while at the same time disseminating valuable information to Communication and Theatre Educators throughout our State. However, we will need your help. Please send me your suggestions for inclusion in the next issue of our Journal.

We look forward to receiving many new manuscripts, in preparation for the Fall issue. Please send your articles and written idea. Contributors should observe the following guidelines.

> The Journal of the Arizona Communication and Theatre Association is published semiannually in April and November. It is scholarly in nature and eclectic in scope. Subjects may range in approach and style; research articles, empirical studies and surveys, persuasive essays, original scripts, poems, adaptations and analytical stories are not only invited but encouraged.
>
> Manuscripts should conform to the standards set forth in the MLA Style Sheet (2nd Ed., 1970), and generally should not exceed 2000 words. An original and three copies should be sent to the Editor, Dr. Robert O. Hirsch, Department of Speech and Theatre, Arizona State University, Tempe, Arizona 85281, by September 15th.

QUESTIONNAIRE - HELP PLEASE!

The next issue of the Arizona Communication and Theatre Association (Fall, 1977) will be targeted around a subject of your choosing. We need your assistance in choosing that topic.

Please take a few minutes and indicate your choices for the subject of the next issue of our Journal. Thanks.

Indicate first, second, and third choice by placing A "1", "2", or "3" in the space next to the topic.

_____ Theatre - General
_____ Children's Theatre
_____ Nonverbal Communications
_____ Classroom Activities
_____ Intercultural
_____ Forensics
_____ Play Production
_____ Communication Science
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_____ Language
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The Old American - A Need For Communication Research*

William E. Arnold**

The February 28, 1977 issue of Newsweek suggests that the next sixty years will bring a graying of America.[1] The median age in 2000 will be 35. In Arizona, gray power is here now. Unfortunately we know that society reflects a youth oriented culture with the old not valued and of low credibility. To understand the credibility of the old, we need to begin our research activities on a definition of value. As suggested in the major essay on credibility, value can mean a variety of things to different people.[2] If we are talking about productivity of the old, research should be undertaken which would explore both the type of value being considered and to whom the value is intended. Obviously there are differences between the self-value and value by others. It would be particularly interesting to explore the changing value as it relates to chronological age.

An examination of the research to date suggests that the issue of attitudes toward the aged and knowledge about the aged needs further clarification. Kilty and Feld[3] brought this point home when they examined the attitude scales towards older people. Research needs to be done to determine the effect of factual information on beliefs and opinions. It would also be useful to know on the basis of demographic information which groups have more knowledge about age and the aging process. As a corollary, it would be desirable to find out what knowledge older persons in our society have about the aging process.

Once we can make a distinction between information and knowledge on resulting attitudes, we should also make a distinction between the old as a generic group and individuals within the group. Since most attitude scales discuss older people as a classification, we know very little about how individuals feel about specific older people that they might know. We tend then to discuss generalized attitudes rather than personalized attitudes. Therefore we need

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*An earlier version of this paper was presented at at the Human Values and Aging Conference, New York, November, 1976.

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research to determine the differences and similarities in our views toward generic groups as well as individuals within that group. For example in a pilot study, students consistently rated their grandparents higher on a credibility scale than they did old persons in general.

Finally, we need better ways to describe our attitudes toward the old. As indicated by Arnold, we have tended to view the image of the old by asking such questions as whether or not old people are generally stuck in their homes and that they are only interested in putting in their hours.[4] On a positive side, we ask such questions as do old people love life and they grow wiser with the coming of age? This may tell us something of the social psychological attitude toward the old but it does not truly reflect credibility as defined in the communication literature. Thus, we need to consider the image of the old from a multi-dimensional standpoint viewing them on the dimensions or character, competence, dynamism, and sociability. In doing so we would have a better understanding of what images we hold for either the generalized old or the old individual.

It is wise at this point to pause and suggest that methodology has not yet been considered. It is the assumption of this writer that methodology is determined by the problem. While these issues could best be approached from an experimental or quantative approach, there is good reason to suggest the historical method could be used to examine previous literatures on value, attitudes, knowledge and image. In fact it would be beneficial to explore historically the old in light of these new perspectives, before an analysis of the current perspective. Both need to be done regardless of the order in which they are undertaken.

While the earlier paper suggested that there were approximately sixteen factors which could affect the credibility of the aged,[5] research needs to be undertaken on the relative contribution of each of the factors on the image of the old. If the manditory retirement law is truly one of the major causes of the conditions for the elderly, then further research needs to be instituted which would give us a better perspective or the relative contribution of these factors. Does retirement, for example, force the suicide rate up for the older population? What contribution does industrialization, urbanization, in a youth oriented society play in creating an image for the old?

One of the major needs in all communication research is for a greater exploration of behavior rather than the traditional analysis of beliefs and attitudes. For example, the National Council on Aging studies suggested rather negative attitudes toward the aged. Does this manifest itself in our treatment of the old?[6] The presenta-

tion by a retirement home architect at the 1975 conference on Human Values and Aging suggested that behavior did follow attitudes toward the old. If the old were viewed as unable to manipulate corridors without simplistic presentation of colors then the retirement home was designed accordingly. We know very little about the behavioral manifestation of attitudes. It would be useful to explore historically the treatment of the old with expressions of attitudes and beliefs on the elderly at that time.

All of the research needs described thus far have suggested general orientations toward values and the aged. Some discussion should be given to the need for communication research with the elderly. One of the major areas of communication research that is needed is in the verbal and nonverbal communication. We need a thorough examination of the communication needs of the older person in American society. If you have seen the movie, Peege you may find it both a depressing but enlightening film. The film portrays a family who visits a parent or grandparent in a nursing home. The family tries very hard to communicate with the grandmother, Peege, who had had a stroke. Every attempt at communication ends in total failure for the family, with one exception. One grandson, through the process of reminiscing, is able to receive at least some non-verbal communication feedback that he was successful in communicating with Peege. So for him, and for her, the shared experiences of the past allowed them to communicate with each other in the present.

Is reminiscing the only form of communication with the old? I suspect not, and perhaps we could find out further exactly what communication needs are. Surely the role of information giving and receiving plays an important part for those over 60. Columbia University set up a close circuit television station within a housing project which had been developed in New York City. The purpose of the television station was to provide information that would be useful for the folks living in the senior center facilities. The shows appeared to be quite successful. This describes only the information receiving the aspect of communication with the old, and not information giving. More needs to be done to determine whether or not the old are viewed by their peers, family, community and society as sage or council or whether they are viewed simply as someone who stands in the way of progress and change.

What is needed though is a delienation of how, where and under what circumstances communication is needed. A growing area of research and teaching in the field of communication is in the area of personal communication. Students are learning how to develop, strengthen, and maintain friendships with another person. With widowhood and other conditions prevalent for the older population, there is a need to determine what if any of these personal communica-

tion skills would be both beneficial and needed within the elderly population. As the old lose friends and family, it becomes increasingly more difficult to develop new friendships. Perhaps the disengagement theory evolves not from desire on the part of those over 65 but because they have not had a chance to sharpen a necessary communications skill in order to develop new friendships and lasting relations.

A second major area for communications research is in the area of nonverbal communication. As mentioned earlier, the conference last year on Human Values on Aging, we had an architect designer describe a home for those over 65. All the walls were color coded so that the old could get back to their rooms by simply following the color. All of the sharp corners on the edges of the chairs were removed so the people could not be hurt. There were wings on the sides of the chairs because, as you know, obviously elderly people tire very quickly and tend to doze off, so the chair was designed to keep their head from falling. The chair also had a rubber cushion because after all that could be a problem for the old. The point that came across to those of us in attendance at that session was that this was both a degrading experience and lacked real understanding of the feelings and attitudes of the old. On the other hand sharp corners could be a problem for anyone regardless of age. What needs to be done then is further research into the role of non-verbal communication, particularly in the design and utilization of space for housing and for furniture.

At the same time we need more research in the area of body language - gestures - facial expressions as it affects the old. There is no question that there are some people who are negative toward the old because of their use of body language and other forms of non-verbal communication. You have some old who tend to behave at a slower pace and use mannerisms which may make others uncomfortable; we should attempt to determine the impact of these behaviors on the rest of society.

Conclusions:

Far more research needs to be done than delineated here. In addition to the need for research on values on problems of the old and on the communication patterns of both the young and the old with each other, a point should be made about research methodology. While most of the research described here would call for descriptive or empirical research, historical critical research cannot be ignored. For it is only by studying conditions of the past that allow us to develop hypotheses and questions for the present. Once we have found out why conditions have changed, we can then apply that understanding to the present to perhaps evoke further changes for the betterment of the old.

One could be left after reading papers calling for research that the old are simply a group of guinea pigs on which we can try all kinds of techniques and apply all kinds of research skills. On the contrary, it is hoped that the research done with and about the old will have societal value and that conditions may be improved for the elderly in America. If we have created a condition in which the old are viewed as ugly and undesirable, it is only through research that we can find the reasons and the means to change this condition.

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4. Arnold, p. 30-36.

5. Arnold, p. 15.

6. National Council on Aging, The Myth and Reality of Aging. (Washington, D.C., 1975.

Teachers Teaching Teachers: Readers Theatre Light the Way

Mary Z. Maher*

As we three professors sat together on a sunny January afternoon in 1976, we discussed the program for the workshop about oral interpretation to be presented at the International Reading Association in Anaheim in May. Frankly, I was scared -- and I wondered why in blazes I'd let my officemate, Patricia Van Metre, volunteer me for this project. I strongly supported the idea of taking oral interpretation to the people -- to enlarge its use by suggesting modes of group performance as a means of motivating children to read. But to face the experts -- elementary teachers from all over the United States and the far parts of Canada -- this left me with slightly damp palms. We began by preparing long lists of values that could accrue as benefits of the performance of literature -- vocabulary development within a catalytic context, increased comprehension and listening skills, oral fluency, growth of the imagination, bilingual application, enhanced social development -- we would promise them the world and give them Readers Theatre.

We diligently constructed the groundwork by articulating attitudinal guidelines. First of all, "rules" (those "rules" that Readers Theatre is not supposed to have) were out the window. The point of performing literature was to get students involved; technical questions about which mode was most "faithful to the literature" were best left for Ph.D. comprehensives and were not to interfere with the process of teaching children and tapping their creative resources. We also decided to stress that a classroom audience was just as valid as an invited audience; thus whatever performance mode was chosen would be a legitimate celebration of the literary world. Perhaps the most fortuitous strategy we decided upon was to have the "lessons" demonstrated by our own University of Arizona students, for nothing persuades like a group of skillful, elastic and enthusiastic young adults.

The workshop was scheduled to extend over one and one-half days. The morning session of the first day was reserved for an overview and foundations. Dr. Pat Van Metre, who worked in linguistics and reading

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development, gave a welcome in which she correlated the decoding processes of reading with definitions of oral interpretation. At this time, we discovered that we had a mixed workshop enrollment of reading specialists who "floated", teaching various grade levels of Kindergarten through junior high during their schoolday, and also college professors who taught reading and were anxious to take new ideas back to their future teachers.

Then, the students performed a short selection -- so that the succeeding lecture material would have a concrete reference point. A discussion followed which led into a lecture-and-slide presentation by Dr. Mary Maher, who suggested the values of performed literature and gave guidelines to selecting topics and themes that elementary students might find engaging. The participants then divided into small groups to evaluate packets of literary selections in terms of difficulty, appeal to various age levels, and performance possibilities. It was stressed that the literature should expand and humanize the child as well as offer a source of enjoyment. There was firm support for the premise that sex stereotypes should be eroded and a variety of cultural and ethic lifestyles be introduced for appreciation. The evaluation process stimulated interaction and even arguments so that the ensuing report-colloquy, prior to lunch, brought probing questions and challenges.

The afternoon session was led by Kathy Pusatory, who has two years of experience developing story theatre in and around Arizona and Colorado. Her first topic was script adaptation. Using pre-marked dittos, "simple script adaptation" followed, wherein a large work can be condensed into a feasible time limit, maintaining as much of the author's style as possible. Alice in Wonderland and its separate episodes proved to be clear example of the use of these techniques.

Next, various performance modes were explained as Lewis Carroll's "Jabberwocky" was performed as a choral reading (employing "light" and "dark" voices), in group-reading style (with chorus narrating and individual characters miming), and finally with teacher-as-single-narrator and students dramatizing the story. In these presentations, the topics of "onstage focus" and "offstage focus" were introduced. Since many questions issued from the focus variations alone, the "Painting-the-Roses-Red" scene of Alice in Wonderland was performed in order to clarify the advantages of both onstage and offstage focus and to discuss the further question that these techniques stimulated -- e.g., permitting illusion and imagination to replace one-for-one reality, permitting non-realistic props where real ones are not available, encouraging memorization when the students are quite quickly capable of it.

At all times, the participants were urged to use their students' needs and simply communicative staging as criteria rather than rules of "correctness." Finally, Director Pusatory and her group demonstrated marching, music, and choreography as possible involvement tactics and transitional devices. During the discussions, the problem of working with inhibited children emerged. Trust games, voice exercises, and rhyme-and-mime games were suggested along with extended work in animal characterization.

By this time, the teachers were eager to begin preparing their own demonstration performances. They were provided with packets of several short literary selections. Late afternoon was spent in evaluating chosen scripts. The staff circulated, answering questions and occasionally being solicited as cast members. Dinnertime found most groups deep into rehersal.

The final half-day of the Workshop was spent polishing and performing. Had we judged our efforts from our University student performers alone, we had already achieved rewards. They seemed to mature before our eyes in the dual roles of interpreter and "staff". They enjoyed the applause of performance, yes -- but even more, they received that special emulation which comes from taking these gains further, the confidence of being able to answer questions on the basis of experience, to give advice because they have knowledge. But neither they nor we could have predicted the energy that emanated from those reading teachers -- their probing curiosity, their lack of reticence, their exuberant ingenuity, their reinforcing feedback. They performed everything from "The Giving Tree" to "The Split-Level Child" with a variety of styles, focus, comic effects, use of levels, unique and artistic movement, single-narrators, dual narrators, choral voices. Every possible technique was employed in pure form or a new amalgamation.

The greatest reward of all was that we, the professors, got educated. Liaison work of this kind, which includes interaction with a larger community of people who have a common area of interest and some special information to share, is the most incendiary form of continuing education; we wanted to be front-runners in our torch-bearing -- instead, we received the lamp of knowledge.

STUDENT MOTIVATION: A LOOK AT THE ACADEMIC GAME IN EDUCATION

Loretta Malandro

During the 1960's and 1970's considerable experimentation was done with a new kind of tool for motivating learners--educational games. The educational or academic game is an attempt to weld together two opposing attitudes: that toward "study" and that toward "fun."[1] The prupose of this article is to explore the effectiveness of games in motivating students toward learning. The investigatory question is, "Can games provide an effective method for welding together student attitudes on 'study' and 'fun'?"

Based on a review of research findings, McKeachie concluded that student learning and memory are closely tied to motivation.[2] Thus, he believes students usually learn what they want to learn, but they often have great difficulty learning material which does not interest them. Therefore a primary objective of the instructor at the secondary or higher level of education must be to create new motives or play upon existing motives of the student.

Games apparently serve a highly motivating function for learners. This conclusion is supported by Boocock and Schild who investigated the learning effects of two games with simulated environments.[3] Pre-tests and post-tests containing identical questions were given to an experimental group and a control group in order to determine the amount of factual learning. The control group consisted of 600 students who played the "Legislative Game," while the experimental group played the "Career Game." Results of this study indicated that for both the experimental and control groups there was a high degree of factual learning plus a high degree of interest and motivation toward the subject matter presented in the game. Although this study does not allow for measurement of the effectiveness of games as a learning tool as compared to other learning tools, the findings are significant in demonstrating that games can be used to stimulate student interest in a given subject area.

A study conducted by Allen indicates that games serve as a motivational factor by requiring active rather than passive learning.[4] This finding is important in view of the results of an earlier study which demonstrated that active learning is more efficient than passive learning.[5] Other studies by Cherryholmes support the conclusion that games can motivate the learner toward the subject matter of the game.[6]

Motivation is important in learning or in achieving a specified objective. This point is illustrated in a study conducted by Allen based on the problem-solving game "Wff N' Proof."[7] During a summer

program, an experimental group played the game for five minutes, five days a week, while the control group engaged in regular classwork. Using the California Test of Mental Maturity, a change in non-language IQ scores from pre-testing to post-testing was measured. The results indicated a significantly higher degree of learning in the experimental group than in the control group. Allen concluded that the game stimulated student interest and motivation toward the subject matter by providing a series of reinforcements for correct responses in problem solving. This study is important in illustrating the potential of games as effective tools in the learning of both cognitive and affective skills.

Baker set out to determine whether teaching American history by a simulation game could increase learning relative to conventional methods.[8] Using pre-test and post-test scores to measure knowledge of American history, Baker confirmed his two hypotheses:

H_1 Both simulation classes were superior at the post-test to both classes taught by traditional methods.

H_2 Students in the simulation classes developed a more favorable attitude to centralized and effecient policy-making procedures, appreciating more the complexities of the pre-Civil War problems.

Wing tested the effects of two computer-based economics games for sixth graders.[9] Although the data indicated that there was no difference in the amount of learning between the computer-game technique and the conventional classroom method of instruction, there was a significant difference when the "time invested per pupil" was assessed. He found that, on the average, students in the experimental group attained approximately the same amount of learning in one-half the time. When considering the amount of learning in relation to pupil time expended, Wing concluded that games appear to be superior to conventional classroom instruction.

Livingston explored the effect of games in three experiments conducted at the secondary level.[10] All three experiments employed the same game and all students were administered learning and retention tests. Although the simulation game did not improve students' learning of factual material from textbooks, it did provide two strong benefits. First, the simulation helped to clarify abstract relationships by presenting them on a more concrete level that the students could experience directly. Second, the simulation created enthusiasm and influenced students' attitudes. This experiment illustrates one of the methodological cautions presented earlier in this chapter: performance skills cannot be measured by paper and pencil tests. In the same vein, the teacher who believes that schooling generally should consist of large quantities of facts to be learned is likely to be dissappointed with simulation games as a teaching

technique.

In a similar study, Engel and Maes found achievement gains of a group whose instruction consisted solely of playing personality games and a group that attended daily lecture/discussions to be equivalent.[11] The games group, however, reported the formation of numerous friendship ties, increased motivation and the development of an esprit de corps; many were highly motivated to learn and found themselves reading widely outside of the assigned class period. Engel's and Maes' study provides added support for the use of games to motivate students toward learning.

Based on a review of the research, Tucker concluded: "The game appears to be as effective a teaching device as any method currently employed; and certainly the high student interest factor cannot be minimized."[12]

There is little disagreement, however, that more research of better quality is needed on games. First, many investigations lack the necessary controls to be labeled "scientific." Second, the scope of most investigations has been too limited, suggesting that researchers may, in fact, have probed convenient questions rather than the questions most important to users and developers. Third, games as an innovative technique need to be assessed in terms of their relative costs and benefits. Games may reduce content learning and at the same time improve attitudes and stimulate independent learning behavior. Such tradeoffs need to be investigated to maximize the effective use of games in the classroom.

With the absence of definitive research, an important question remains unanswered: should the use of games be abandoned until they are clearly demonstrated as effective tools? Gorden emphatically answers this question: "Games have caught the attention of the average teacher, as well as the innovative, and there is no waiting for definitive research because these are concrete educational tools, which are often more attractive and flexible than textbooks and programmed instruction."[13] Tansey and Unwin support Gorden's conclusion in their statement on the motivational quality of games. In their opinion, "if games motivate a child to the extent that he wants to come to school and enjoy the classroom experiences, that is, measure enough for the teacher."[14]

Both empirical and testimonial evidence on the use of games in the classroom suggest that they are a valuable tool for motovating students toward learning. Hoepfully, both teachers and researchers will continue to assess the effects games have on learning so that we can continue to build a definitive body of research on games along with an effective instructional method in the classroom.

FOOTNOTES

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MATTHEW CAN'T COME TO CLASS

Mary Barkan*

When the semester began I hadn't met Matthew. His name was on a slip of paper in my mailbox. "Matthew will be absent from Theatre Production for three weeks due to surgery. Could he please have make-up work?"

The thought occurred to me that though I'd never met Matthew I didn't like him. Later I realized that I was in Matthew's debt. He forced me to plan for those students who miss two days, four days, or three weeks from class through no fault of their own. I had always thought that a production class was impossible to make-up. You could do extra work on a show or write a paper. But, if we had built flats while someone was absent my budget did not allow for materials for make-up flats and my time did not allow me to sit down and re-explain three days of on-the-spot construction. My attitude wasn't helping Matthew.

The Dean's Office said that Matthew was a good student and no one wanted to drop him from the class. Since he was in the hospital the old "read the chapter and answer the questions" routine would probably be boring and a waste of his time. Besides it was whispered that Math and Science would occupy most of his bookwork time.

Below are some of the assignments that were sent off to Matthew. He evidently liked the lesson plan which covered one week's work. I liked the ideas and included them in my regular classroom discussions. Matthew turned out to be O.K. after all.

COSTUME ASSIGNMENT

1. Watch "The Carol Burnett Show" and watch "The Sonny and Cher Show."
2. Compare and contrast Cher and Carol. (What type of women do you think they are? How are they alike and how are they different?)
3. Compare and contrast the costumes worn by both women.
4. How do the costumes define the characters that the women play?
5. Look through some magazines. Cut out a picture of an outfit that Cher might wear. Tape or glue it to a sheet of paper and explain why you selected it.
6. Complete #5 above for Carol.

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*Mary Barkan is a teacher at Sunnyside High School, Tucson.

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7. Watch "Happy Days" on T.V.
8. Make a list of men's and women's clothes from the 50's that appear on this show.
9. What articles of clothing do we still wear today? Why do you think these articles are still in use?
10. Why do you think the Fonz's clothing is no longer worn by high school students?
11. Can you think of any group of people who still dress like the Fonz?

SCENE DESIGN ASSIGNMENT

1. Select a police show on T.V. and watch it.
2. Select a situation comedy on T.V. and watch it.
3. How does a set help a T.V. show become more enjoyable?
4. Is the set more important in a police show or in a situation comedy? Explain your decision.
5. Why is the set for "M.A.S.H." a necessary part of the show?
6. Why is a show like "Star Trek" a scene designer's dream?

Nonverbal Communication: Sneakers as Artifacts

Alan M. Katz*

The field of nonverbal communication uses various classification systems to aid understanding and research. The categories that are generally regarded as the major areas are; kinesics, proxemics, and paralanguage. "Artifacts" is a term given to another area of nonverbal communication and is usually thought of as the objects which come in contact with people. These may include: perfume, clothes, lipstick, eyeglasses.

Artifacts provide nonverbal communication stimuli which provide information, and insight to people and cultures, e.g., the wearing of a ring on a certain finger may mean something completely different when worn on a different finger.

Artifacts are socially meaningful to society as a whole but have special meanings to specific segments of society. These varied segments can be viewed as micro-cultures that create the meaning of an artifact, at times intentionally and at times without intent. Micro-culture specific artifacts can serve a utilitarian function, an ornamental function, or a status function. The functions served by artifacts can more easily be understood by examining an artifact within a specific micro-culture.

The basketball courts in the playgrounds of New York City and the behaviors associated with the courts represent a micro-culture. The micro-culture has a definite vernacular, specific patterns of accepted behavior and specific artifactual meanings. One particular artifact essential to this micro-culture is basketball sneakers, also known as basketball shoes or tennis sneakers in various parts of the country. The sneakers worn by basketball players in the environments of, the New York City playground basketball courts, serve a utilitarian, a status, and an ornamental function. Sneakers are needed to play basketball and must be periodically purchased because they wear out quickly. The type of sneakers worn by members of this micro-culture illustrate the role of artifacts within a micro-culture.

"Basketball Jones" (nicknamed B-Ball Jones) is a member of the New York City basketball micro-culture and is our guide on an arti-

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factual tour through this micro-culture. B-Ball Jones played basketball in New York City playgrounds in the late 1950's and 1960's. When he was growing up in the 1950's, sneakers served only a utilitarian function, but as he grew older and began playing basketball, his sneakers assumed added meaning. The first pair of sneakers B-Ball wore were black, high top PF Flyers; however, when he began playing basketball in the schoolyards, he noticed that the superior athletes wore different brand sneakers. B-Ball changed to black, high top Keds when he purchased his next pair of sneakers. The superior playground basketball players were the style innovators, and the younger basketball players emulated them. Thus, from a purely utilitarian function sneakers assumed the added function of status, the superior basketball players wore a particular brand. The status function became clearer and more defined as B-Ball grew older and the level of competition improved. Just before 1960 white sneakers with low tops assumed the highest status position in the playgrounds. White sneakers quickly became dirty, but they were the style worn by anyone who identified themselves as a basketball player. The year was 1960 and twelve year old B-Ball Jones replaced his worn pair of basketball sneakers with white, low top Keds. Several months later B-Ball began playing organized basketball, and he changed his brand to Converse All Star sneakers. Sporting a pair of white, Converse All Star sneakers meant that B-Ball Jones had reached the pinnacle in basketball footwear and looked like a "true basketball player". His entire basketball team wore white, Converse All Star sneakers, the trademark of superior basketball players. White, Converse All Star sneakers were the high status sneakers. This was exemplified by the team members wearing black, Converse All Star sneakers for practice and only donning their white, Converse All Star sneakers for the game. The alleged basketball "aficionados" affectionately called their sneakers "Cons". The majority of the professional and college basketball players wore white, Converse All Star sneakers. The major exception of this behavior were the perennial National Basketball Association champions, the Boston Celtics, who wore black, Converse All Star sneakers. At some point the brand name Converse All Star became synonomous with the generic term basketball sneakers to New York City basketball players.

Basketball players in the playgrounds of New York City began expressing their individuality by making ornamental changes in their Converse All Star sneakers. The white shoe laces which came with the sneakers were changed for different color laces. Tassels and other ornaments were added to the ends of the laces as a form of aesthetic expression. Thus sneakers, which originally only had a utilitarian function, now had a status and an ornamental function.

Since B-Ball Jones' teenage years of the 1960's a wide variety of sneakers have proliferated on the sneaker market. Each newcomer

is advertised by a well known basketball star who attributes his skill to his sneakers. Converse All Star sneakers are widely advertised now; however, in the early 1960's they were not -- their status function dating from this period clearly is due to factors other than a high gear, mass media advertising campaign.

Sneakers now come in every shape, color, texture and variety to satisfy the needs of the wearer. Presently basketball sneakers have a variety of brand names such as Puma, Adidas, Pro Keds, Nike, and B-Ball Jones' favorite, Converse All Star.

Wearing basketball sneakers is not limited only to basketball courts, but is also worn for everyday activities. Sneakers have become an essential item in a person's wardrobe on and off the courts. The basketball courts of New York City and the role of sneakers as an artifact illustrate the function and meaning of an artifact within a micro-culture. Basketball sneakers are artifacts that serve utilitarian, status and ornamental functions.

Now select ten more class members with whom you are free to engage in verbal contact as well as nonverbal eye contact. Walk up to each, blink the number of the mode of eye contact in which you will mutually engage. Talk verbally and nonverbally for two minutes with each person. After each interaction return to the worksheet and express your observations and feelings.

Debriefing

1. What were your observations in each mode of eye contact?
2. In which circumstance did you feel most comfortable? Most uncomfortable? How do you explain this?
3. Did you feel most comfortable or less comfortable when contacting with people of the same sex or opposite sex? Same age or different age?
4. What differences and similarities did you observe between the situation where contact was all nonverbal and both verbal and nonverbal?
5. What other forms of eye contact can you imagine? Try those with another person and share the results.

You're Quite a Character

Objective

Through nonverbal communication people draw impressions of us. Often the result is a tendency to exaggerate certain aspects of us. Let's say for example, that we wear glasses and that is equated with studiousness. If then our caricature were to be drawn it might accentuate glasses and books. While another student might be visually characterized with exaggerately long finger nails and exceptionally wild clothes.

No matter, each of us is in some way unique -- with certain characteristics standing out. In the case of the writer she was recently characterized with stacks of papers surrounding her and wearing a phesant hat that she frequently dons.

What about you? How could you be verbally and nonverbally caricatured?

The objective is to consider what non-verbal features about each of us stand out and then to verbally and pictorially present these conceptions of ourselves and others.

Description

Most of us don't stop to see ourselves as others see us. Caricatures force us to take a lot at this dimension of ourselves. Thus, this activity involves non-verbal self assessment of our outstanding characteristics, followed by a similar assessment of our classmates.

Procedure

Choose a partner -- someone you know rather well. Write a description of this person and he or she of you. Now translate this written description into a caricature of your partner. After completing your drawing show it to your partner and explain why you made the drawing as you did.

NONVERBAL JOURNAL

Objective

Awareness of others often begins with awareness of self. Still it often takes social interaction for us to learn about ourselves. Through comparing and contrasting ourselves and achievements with others we glean information about who we are.

Unfortunately too often we never confront ourselves. Sometimes we avoid such analysis of ourselves out of fear of what we will uncover.

This activity the "Nonverbal Journal" provides a framework for examining our nonverbal self through a diary format.

Description

Most students are familiar with the journal or log format. Periodically entries are made on particular subjects. In this case the content is our own nonverbal behavior.

Through these paragraphs on what we as participant observers felt about our own nonverbal communication we will learn more about ourselves, others, and our nonverbal communication relationships with others.

Procedure

1. During a period specified by your instructor, focus particularly on your nonverbal communication in diversified settings.

Become conscious of yourself for example:

1. in the library
2. with your roommate
3. with a loved one
4. in a restaurant
5. in a class
6. in the bathroom
7. at a party
8. on an elevator
9. with strangers
10. talking to an authority figure

2. Write down (a) the situation, (b) what you wanted to convey nonverbally, (d) how you thought they interpreted your nonverbal communication, (e) your assessment of how successful you were on conveying what you wanted to convey, and (f) what, if anything, you would do differently if you were in this situation again.

3. After the specified length of time, reread all of your journal entries and list what you learned about your own nonverbal communication as a result of this activity.

4. Write a paragraph stating what changes you would make to increase your own nonverbal communication effectiveness.

Debriefing

1. Why did you select the situations?
2. What impact did the situations selected have on the ensuing nonverbal communication?
3. What surprised you about what happened in these situations?
4. What did you learn about yourself as a participant in nonverbal communication?

WORKSHEET

NONVERBAL JOURNAL

I. Make _____ entries in this journal. In each case indicate:

1. situation
2. what you wanted to do
3. what you did
4. how you thought they interpreted your nonverbal communication

5. how successful you thought you were in conveying what you wanted to convey, and
6. what, if anything, you would do differently if you were in the situation again.

ENTRY ONE

1.

2.

3.

4.

ENTRY TWO

1.

2.

NONVERBAL PROSPECTOR

Objective

Let's take this word in two senses. First, think of a survey or overview of an area. Then think of prospecting in the mining sense--looking for paydirt. Both senses apply to this activity. Your goal is to take an overview and than hone in where you think you could strike paydirt.

To translate this into what you as the student will do, start with the realization that nonverbal communication is a relatively unexplored subject. Sure, communication researchers have studies facial expression, body posture, eye contact, furniture placement, and other subjects relevant to nonverbal communication. Still, in the mining metaphor, they have left many stones unturned. Thus, your task. Turn over some new stones.

Description

Effective communication involves understanding how we communicate nonverbally, as well as verbally. Not only does our every move talk, but our every nonmove also talks. Researchers, realizing this, have attempted to translate nonverbal communication behavior into

verbal descriptions of what it all means. This gives us a start. Look at what has been done.

From a survey of what has been done, your task is to play "Nonverbal Prospector." Get out your nonverbal geiger counter and look for some new territory to explore. Isolate some aspect of nonverbal communication about which relatively little is known.

Let's have some examples:

1. How do teenage boys and girls preen in front of mirrors?
2. What are the variations in nonverbal telephone behavior?
3. What do shoes say about the one wearing them?
4. What do fingernails say about a person?
5. What do noses communicate?
6. How about freckles, what do they communicate?
7. What do pets say about the owners?
8. What does a laugh mean?
9. What about the veins in a person's hands?
10. What do you infer from the cards (birthday, Christmas, friendship, etc.) that people send?

Procedure

Now, take one of these or your own idea and do the following:

1. Put your name and section number on the top of the worksheet.
2. Clearly state your prospecting question.
3. Write out how you will explore your prospecting question. That is, exactly how will you find the answer to the question that has been asked above.
4. Turn your prospecting statement in to your instructor for comments and review.
5. Proceed to mine. As soon as you have received the go-ahead from your instructor and have incorporated all desired improvements, conduct your experiment as you and your instructor agree.
6. Write up the results of your experiment.
7. Write up the conclusions you can draw from your experiment.
8. Turn your worksheet into your instructor.

Debriefing

1. Discuss what you learned about the nonverbal question you explored with fellow class members.
2. Ask them to share their results, conclusions, and proposals for refining what they did with you.
3. Relate what you learned to anything that has previously been written about your subject of study.

4. What ideas do you have for other topics that would be suitable for future "nonverbal prospecting."
5. Evaluate this assignment.

WORKSHEET

NONVERBAL PROSPECTOR

1. State your prospecting question. What will you explore? Be specific and careful to sufficiently limit your subject.

2. State exactly how you will explore your prospective question.

3. Turn in your #1 and #2 prospecting questions to your instructor for comment and review.

INSTRUCTOR'S COMMENTS:

4. State any improvements or modifications you will make in your exploration either as a result of instructor suggestion, further thought or reading.

5. Conduct your exploration and write up the results.

6. What general conclusions could you draw from your results?

7. If you were doing your exploration again, what modifications would you make?

THE NONVERBAL GOODBYE?

Objectives

How do we say "goodby"?

"See you later," "Bye," "So long," "Take care of yourself," and "Let's get together again sometime" are some common verbal responses. What about nonverbal responses? What do we do nonverbally as we say "Goodbye"?

That is the question asked in this activity. The goal is to observe leave-taking behavior and to draw conclusions as to what happens nonverbally when people part.

Description

Professor Mark Knapp and other researchers at Purdue University concluded that there are some common verbal and nonverbal signals that a person is getting ready to say "Goodbye." The researchers claim that anyone who watches and listens carefully can detect these signals.

Your task is to see whether or not the professors are right by consciously attending to leave-taking behavior.

Procedure

1. Select a place where you can freely and unobtrusively observe leave-taking behavior. Possibilities include: airports, bus stations, restaurants, classrooms, libraries, committee meetings, and family gatherings.
2. Note how the leave-taking occurs. What is said verbally? What is said nonverbally?
3. List ten ways people verbally say "Goodbye" and record these on your worksheet.
4. List ten ways people nonverbally say "Goodbye" and record these on your worksheet.
5. What five conclusions could you draw about leave-taking behavior?

Debriefing

1. What have you learned about how people say "Goodbye"?
2. How does saying "Goodbye" relate to how we say "Hello"?
3. What role does nonverbal communication play in saying "Goodbye"?
4. How do the verbal and nonverbal work together in leave-taking?
5. How do your findings fit with those of the Purdue researchers?

Conclusion

Nonverbal communication is a rapidly expanding area and certainly one of importance in human affairs. The old Chinese proverb underscores this: "Beware of the man whose belly does not move when he laughs."

Teachers are searching for activities that effectively illustrate nonverbal principles. This article suggests some possibilities. Since our every move talks, let's make our students able to use this to advantage.

Annotated Nonverbal Bibliography from Selected Trade and Textbooks

Loretta Malandro and Carol Ann Valentine*

Akeret, Robert V. Photo Analysis, Pocket Book, 1973.
Photoanalysis is a technique used to interpret the hidden psychological meaning of personal and public photographs. The book includes photographs and instructions for learning the technique of photoanalysis.

Argyle, Michael. Social Interaction. New York: Atherton Press, 1969.
Argyle discusses various dimensions of both verbal and nonverbal message systems. He places strong emphasis on nonverbal exchanges in dyads, groups and social organizations, drawing heavily on recent research from ethnology, anthropology, psychology, psychiatry and communication.

Ardrey, Robert. The Territorial Imperative. Dell Publishing Co., Inc. 1966.
The book explores a personal inquiry into the Animal Origins of Property and Nations. Written in documentary style, the book covers such areas as: Arena Behavior, the Noyau, the Nation, the Amity-Enmity Complex, and the Three Faces of Janus.

Birdwhistell, Ray L. Kinesics and Context. Philadelphia: University of Pennsylvania Press, 1970.
Essentially a compilation of Birdwhistell's scattered works over the past several decades, this volume is a readable introduction to kinesic analysis or nonverbal communication. The author explains, illustrates and applies his system for kinesic notation. In addition, he discusses the acquisition of signalling systems, the difficulty of analyzing these systems, and the place of such systems in the total communication process.

*Loretta Malandro and Carol Ann Valentine and Assistant Professors at Arizona State University.

Bosmajian, Haig A. Rhetoric of Nonverbal Communication. Scott, Foresman and Company, 1971.
This book can be used either as a classroom textbook or a reference book. It is a book of readings, including such articles as Non-verbal Communication; Interpersonal and Intercultural; and Nonverbal Communication: An agent of Political and Social Change.

Civikly, J. and L. Rosenfeld. With Words Unspoken. Holt, Rinehart, & Winston, 1976.
A book designed to let the reader be more in tune to the experiences being relayed. It focuses on nonverbal experiences and nonverbal behaviors in everyday life, and is broken in to five parts: 1) Tuning in, 2) Tuning in ... to Ourselves, 3) Tuning in ... to Others, 4) Tuning in ... to the Environment, 5) Tuning in ... to the Nonverbal experience.

Contini, Mila. Fashion. Crescent Books, NY. MCMLXV.
Fashion traces the history of clothes since the dawn of civilization in Egypt to the present day five hundred detailed illustrations reflect man's status, taste, profession, and the history and climate of the country he inhibits.

Critchley, Macdonald. The Language of Gesture. New York: Haskell House, 1970 (London: Arnold, 1939).
This recently reissued book is a brief and highly readable source for historical references to kinesics. Special emphasis is placed on Greek and Roman treatment of gesture in orator mime and dance. Teachers will find this a useful source for illustrations.

Davis, Flora. Inside Intuition. New York: McGraw-Hill Co., 1973.
An easy-reading book providing a good overview of body language. Without citing the details of research, the author does a good job of presenting the findings. The book covers such topics as body rhythms, gender signals, courting behaviors, and posture orientation.

Davitz, Joel R. (ed.) The Communication of Emotional Meaning. New York: McGraw-Hill, 1964.
The emphasis here is on the vocal expression of emotion. Two essays briefly explore the literature on facial expressions, and the relationship between vocal and facial cues.

Efron, David. Gesture, Race, and Culture. The Hague: Mouton, 1972. (Originally published as Gesture and Environment. New York: King's Crown, 1941.)
Efron sets out to refute racial theories of ethnic behavior. Specifically, he attacks theories of biological causation of gesture systems, showing through a comparative study of traditional and assimilated Jews and Italians the centrality of culture as a determinate of group communication styles. Efron's system of notation is interesting, and his illustrations and descriptions are useful as discussion material.

Eisenberg, Abne M. and Ralph R. Smith, Jr. Nonverbal Communication. Bobbs-Merrill Company, Inc. 1971.
A multidimensional method for the study of interpersonal communication events. It covers all nonverbal forms such as gestures, bodily movements, spacing, voice and the environmental setting in which an interaction occurs.

Ekman, Paul, Wallace V. Friesen and Phoebe Ellsworth. Emotion in the Human Face: Guidelines for Research and an Integration of Findings. New York: Pergammon, 1972.
This is a comprehensive review of research on the facial expression of emotion. The authors have carefully analyzed previous research and theory to define the field of facial expression, to develop a methodological framework, and to provide tentative answers to key questions about the components and universality of judgments about facial expression. The result of their exploration is significant because: 1) facial expression is a key area of nonverbal research, and 2) research on the face--perhaps the most developed field of nonverbal study--provides a model for future exploration of human signalling systems.

Fast, Julius. Body Language. Pocket Book, 1970.
The book describes how to read and understand body movements. The book covers such areas as: body language between sex partners; how to communicate feeling and need without words; how we handle space and the masks people wear.

Feldman, Sandor. Mannerisms of Speech and Gestures in Everyday Life. New York: International Universities, 1969.
This work is an attempt to provide a framework for psychological and psychoanalytic interpretations of kinesic behavior.

Fisher, Seymour, and Sidney E. Cleveland. Body Image and Personality. New York: Dover, 1968 (New York: Van Nostrad, 1958).
This book provides a review of the work on "body image," an important and often neglected area of nonverbal communication. The authors present their own work on boundary dimensions and the relation of body image to personality and values. Cultural differences are emphasized, and the connections between body image and small group behavior are discussed. This is a lucid, though complex, book.

Goffman, Erving. Behavior in Public Places. New York: Free Press, 1963.
While Goffman does not narrowly focus on nonverbal communication, he does give great emphasis to the multiplicity of ways in which human beings signal one another in face-to-face interaction. The reader can easily see in Goffman's work the importance of analyzing nonverbal communication in the study of behavior in institutions, public places and social gatherings.

Gunther, Bernard. What To Do When the Messiah Comes. MacMillan Co., 1971.
A book of activities for increased sensory awareness. An easy reading magazine style book complete with black and white photographs.

Gunther, Bernard. Sense Relaxation. MacMillan Co., 1968.
A book of experiments in "being alive." The book describes how to allow greater sensitivity, feeling and awareness aid you in letting yourself be more open to the potentialities and possibilities without/within you. The book is complete with black and white photographs.

Hall, Edward T. The Hidden Dimension. Doubleday Anchor Books, 1966.
This book examines man's use of space in public and in private. The book covers such content areas as: Distance regualtion in animals, crowding and social behavior, visual space, the anthropology of space: an organizing model, Proxemics in cross-cultural context: German, English, French, Japanese and the Arab World, and Proxemics and the Future of Man.

Hall, Edward T. The Silent Language. Anchor Press, 1959.
This book reveals how we communicate by our manners and behaviors. It covers such topics as: what is culture; the organizing pattern; Time Talks: American accents, and a map of culture.

Hinde, Robert A., ed. Non-verbal Communication. Cambridge: Cambridge University Press, 1972.
This volume is the product of a series of conferences sponsored by the British Royal Society. Though focused on nonverbal communication, the essays contributed by scholars in many disciplines cover an enormous range. The first two sections of the book, on the nature of communication and on animal communication, provide an excellent orientation to the field, and a comparative perspective on human communication. The essays which comprise the third section (on human nonverbal communication) paint a good picture of the development of the field, current interests, and the application of knowledge about nonverbal communication to broader contexts. For a well prepared reader, this recent work is invaluable.

Izard, C. E. The Face of Emotion. New York: Appleton-Century-Crofts, 1971.
The author revives and strongly argues the thesis, crudely put, that physiological states create emotion, and not the reverse. Though the argument is sometimes difficult to follow, an interesting case is made for the importance of the face as a key site for the creation of primary emotions.

Key, Mary Ritchie. Male/Female Language. Metuchen, N.J.: Scarecrow Press, 1975.
This book is about language differences between males and females. Most important, there is a rather extensive section on nonverbal and paralinguistic language. The bibliography is inclusive of many items on male/female nonverbal communication.

Knapp, Mark L. Nonverbal Communication in Human Interaction. Holt, Rinehart, & Winston, 1972.
A textbook designed to be short and easily read, and to be used for courses in nonverbal behavior. The book is divided into 7 major areas: 1) Nonverbal communication; 2) the effects of environment and space on human communication; 3) the effects of physical appearance and dress on human communication; 4) the effects of physical behavior on human communication; 5) the effects of the face and eyes on human communication; 6) the effects of vocal cues which accompany spoken words; 7) observing and recording nonverbal behavior.

Koneya, Mele and Alton Barbour. Louder Than Words...Nonverbal Communication. Charles Merrill, 1976.
An easy reading book dealing with non-verbal communication. The book covers such areas as: what the body "says"; interaction behavior and selfdisclosure and personal growth. The book has many illustrations and photographs.

Leathers, Dale G. Nonverbal Communication Systems. Allyn & Bacon, Inc., 1976.
This book can be used as a required text for nonverbal communication. Some of the more advanced material has been put in two appendices so it can be used at different levels of instruction.

Lefas, Jean. Physiognomy. Indistrua Grafica, SA, 1975.
Physiognomy is the art of reading faces. Illustrations throughout the book demonstrate the different areas such as: general and geometric types; the forehead, the nose, the mouth, chin, eyes, eyebrows, cheeks, ears, and neck. The book provides interpretation and instructions on face reading.

Lowen, Alexander. The Language of the Body. Collier Books, 1958.
A guide to physical and psychic joy. This book covers such content areas as: The development of analytic techniques, character analysis, the oral character, the masochistic character and schizoid character.

Lowen, Alexander. The Betrayal of the Body. Collier Books, 1967.
This encouraging book charts a new course toward emotional fulfillment through body awareness and the recovery of a gratifying mind-body relationship. Among the subjects covered in this book are the problems of identity, the defense against terror, the body image, and the Ego and the Body.

Luce, Gay Gaer. Body Time. Bantam Books, Inc., 1971.
Body Time is a fascinating account of how your "inner clock" guides all your activities and how by tuning in to it--you can make your special body rhythms work for you. The book covers such areas as: the tides of life; concept of culture; sleep; dreams and the biological hour; and daily changes.

Mar, Timothy T. Face Reading. Signet, 1974.
This book deals with the Chinese art of face reading. The book discusses different characteristics revealed by the face, such as wisdom and foolishness, stubbornness or flexibility, patience or impetuosity, passon or passivity, industriousness or indolence.

Mehrabian, Albert. Silent Messages. Wadsworth Publishing Co., 1971.
The book analyzes the central role of power in interpersonal behavior, stressing the importance of communication as the major instrument through which power is actualized. It balances the theory and practice of speech communication involved in group and individual needs.

Montagu, Ashley. Touching. Columbia University Press, 1971.
This is a book about the skin as a tectile organ. Discusses both the physical and behavioral development of a child in terms of touch. This book draws upon many sources of information, covering such topics as: the mind of the skin; breastfeeding; skin and sex; and infantile touch deprivation.

Morris, Desmond. Intimate Behavior. Bantam Books, 1971.
This book discusses the earliest roots of bodily intimacy to the 12 stages a man and woman pass through on their way to the total sexual embrace...from a social handshake to the solace of a "licensed" toucher...from a pat on the back to a slap in the face... this book covers such areas as: vitations to sexual intimacy; and self-intimacy.

Nierenberg, Gerard I. and Henry H. Calero. Meta-Talk. Pocket Books, 1973.
Gerard and Calero present over 350 key phrases that clues to what people are really thinking when they talk. This easy reading book covers such content areas as: putting the listener in a relaxed frame of mind; categories of talk and their degree of reliability; relatonships and business; and social situations.

Nierenberg, Gerard I. and Henry H. Calero. How to Read a Person Like a Book, 1971.
An easy reading book for people interested in the art of negotiation. The book covers such topics as: materials for gesture reading; openness; defensiveness; evaluation; and suspicion.

Ruesch, Jurgen and Weldon Kees. Nonverbal Communication. University of California Press, 1970.
A book on the visual perception of human relations. Through a combination of text with more than 300 candid photographs, the reader is exposed to the various effects that action, objects and words can produce. Selfexpression, unintentional communication, purposeful manipulation, and group interaction are the topics around which the content has been organized.

Rudolfsky, Bernard. The Unfashionable Human Body. Doubleday & Company, Inc., 1971. (Theobald, Paul. 1974.)
The Unfashionable Human Body is a rich documentation of what might be called body art.... The book covers such areas as: the birth of clothes; the fashionable body; dress reform clothes, and bodily contortion. The book contains many illustrations and photographs.

Scheflen, Albert E. Body Language and Social Order. Prentice Hall, Inc. 1972.
This book is for a research-oriented reader. The book covers communication as behavioral control, behaviors that complicate order and the fundamentals of kinesics. The book contains a number of black and white photographs.

Scott, Ian. The Luscher Color Test. Random House, 1969.
The Luscher Color Test discusses personality characteristics with regard to color preference. It includes instructions for conducting a mini color-test as well as interpretation tables. In addition, a discussion of the psychology of color preference is presented.

Sebeok, Thomas A., Alfred S. Hayes and Mary C. Bateson, eds. Approaches to Semiotics: Transactions of the Indiana University Conference on Paralinguistics and Kinesics. The Hague: Mouton, 1964.
Chapters of this book are essential reading for serious students of nonverbal communication. Hayes discusses an approach to teaching kinesics, and Weston LaBarre contributes an important review for the literature on gesture. A number of symposia among prominent social scientists (Mead, Birdwhistell, Goffman, etc.) were transcribed at the Indiana Conference and are reprinted here. These discussions provide an informal and readable series of insights into terminology, perspectives and applications.

Sommer, Robert. Personal Space. Englewood Cliffs: Prentice-Hall, 1969.
The author defines and explores the field of proxemics: the way in which individuals use space to communicate, and the effect of the environment on the use of space. From observations of mental patients, Sommer explains the contextual meaning of spatial invasions, seating arrangements and body positioning.

Speer, David C., ed. Nonverbal Communication. Beverly Hills, California, 1972.
This is a collection of reprinted research articles on nonverbal cues, facial codes, nonverbal affective communication behavior, categories of nonverbal social behavior, nonverbal communication and counselor education, and cross-cultural nonverbal communication behavior.

Watson, O. Michael. Proxemic Behavior: A Cross-Cultural Study. The Hague: Mouton, 1970.
The author contributes important empirical data on the proxemic behavior of a variety of cultures. Laboratory experiments and open interviews were used to examine the behaviors and perceptions of subjects from Arabia, Latin America, Southern and Northern Europe, Asia and the Indian subcontinent. The results shed light on cultural differences with regard to nonverbal communication.

Watzlawick, Paul, Janet H. Beavin, and Donald D. Jackson. Pragmatics of Human Communication. New York: Norton, 1967.
A wide ranging analysis of communication theory, useful to all advanced students. The authors provide a number of conceptual bridges from the study of verbal to nonverbal communication.

Weitz, Shirley. Nonverbal Communication. Oxford University Press, 1974.
A collection of research articles written in an empirical format. The book is for a research-oriented reader. It covers such topics as: paralanguage, body movement, gestures, and spatial behavior.

Whiteside, Robert L. Face Language. Pocket Books, 1974.
This book discusses how to get beyond what people are saying to what they are really thinking and feeling. The book includes a pictorial dictionary of facial features and their significance.

Wood, Barbara S. Children and Communication. Prentice-Hall Series, 1976.
A guide to the total communication process of children. The book has an easy-to-read style and interesting illustrations. Language development in children is viewed broadly to include learning body language, paralinguistics, and kinesics.

ANNOUNCEMENTS

Mark your calendar for upcoming professional conventions:

NOVEMBER 19-23 Western Speech Communication Association
Adams Hotel, Phoenix, AZ
Info: Carol Valentine
Arizona State University
Tempe, Arizona 85281

DECEMBER 1-4 Speech Communication Association
Washington, D.C.
Info: William Work
Speech Communication Association
5205 Leesburg Pike
Falls Church, VA. 22041

JUNE 20-26 Children's Theatre Conference
Arizona State University
Tempe, Arizona
"Child Drama, Process & Production"
(available for graduate credit)
Info: Lin Wright
Speech & Theatre
Arizona State University
Tempe, AZ 85281

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The Spring convention of the Arizona Communication and Theatre Association will be held Saturday, April 16th in the Memorial Union at Arizona State University. For more information contact Kerry Cahill, 14 East Pebble Beach, Tempe, AZ 85282.

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ANNOUNCEMENTS

A research project is currently being conducted at Northern Arizona University by Ms. Margaret Freshour, undergraduate in Speech Pathology, under the direction of Drs. Dennis Tanner and Dan Julien. Using the Iowa Scale of Attitude Toward Stuttering developed by Robert Ammons and Wendell Johnson, the survey will evaluate the attitude of the members of the ACTA.

This group was chosen because they are a group of professionals showing a primary interest in the areas of communication and theatre. They often have the opportunity as well as the obligation to interact with stutterers in public speaking environments. The fact that they are members of this organization reveals their dedication and desire to keep informed and up to date in these areas. The prupose of this study is to discover the attitude of such a population. Statistical analysis will be performed to determine significant differences among the various divisions in the ACTA (i.e., professors, teachers, students, etc.).

The Attitude Scale will be mailed to all ACTA members along with a stamped return envelope for swift return. Member cooperation in quick completion of the survey will be a great help in the completion of the project.

Margaret Freshour

ACTA COMMITTEE ON TEACHER CERTIFICATION

The Committee on Teacher Certification continues its efforts to up-grade certification standards for teachers of speech and drama in the schools of Arizona

On November 24, 1977, the State Board of Education defeated all of our K-12 Endorsement requests--no reasons were given. Ray Van Deist was in Romania at the time and was not able to represent us and to explain our rationale, we were not notified of the time and date of the meeting and were thus not represented--these may have been reasons which contributed to our loss.

During recent months we have been trying to pick up the pieces and to plan strategy for the next attempt.

On January 21, 1977, I met with Ray Van Diest, Don Doyle, the new Director of Certification and one of her assistants, and representatives from the Superintendent of Instruction's Administrative Staff to plan the procedure for the rennovation of the K-12 Endorsements.

On January 28, 1977, Don Doyle and I met with Berkley Hunt, Assistant Director of Certification. We reviewed our rationale for the requests and appropriate procedures to be followed. Mr. Hunt was most encouraging and advised us to submit our request in the simplest form possible. On the recommendation of Mr. Hunt and the Director of Certification, Charllotte DeVall, we have elected to work for only two Endorsements: Speech Communication and Drama/Theatre. We will not pursue the K-12 Endorsement for the combination program for Speech and Drama at this time.

Also, on January 28, Don Doyle and I met with the Executive Board of the Arizona Alliance for Arts Education to give them a progress report and to request a renewed endorsement of our proposals from them.

I will meet with the Superintendent, hopefully, in the near future to reaffirm her support of our proposals. We will then plan further strategy.

We hope to be able to take our requests back to the State Board of Education prior to summer.

We presently would welcome statements of rationale from the membership which would make our package more salable.

Dan Julien
Chairman

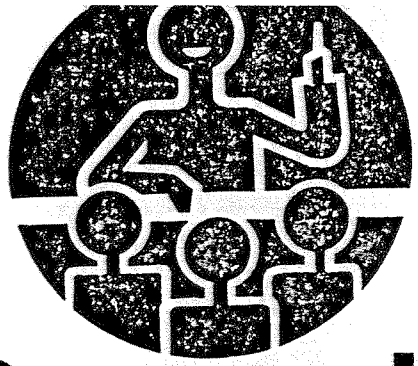
Upcoming Productions at ASU

April 14-17 "A Day In the Death of Joe Egg"
by Peter Nichols, Lyceum, ASU

May 6 "The Sunshine Boys,"
by Neil Simon
(all faculty production as a benefit for refurbishing the Lyceum.)

Send announcements for the next issue to:

Carol Ann Valentine
Communication & Theatre
Arizona State University
Tempe, AZ 85281



Speech Communication

B.A., M.A., PH.D. DEGREES
ORAL INTERPRETATION
RHETORIC AND PUBLIC ADDRESS
COMMUNICATION THEORY
PHONETICS-LINGUISTICS

STAFF

William Bailey
Tim Browning
James Davis
Kathryn Kennedy
Andrew King
Frank K. La Ban
Mary Z. Maher
Kristina Minister
F. David Nott
Robert Sankey
George Sparks
Debra Strugar
Patricia Van Metre
David A. Williams

FINANCIAL ASSISTANCE
Assistantships and Associateships

FOR GRADUATE APPLICATIONS

Contact: Frank K. La Ban
Department of Speech Communication
University of Arizona
Tucson, Arizona 85721

UNIVERSITY OF ARIZONA