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GENERAL INTEREST

TEACHER'S WORKBOOK

BOOK REVIEWS

Communication & Theater Association of Minnesota

JOURNAL

Editor's Note

During the 2006-2007 academic year, the CTAM Board of Governors decided that the CTAM Journal would go to an all-online format, beginning with Volume 34 (2007). With this change, we remain dedicated to producing a high quality journal comprised of articles that have gone through a rigorous review process, while allowing increased access of the journal to a wider audience.

The *Journal* is available at the CTAM Website: **http://www.mnsu.edu/cmst/ctam/journal.html**

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OF MINNESOTA JOURNAL

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CTAM JOURNAL MISSION STATEMENT

The *Communication and Theater Association of Minnesota Journal* (*CTAMJ*) is the scholarly journal of the Communication and Theater Association of Minnesota (CTAM). The journal is an outlet for articles related to issues of discipline-related importance including articles discussing innovative teaching methods. All theoretical and methodological approaches are welcome.

Authors should submit an electronic copy of their work as a Word document by e-mail to the editor. A separate, electronic title page should include a 100-125 word abstract of the article, author's name and professional title, job title, the school or institutional affiliation of the author/s, a mailing address, and an e-mail address. Care should be taken that author identification has been removed from the manuscript itself for review purposes. **All manuscripts should be prepared according to current APA or MLA guidelines.**

CTAMJ encourages contributions from scholars and practitioners, who comprise all segments of the journal's readership, including K-12 educators, graduate school, community college, and college or university groups. The journal welcomes theoretical and applied articles from both the theater and communication disciplines. Capable scholars in the appropriate field will blindly review all general manuscripts.

No work will be accepted or rejected purely on the basis of its methodology or subject. Author sex, race, ethnic background, geographical location or work affiliation (secondary/college level, department, etc.) of the author(s) are never considered in making editorial judgments. The demands of the disciplines of speech communication and theater are key factors in the editorial judgments made. All editorial decisions attempt to balance these demands with the needs and interests of the journal's readers.

The journal is guided by three key principles:

- *To provide an outlet for the expression of diverse ideas.*
- *To publish high quality scholarship in the disciplines of Speech Communication and Theater.*
- *To meet the journal-related needs of CTAM and its members.*

EDITORIAL POLICY

The call for Manuscripts goes out in the fall of the year and the deadline for submissions is in March of the following year. Details of how to submit are given in the Call which is sent to all members, departments, and announced in SPECTRA. Book review ideas should be queried with the editor in advance of the submission date. Book reviews are generally published if accepted on a space available basis. All articles are read anonymously by at least two associate editors. All author identification markings are removed from the articles and no editor reads the work of a colleague. Associate editors may submit articles to the journal, but their work must go through the process of blind review, just as any other submitter. The journal editor facilitates the process and makes final decisions based on the associate editor's recommendations and comments.

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CALL FOR MANUSCRIPTS VOLUME 37, SUMMER 2010

The Communication and Theater Association of Minnesota Journal is seeking manuscripts for Volume 37, scheduled for publication in summer 2010. The journal welcomes theoretical and applied articles and teaching suggestions from theater, communication and forensics professionals from secondary and collegiate levels. All general articles will undergo a blind review process by a minimum of two reviewers. Manuscripts may be submitted for one of two sections: general interest research and essays, and teacher's workbook. Please indicate whether the manuscript is intended for the (1) general interest research and essays section, or the (2) teacher's workbook section. Contact the editor concerning book review proposals.

A new feature has also been added to the *CTAM Journal*, called "On the Web." With new and interesting Internet sources arising all the time, discovering these websites on one's own is not always easy. Intended as a way to help *CTAMJ* readers find the best websites for use in the classroom, "On the Web" was introduced in Volume 35 as a means of bringing these websites together thematically in one place. If you have found an innovative use of the Internet in your classroom, consider submitting your discovery for inclusion in the next issue of *CTAMJ*.

Authors should submit an **electronic** copy of their work as a Word document by e-mail to the editor. A separate electronic title page should include a 100-125 word abstract of the article, author's name and professional title, job title, the school or institutional affiliation of the author/s, a mailing address, and an e-mail address. Care should be taken that author identification has been removed from the manuscript itself for review purposes. **All manuscripts should be prepared according to current APA or MLA guidelines.**

Authors are reminded to keep the *Journal* audience in mind: students and teachers at the high school, community college, private college, and university levels. All manuscripts must be submitted by March 31, 2010. Please e-mail manuscripts and any questions to Aileen Buslig, *CTAM Journal* Editor, buslig@cord.edu

"Brother," Enjoy your Hypermodernity!
Connections between Gilles Lipovetsky's <u>Hypermodern Times</u> and Post-Soviet Russian Cinema

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ABSTRACT

In prominent French social philosopher Gilles Lipovetsky's <u>Hypermodern Times</u> (2005), the author asserts that the world has entered the period of hypermodernity, a time where the primary concepts of modernity are taken to their extreme conclusions. The conditions Lipovetsky described were already manifesting in a number of post-Soviet Russian films. In the tradition of Slavoj Zizek's <u>Enjoy Your Symptom</u> (1992), this essay utilizes a number of post-Soviet Russian films to explicate Lipovetsky's philosophy, while also using Lipovetsky's ideas to explicate the films. Alexei Balabanov's 1997 film Brat ("Brother") is examined in the context of Lipovetsky's work, along with other films from the era. This essay introduces Lipovetsky's new intellectual worldview, and demonstrates how it might be applicable to the study of film and theatre.

Introduction and Sources

The social thought of French critic Gilles Lipovetsky, as presented in his 2005 book <u>Hypermodern Times</u>, is reflected in major works of the post-Soviet Russian film establishment. Through an examination of both <u>Hypermodern Times</u> and Alexei Balabanov's 1997 film *Brat* (hereafter referred to by its English name: *Brother*), this article examines connections between the ideas of Lipovetsky and the art of Balabanov, demonstrating how they can explicate one another. Lipovetsky's ideas on hypermodernity can also be seen in many of Balabanov's other films, including *Brat 2* (*Brother 2,* 2000). Hypermodern themes are not limited to Balabanov, and are apparent in a host of other post-Soviet films by a variety of directors, particularly in the works of Pavel Lungin.

Films are a great place to experience philosophical ideas in action; allowing the educated viewer to make intellectual connections as abstract ideas are interpreted through a film's action, precisely because both philosophers and filmmakers are working from the same palette. Contemporary philosophers, like film-makers, are reacting to the world around them. Art often seeks to hold up the "mirror to nature," and the afore-mentioned films are reflecting the reality of

post-Soviet Russia, where many of the ideas that Lipovetsky articulates in <u>Hypermodern Times</u> have been a clear and vital part of a society wrapped up in a time of nearly constant change, transition and uncertainty.

This kind of work has been done before, most notably in the 20th century by Slavoj Zizek in his 1992 book <u>Enjoy Your Symptom!</u> Zizek makes connections between the work of psychoanalyst Jacques Lacan and popular Hollywood films. He writes, in part, that: ". . . Hollywood is conceived as a 'phenomenology' of the Lacanian Spirit, its appearing for the common consciousness" (Zizek xi). Here post-Soviet Russian film is explicated with a similar kind of phenomenology, substituting the spirit of Lipovetsky for that of Lacan. Just as Lacan's works are illuminated by Zizek's approach, so too might Lipovetsky's works become clearer through an understanding of Balabanov's *Brother*.

Richard Gilmore attempts a similar project in his recent book, <u>Doing Philosophy at the Movies</u> (2005). Indeed, Gilmore's is a project done with a full knowledge of Zizek's prior work, and differs only in that he uses a variety of films to examine the works of a range of philosophers, including Aristotle, Plato, Nietzsche, Kant, Wittgenstein and Zizek. Gilmore provides a good model for this current study in his introduction, where he writes:

> Thinking is about trying to understand things. It is the attempt to move from a place of confusion and doubt to a place of understanding and of knowing what to do. This is the narrative of virtually every film that has ever been made. . . . The action of the movie is, one might say, externalized thought. To see the action of a movie as an externalized performance of an inner drama, of an interior exploration of ideas and possibilities, brings out not just the philosophical aspects of movies, but their aesthetic aspects as well. (10-11)

Like Gilmore's study, this work details the interplay between the films and Lipovetsky's work as much as it does the films themselves. Perhaps readers will find the following observations of this study useful not only for their own intellectual sake, but also because they enhance the aesthetic enjoyment of some great Russian films from the last fifteen years, some of which are probably unfamiliar to American scholars.

Finally, it is important to acknowledge the work of Russian film scholar Anna Lawton. Her book <u>Imaging Russia 2000: Film and Facts</u> (2004) is by far the best, and indeed one of the only English-language book-length studies of Russian film during the 1990s. In the course of her examination of nearly ninety Russian films made between 1991 and 2002, Lawton intersperses bits of Russian social and cultural history, along with her own experiences living in Russia during this tumultuous period. Her project is ambitious, definitive, and a must-read for anyone who is interested in contemporary Russian cinema. <u>Imaging Russia 2000</u> is the follow-up to her equally impressive work <u>Before the Fall: Soviet Cinema in the Gorbachev Years</u>, which was re-released in 2004.

A Brief Introduction to Lipovetsky's <u>Hypermodern Times</u>

<u>Hypermodern Times</u> is a relatively short tract, at just over forty pages, which seeks to do nothing less than change the way scholars think about contemporary culture and civil society. It is divided into four main sections, but the important one for the purposes of this study is Lipovetsky's long essay "Time Against Time: Or The Hypermodern Society." It is this portion of the book that is referred to throughout the whole of this essay as <u>Hypermodern Times</u>. Like Lyotard's <u>The Postmodern Condition: A Report on Knowledge</u>, which essentially created the ground rules for the intellectual discourse of postmodernism, so too is <u>Hypermodern Times</u> the starting point for a new discourse on knowledge. Whereas Lyotard posited "computerized societies'" cultural transition into the postmodern age, Lipovetsky's basic contention is that the postmodern era, as we know it, has officially passed on (Lyotard 3). What happened is that those same computerized societies, after a brief flirtation with the ideas of postmodernity, entered into the hypermodern era. Lipovetsky writes: "the label 'postmodern' is starting to look old; it has exhausted its capacities to express the world now coming into being" (Lipovetsky 30). Here is where the discourse of hypermodernity takes over. Hypermodernity is essentially a reaffirmation of the essential tenets of modernism; except that now, there is no viable alternative to modernity. This leads to excess in all areas, hence the hypermodern times that the book describes. In Lipovetsky's thesis, the entire postmodern apparatus is relegated to a sort of intellectual speed-bump on the road from modernity to hypermodernity. As he describes the current age, Lipovetsky poses the pertinent question: "Is there anything now that does not reveal a modernity raised to the nth power?" Lipovetsky's analysis answers his own question with a resounding "No!", and as we shall see, so too do a number of post-Soviet Russian films (30).

Lipovetsky notes that what we are seeing today is a sort of "consummation" of modernity, emerging even as the ideas of the postmodern world were taking shape, eventually completely eclipsing them and moving on into a world where there are no challengers to the "absolutely modern" (31-32). What are the basic tenets of this modernism? According to Lipovetsky, the three "axiomatic elements" are the market (hypercapitalism), technocratic efficiency (the machinery of excess) and the individual (hyperindividualism) (32-33).

We can see everywhere the results of this shift towards the hypermodern, and here is a key passage from Lipovetsky:

> A new society of modernity is coming into being. It is no longer a matter of emerging from the world of tradition to reach the stage of modern rationality, but of modernizing modernity itself and rationalizing rationalization: in other words, destroying 'archaic survivals' and bureaucratic routines, putting an end to institutional rigidities and protectionist shackles, privatizing everything and freeing it from dependency on local conditions, while sharpening competition. The heroic will to create a 'radiant future' has been replaced by managerial activism: a vast enthusiasm for change, reform and adaptation that is deprived of any confident horizon or grand historical vision. (34)

This passage is significant not only because of its descriptive qualities in defining what hypermodernism is, but also in its eerie similarities to precisely describing the conditions in Russia following the fall of the Soviet Union, many of which persist into the present day. Indeed, to cite one example, the 2006 natural gas controversy between Russia and the Ukraine, which has more recently moved into Belarus, was justified, in part, by Russia's desire to move to "market prices" (Belton 1).

Hypermodern Times has received little significant commentary in the English-language scholarly press, which is particularly surprising, since Lipovetsky's previous book, The Empire of Fashion: Dressing Modern Democracy (1994) was widely reviewed and is still cited frequently by a variety of academics. Sara Mills reviewed Lipovetsky's book for The Sociological Review in 2005, and she notes that the book is one that "could aid further understanding of a range of social and cultural processes" (Mills 779). She posits that the "most innovative" part of Lipovetsky's analysis lies in "consideration of the paradoxes of hypermodernity and hyperindividualism" (778). Mills further writes that "the hyperindividualism of the hypermodern as characterized by fashion is double edged, 'we' are both disciplined and free, and we constrain ourselves but assert our individualism" (778). Her observations certainly illustrate the main thrust of Lipovetsky's book, and demonstrate how this work might be applied to cultural artifacts such as *Brother*.

Lipovetsky uses the majority of Hypermodern Times to describe how we have arrived at the hypermodern era, and speculates as to where it may be taking us. Lipovetsky's description of what may be called the hypermodern condition is of great importance, for the purposes of this essay, since it posits that this condition was previously and independently articulated in the post-Soviet Russian cinema, namely in Balabanov's *Brother*. After a detailed introduction to *Brother*, this study contains further explication of Lipovetsky's thesis concerning the hypermodern condition in light of these examples. Additional commentary on other hypermodern post-Soviet films is included, demonstrating that Lipovetsky's hypermodernity is reflected in a numerous works.

Alexei Balabanov's "Brother"

In her book, Russian War Films: On the Cinema Front, 1914-2005, Denise Youngblood notes that *Brother* is "entertainment, not art, but the kind of mass-market filmmaking that deserves serious attention from social historians" (213). Theatre theorist Bertolt Brecht convincingly wrote in his essay "Theatre for Pleasure or Theatre for Instruction" that art and entertainment are not mutually exclusive (Brecht 69). This can also apply to cinema, and so it is possible to disagree with the first part of Youngblood's assertion, while agreeing that this is a film worthy of study. Whatever the film's supposed artistic shortcomings, academics primarily concerned with post-Soviet Russian cinema have explored the film in great detail, and images from the two *Brother* films grace the covers of both major English-language examinations of post-Soviet cinema.[1] The plot of the film is relatively simple. Danila (Sergei Bodrov Jr.) has

been released from his service in the Russian army, and is on his way home. He stumbles onto the set of what appears to be a music video for the song *Kryl'ya* (*Wings*) by the Russian pop group *Nautilus Pompilius*. Attracted by the song, Danila ends up being attacked by the men hired to provide security for the set. After a bloody altercation, which first establishes Danila as a sort of "tough guy," he continues his journey to the home of his provincial mother. Worried about his future prospects at home, she tells him to look up his brother, Viktor (Viktor Suhorukov), in St. Petersburg. Viktor became the chief male figure in the family after his father was imprisoned for burglary and died, and he is clearly mama's favorite son.

Viktor is now an assassin for the Russian mafia, and soon has Danila doing his most difficult work for him. Along the way, Danila meets and forms relationships with two women: Kat (Mariya Zhukova), a drugged-out raver with a love for all things Western; and Sveta (Svetlana Pismichenko), a sometime-prostitute and tram-driver who meets Danila during a time when her abusive husband is in prison. Danila is also befriended by Hoffman (Yuri Kuznetsov), known as "the German," who is a small time criminal. The German connects Danila with his own criminal network, and also serves as a kind of advisor and father-figure to the young visitor, which stands in stark contrast to Viktor's actions.

Danila completes a number of jobs for the mafia, but is deceived by his older brother, who keeps most of the money for himself. He is also targeted by Roundhead (Sergei Murzin), the head of the mob, who would much rather kill his hit-men than pay them. Eventually, Danila is fully betrayed by his brother, who leads him into a trap set by Roundhead. Danila is one step ahead of the game, anticipating the trap, killing Roundhead and his minions, and forgiving his brother, who he sends home to mama with some of Roundhead's money. On his way out of town, he meets up with both Sveta and Kat, neither of whom are willing to leave (Sveta chooses to stay with her abusive husband, and Kat chooses to keep partying), and after some parting advice from Hoffman, Danila is off to Moscow.

Production History and Critical Analysis of "Brat"

Brother, as well as its sequel, was produced by Sergei Selyanov's STV, based in St. Petersburg (Lawton 24). Selyanov emerged as an important independent producer in the 1990s, and he was recently highlighted in Variety as an important "czar of Russian cinema" ("Czars" A4). His films have been tremendously successful in an industry that has suffered greatly through the economic changes of the past decade. Indeed, *Brother* was the most popular Russian film in 1997, and was also extremely popular with Russians when it came out on video, moving 300,000 units by September of 1998, at a time where legal sales of Hollywood blockbusters typically numbered around 70,000 (Hoberman 141, Birchenough 2000: 20, Birchenough 1998: 25). This was a major event for the post-Soviet Russian film industry. As late as 2000, George Faraday noted in his book Revolt of the Filmmakers: The Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry that there were very few Russian movies being released in Russia for Russians. His comments echo those made by Daniil Dondurei, editor of *Iskusstvo kino*

(Film Art), in his remarks to the III Congress of The Russian Filmmaker's Union in 1997 (Beumers 46-50). Of Dondurei's comments, Anthony Anemone writes that he was advocating "for a genuinely popular mass cinema to create new heroes, myths, and cultural values appropriate for a new society" (143-145). Although *Brother* was not really the type of movie that Dondurei had in mind, it seemed to address these needs for the mass audience. In addition to being a homegrown box office success, the film was also critically praised by both fans and members of the industry, being voted by the readers of *Sovetskii Ekran* (Soviet Screen) as the best film of the year, and the movie was also nominated for a Nika Award-essentially, the Russian version of the Academy Award (Lawton 308, Sokol 198-199). Birchenough writes that the *Brother* movies "caught the popular mood" in Russia (2006: B1), but clearly the appeal of the movie was also international, as the film was nominated for awards at a total of eight film festivals, and racked up wins for lead actor Bodrov Jr. as Best Actor in Chicago, and a special prize for director Balabanov in Torino.[2]

　　Brother was directed by Alexei Balabanov, who has been hailed as "one of the world's great contemporary film-makers" and "the Russian David Lynch" by Roger Clark of the Independent (16). Michael Brooke of DVD Times lists Balabanov as "the first internationally-acclaimed post-Soviet Russian director" (Brooke). He was recognized early on in this country by Lawrence Van Gelder of The New York Times, who wrote in a review of Balabanov's short film *Trofim* (actually an excerpt from *Pribytiye poyezda*, "*Arrival of a Train*," 1995) which premiered at the New York Film Festival, that it was an "exhilarating display of the talent" of Balabanov (C14).

　　There are numerous critics who disagree with these assertions concerning Balabanov's skills as a director. To cite one example, Central Europe Review's Andrew James Horton dubs Balabanov "An interesting film-maker, but ultimately a disappointing one" (1-7). Horton and others have also frequently derided Balabanov for the casual racism and xenophobia which is often prevalent in his film characters (1-3). Yet no one can deny that Balabanov has been one of the most successful Russian directors of the past decade. He is most noted for his two *Brother* films, as well as *Pro urodov i lyudey* (*Of Freaks and Men*, 1999), which explores an early 20th century St. Petersburg where a number of "men" make a financial killing by pornographically exploiting a number of young women and a variety of "freaks" in their films (Lawton 205).

　　Sergei Bodrov Jr.'s Danila seems to fit into a long line of disaffected film characters. Horton unfavorably refers to him as a juvenile Travis Bickle from Martin Scorsese's *Taxi Driver* (1976), and comparisons could also be made to the protagonists of Joel Schumacher's *Falling Down* (1993) and Pavel Lungin's *Taksi-Blyuz* (*Taxi Blues* 1990). Slant Magazine critic Nick Schager even compares Danila to Dostoevsky's Raskolnikov from Crime and Punishment, claiming that he is "bereft of social-consciousness" with an "amorphous moral code" that "reflects the precarious condition of his late-'90s homeland" (Schager). This analogy is true to an extent, if we only consider the character of Raskolnikov at the beginning of Dostoevsky's story, and not the murderer who is wracked with feverish dreams and unresolved guilt throughout the bulk of the novel. Unlike most of these protagonists, Danila is not so much rebelling against the

social order as he is learning to survive in it on his own terms. He is also given to bouts of soul-searching and self-contemplation, and this seems to stand in contrast to what many critics referred to as Danila's lack of morality. His stint as an assassin in St. Petersburg is not an easy project for him, and for this reason critic Nick Sturdee also compares Danila to Raskolnikov, and here the analogy is correct because he *does* suffer in his mind and soul because of some of his actions (22). As shall be seen, it is only in certain aspects of his profession that Danila has difficulty, and this is exactly in keeping with Lipovetsky's ideas.

St. Petersburg is as much a part of the movie as any of the characters, and perhaps this is fitting. Peter the Great's "window on the West" has often been a place of great tension and unrest in Russian history, and it seems fitting that an understanding of hypermodernity should begin here. Many critics commented on the attributes of Balabanov's city. Stephen Holden of The New York Times writes that the film: "suggests that St. Petersburg is a Darwinian battleground where everything is up for grabs" (E5). David Stratton of Variety notes that *Brother*: "depicts the beautiful Russian city as an Americanized place: People rendezvous at McDonald's, carry guns, listen to Westernized music and do drugs" (69). Jay Carr of The Boston Globe writes that the film "takes us inside St. Petersburg's back alleys and rock clubs, giving us a local's-eye view of it, while at the same time reminding us how Americanized it's getting" (D5). Bob Graham of The San Francisco Chronicle also writes of a St. Petersburg "which is starting to look a lot like America" (C6). Graham goes even further in connecting the new St. Petersburg to America. He writes: "when gangsters propose that they go into "business" together, they say the word in English. When serious money is involved, it is paid in dollars" (C6). He also notes that Balabanov's film "will be of interest to anyone who wonders what certain aspects of life must be like in Russia now" (C6).

The end of *Brother* echoes the end of Lipovetsky's work. He concludes that: "Democratic and market-led hypermodernity has not uttered its final word, it is merely at the start of its heroic adventure" (69). As Danila hitches a ride to Moscow to continue his own journey, the viewer gets the sense that his adventures are only beginning. Of course, we now know from the sequel that the viewers were right, but Balabanov's first *Brother* movie ends with the same sense of Lipovetsky's work: we have only explored the first phases of the hypermodern condition, and we have a long ways to go.

"Brother," Enjoy Your Hypermodernity!

In summarizing the upheavals of the move into hypermodern times, Lipovetsky might as well be describing post-Soviet Russia, particularly the one seen in Balabanov's *Brother*. Lipovetsky writes: "The past is resurfacing. Anxieties about the future are replacing the mystique of progress. The present is assuming an increasing importance as an effect of the development of financial markets, the electronic techniques of information, individualistic lifestyles, and free time" (35). Danila's journey through St. Petersburg can be marked off against this hypermodern checklist: the presence of Hoffman and Danila's innate xenophobia hearkens to a resurfacing

past; Danila's (and his mother's) anxieties about his life after being demobilized; the fact that much of the action takes place, literally, in a marketplace; the fact that Viktor uses caller-ID and cell phone technology to betray his brother; and the ways that Danila now spends his moneyed free time are all directly within the hypermodern path that Lipovetsky has charted.

While he is perhaps not the first hypermodern archetype, the fact is that Danila's actions proceed as though the character has read Lipovetsky's work. Many critics have commented upon Danila's sense of morality, or lack thereof, and this is exactly as Lipovetsky has described the emergence of the hyperindividual. Russian film scholar David Gillespie writes: "Danila kills without mercy or remorse . . . There is no condemnation of Danila's chosen profession . . . the job of hitman . . . is as valid as any other means of earning money in the new Russia" (152). Compare this to Lipovetsky, who writes of: "a detached hyperindividualism, legislating for itself, but sometimes prudent and calculating, sometimes unrestrained, unbalanced and chaotic" (33). Watching Danila travel through St. Petersburg is to watch him act as judge, jury and sometimes executioner for nearly everyone he meets. He sometimes calculates his actions, as in the assassinations of the Chechen and Roundhead; while at other times; he just jumps in as the mood strikes him: saving Hoffman, threatening the freeloaders on the bus, and saving an innocent radio director from his new comrades. As Russian film scholar Birgit Beumers notes, "the new hero makes no choices, but lives on the spur of the moment" (83).

Brother is also a film that is conscious of its commercialism. As J. Hoberman of <u>Village Voice</u> writes: "In its knowing deployment of genre conventions, *Brother* manages to be both a commercial movie and a comment on commercialism" (141). Nowhere is this more apparent than in Danila's near obsession with the band *Nautilus*, who he first hears as he waltzes onto the video set at the beginning of the movie. Even while still at the police station, when he encounters and apologizes to one of the security guards that he has pummeled, he is most concerned with identifying the artist who crafted *Wings*. He spends much of his subsequent time "plugged into his Discman," and is constantly spending his free time looking for *Nautilus* CDs (41). Brooke notes Danila's "obsession with improving his knowledge of contemporary Russian pop music, which occasionally overrides somewhat more pressing matters" (Brooke).

While this obsession is, in and of itself, a sort of commentary about commercialism; the film is even more sophisticated. After all, it is the real-life lead singer of the band, Vyacheslav Butusov, who composes the soundtrack for Balabanov's movie. In addition to the various *Nautilus* posters that are evident on Danila's walls, as well as in the music shop, the band also appears, as themselves, three times in the movie. The first time is when Danila takes Sveta to see them in concert, landing front-row seats and running into Kat in the bargain. They again appear when Danila purchases a video of one of their concerts, which he is disappointed to find out is a pirated copy. Finally, and most humorously, when Danila is waiting for a potential victim to come home while also dealing with a hangover, Butusov appears at the door. He was actually trying to get to a party one floor up, and Danila follows upstairs to see if he can get some aspirin, but also to be in the presence of musical greatness. He is rewarded by getting to see all the members of *Nautilus* "chilling out" and singing with the locals.

Nautilus' participation in the film is even deeper than these surface appearances, particularly to the audience member who is already familiar with the band. Birgit Beumers notes that Danila is constantly seeking certain *Nautilus* CDs, but so far as the movie is concerned, he is unable to find them. Still, the soundtrack of the movie is often posited for the viewer as being that which Danila is hearing in his headphones. Beumers writes:

> The songs . . . are all from the albums Atlantida and Yablokitai, which, in fact, Danila fails to acquire at the music shop. In other words, the audience hears the music Danila wishes to hear on his CD player, but has actually not yet managed to acquire—the latest albums of Nautilus. The spectator is entangled in the illusory quality of the sound as much as Danila is entangled in the illusionary quality of his perception of reality. The hero lives under the sound-system of another world, in which he is immortal; the CD player saves his life when it deflects a bullet. (85)

All of Lipovetsky's axiomatic elements of hypermodernity are contained in Danila's relationship with *Nautilus*: the first axiom is demonstrated by the hypercapitalistic support for the band contained in the movie, as well as the constant market references in his pursuit of the elusive CDs. The technocratic efficiency of hypermodernity is expressed through Danila's all-powerful Discman, which serves as a means to listen to music, attract women and survive gunshots. Danila's hyperindividualism is reinforced by his devotion to the band, even when they are derided as old-fashioned by Kat. This devotion even stretches into *Brat 2*, when Danila tells his pop-star girlfriend (real-life Russian pop star Irina Saltykova) that he doesn't enjoy her music, preferring his beloved *Nautilus* and some other similar bands. *Nautilus* is, in fact, a very popular Russian band with a devoted following, but one senses that Danila would love them even if this was not the case. Danila clings to *Nautilus* as a vital component of his identity, regardless of what anyone thinks, because he *wants* to, and that is enough.

Brother is also replete with issues from Russian history, and the question as to whether Russia is primarily a "new" European or a "traditional" Asian country is always apparent in the life choices that Balabanov's characters make. Beumers notes that Danila "combines within himself the contradictions at the heart of the 'Russian Idea': self-assertion and self-effacement, the right to judge and the compassion to redeem, West and East (83). It is as if the character himself is emerging into hypermodernity as a way of dealing with the array of modern and postmodern problems afflicting Russia. This approach towards the 'Russian Idea' is also apparent in how different Russians react to their new conditions. This dichotomy seems to be best expressed by the three primary female characters in the movie: Mama, Kat and Sveta; with their varying relationships to the present. Mama is clearly representative of the provincial Russian, tied down to the past and not wanting to deal with change. In her one scene, we can see her uncomfortable with change (still referring to "Leningrad"), with technology (Danila's Discman) and with Danila's prospects, seeing his only hope as going to Viktor, his family. In contrast, Kat lives in a world that changes from day to day, is much hipper than Danila (listening

to new foreign music), and immediately sees "potential" in Danila (for good times). Trapped between the traditional Russia and the "New" Russia is Sveta.

On the one hand, Sveta seems to be the ideal New Russian. She adapts quickly to changing situations, maintains a regular job, is willing to prostitute herself for extra money and easily forms and breaks relationships as they fit her needs. On the other hand, Sveta is incapable of truly breaking free from "traditional" ways, represented mainly in her relationship with a criminal and abusive husband. She stays with him, even after Danila acquires enough money to give them a new life together. Sveta is the one character in the film for which Danila consistently shows his emotions. He is genuinely concerned about her past, outwardly angry about the abuse she receives from Roundhead's mobsters, and clearly emotionally distressed by her rejection of him near the end of the film. This is a decision based on marital tradition that she clearly regrets in Balabanov's final look at her situation. Like the tram-tracks upon which she drives on a daily basis, Sveta is unable to leave her primary path. Sveta occupies a kind of in-between place in Russian society, with an ability to react to changes, but only from within certain rigidly defined parameters. Sveta is our stand-in for "Mother Russia," trapped between the Russia that was and the Russia that is coming into being. Danila, as well as Balabanov's entire film, are caught up in the same trap. As Beumers notes in The BFI Companion to Eastern European and Russian Cinema: "The film is both within the mainstream of Russian cinema, in its concern with the cruelty of everyday life, and outside it, in the absence of an authorial moral stance" (Taylor, Wood, Graffy, Iordanova 24). The conflict within Beumer's description exists because the movie marks the emergence of the Russian hero, and the Russian film, into Lipovetsky's hypermodernity, and it therefore does not "fit" into the old expectations of contemporary Russian cinema.

Balabanov's, Lungin's and Other Hypermodern Post-Soviet Films

Brat serves as an excellent film through which to explore the nuances of Lipovetsky's theory, but it is only one example from the post-Soviet film era that matches up well with the concept of hypermodernity. While it is beyond the scope of this project to deal with any of these other films in-depth, it is important to briefly note them here, so that future scholars can explore the connections between post-Soviet Russian films and Lipovetsky's theories as explicated in this study. Although many films in the post-Soviet era complement hypermodernity, those of two directors stand out: Balabanov and Pavel Lungin.[3]

The most obvious film of Balabanov's to compliment *Brother* is its sequel, *Brother 2*. Here the director raises the stakes of hypermodernity, as the hero travels from the Westernized St. Petersburg of *Brother* to first Moscow and then the actual West, with extended sequences taking place in both Chicago and New York City. All of the hypermodern themes explicated in the first movie are magnified here. For example, the violence in *Brother*, which was somewhat muted, is ratcheted up, especially in a scene where "Bodrov blows away 10 people within the space of a minute" (Birchenough 2000: 20). Not only is this scene more violent than any in

Brother, but Balabanov films it so that the audience views it as though through Danila's eyes, and is highly reminiscent of many "first-person shooter" computer games. *Brother 2* does not just show a hypermodern character, but at times allows the viewer to vicariously become one. Many of Balabanov's other films highlight hypermodern themes, and what is interesting about these films is that they consist of a wide range of genres and situations, yet all evince at least some reflection of Lipovetsky's hypermodernism. Among the films are the aforementioned *Of Freaks and Men*. Stephen Holden regards this film as a "striking change of direction" from Balabanov's earlier work (Holden 1999: B14). Even so, this film about the past abounds in examples of Lipovetsky's hypermodernity.

Another Balabanov film with hypermodern themes is *The War*, which examines both a cynical and ultra-nationalist view of the conflict in Chechnya. In this film a British actor named John is released by a Chechen warlord to go home and raise a huge ransom to free his girlfriend from imprisonment. Unable to raise the full amount, John instead uses what he has raised to enlist the help of a former Russian soldier named Ivan, who was also imprisoned, to mount a rescue operation. In one scene, Balabanov has Ivan tell John: "If you play Dostoevsky, I go," in response to John's moral qualms about killing people to accomplish the mission (Warren 17). John is learning lessons on how to survive in the hypermodern world from his Russian comrade, and in the end, he surpasses his teacher by making a great deal of money on the video he has made of his adventure, leaving Ivan to take criminal responsibility for the rescue in Russia.

Finally, *Zhmurki* (*Blind Man's Bluff*, 2005; also translated as *Dead Man's Bluff*), provides a sort of comically graphic economic history lesson on illegal activity in Russia during the early 1990s, and it abounds in the themes of hypermodernity. Furthermore, *Blind Man's Bluff* was released in the same year as Lipovetsky's text, and they share some historical perspectives. Of the four movies mentioned above, *Blind Man's Bluff* is the film most like *Brother* in its depictions of hypermodern times, taking their portrayal even further than *Brother 2*. The "history" film is framed by two scenes: one of present-day students trying to understand how the current situation in Russia came to be, and another of Russia's present-day moneyed class, former criminals, pondering their next moves. All are struggling to master the new rules of the hypermodern era. An interesting real-world side note to *Blind Man's Bluff* is that it featured Nikita Mikhalkov, president of the Moscow Film Festival and the preeminent filmmaker of post-Soviet Russia, as a gangland boss (Holdsworth). This is of particular note because the relatively conservative Mikhalkov was once engaged in "a world class feud" with Balabanov because he thought his films were immoral (Carr D5). In the hypermodern era, the old guard joins with the new, even though *Blind Man's Bluff* is Balabanov's bloodiest movie to date, and "Mikhalkov hams it up juicily, his [character] a giddy mixture of bonhomie and bloodthirstiness" (Felperin 29).

Another one of Russia's most successful post-Soviet directors is Pavel Lungin, and like Balabanov, his films demonstrate hypermodern trends emerging in Russia beginning in the 1990s. Of his late- and post-Soviet films, four most clearly echo Lipovetsky's work: the aforementioned *Taxi Blues*, *Luna Park* (1992), *Svadba* (*The Wedding* 2000), and *Oligarkh*

(*Tycoon: A New Russian* 2002). *Taxi Blues* explores the confrontation between a Russian musician who had fully embraced the hypermodern era, and a taxi driver who yearns for the "good old days." *Luna Park* chronicles the chaos of Russia's vast economic and cultural changes in the early 90s through both skinhead and bohemian subcultures. *The Wedding* is interesting in that it seems to suggest a rejection of hypermodernity through a return to village life and traditional values. *Tycoon* is probably the most relevant of the films to Lipovetsky's theory, particularly as it deals with a broad swath of time, from the first rumblings of change in the old USSR, to the various ups and downs of the 1990s and new millennium. Loosely based on the story of real-life oligarch Boris Berezovsky, Lungin's film charts the creation of a "New Russian" in the form of Platon Makovski (Vladimir Mashkov) through his business acumen, opportunism, and criminal contacts. Like Balabanov's *Blind Man's Bluff*, *Tycoon* is a film that explores the process of change in Russia, and is even more far-reaching in its analysis, stretching back to pre-*perestroika* times.

The emergence of the "New Russians" coincides with hypermodernity. There are also a number of interesting parallels between the literature surrounding the concept of the New Russians and hypermodernity. Mark Lipovetsky comprehensively defines New Russians in his article "New Russians as Cultural Myth." He writes:

> From their very first appearances, the New Russians were seen as mythological figures closely associated with the vital, constructive, and destructive energies hidden within the chaos of the post-Soviet era. This mythological perception was motivated by the inapplicability to the New Russians behavioral patterns . . . of social or moral norms. They were viewed as standing financially above—yet in other aspects dramatically below—the norms of mundane reality, as beings possessing a sui generis code of behavior incompatible with that of mortals. (54)

M. Lipovetsky's article about New Russians begins with an analysis of Lungin's movie, and curiously enough, describes how Lungin posits his creation of the New Russian *against* the idea of the "social avenger" who is featured in the *Brother* movies (54). For Lungin, the New Russian is a positive, rather than a negative force. Tellingly, his version of the story does not end with the tycoon fleeing to London, as Berezovsky did in real life, but with Platon returning to continue his works in Moscow. For the purposes of this study, both his and Balabanov's New Russians are those people who were able to successfully navigate through the chaos as Russia quickly moved into hypermodern times during the 1990s (White and Cullison A1, A6).

Some characters navigate through the chaos by latching on to figures of power, and quickly dropping them when their time has passed. Lungin's *Tycoon* provides an interesting example of this, as the female protagonist, Masha (Mariya Mironova) is clearly meant to be a sort of historical stand-in for "Mother Russia," and she moves over time from her relationship with old power (represented by her husband, a communist party boss) to the New Russian (Platon). Balabanov uses a similar strategy with his female characters in *Brat*, which is discussed above.

Conclusions

Gilles Lipovetsky's <u>Hypermodern Times</u> begins to articulate the world that is emerging in the new millennium. His description of the hypermodern condition is either the beginning of a new discourse on knowledge, like Lyotard's <u>Postmodern Condition</u>, or will be viewed as a reaction to and addendum for postmodern discourse. In either case, Lipovetsky has crafted an engaging and pedagogically useful way of encountering the world, and his critical approach should be welcomed by academics in a variety of fields. In the tradition of Zizek and Gilmore, Lipovetsky's hypermodern condition might be a useful tool for scholars and teachers of film, theatre, performance studies and literature. Lipovetsky's work provides a great theoretical lens through which to encounter stories from the hypermodern age. These stories also have the potential to shed light upon the details of Lipovetsky's intellectual endeavor, which is particularly useful for pedagogy.

The themes described in Lipovetsky's hypermodern condition are extremely similar to those found in a number of post-Soviet Russian films, and this relationship merits further study. No Russian film better complements Lipovetsky's ideas than Balabanov's *Brother*, and the theory and performance text link up in a similar manner to Aristotle's theory on theatre and Sophocles' *Oedipus Rex*. The primary difference in this analogy is that Aristotle wrote his theory around the play, whereas Balabanov and Lipovetsky link up because both are describing the same historical phenomenon, that of Russia's transition from the center of the Soviet state to the current Federation; as well as the Western intellectual world's transition from modernity to hypermodernity. In the analysis of these times, it becomes clear that Russians are dealing with hypermodern themes in their creation of and mythologizing of the "New Russian" in society.

If Lipovetsky's idea of the hypermodern society becomes widely accepted by academics, and if it is truly reflective of contemporary society, then those ideas will emerge in other philosophical, literary, performance and sociological studies over the next decade. If the same is true specifically for Russian culture, then scholars of post-Soviet cinema, literature, and theatre should be able to identify similar themes in these areas to those found in this analysis of Balabanov's *Brother*. Mark Lipovetsky's article about the New Russians, cited above, provides an excellent place to begin in Russian literature, as many works that are ostensibly about New Russians are also about hypermodernity. This article contains a short list of post-Soviet Russian films which scholars may choose to consider in the future, it is by no means exhaustive. Finally, some post-Soviet Russian plays (including Danila Privalov's <u>Five Twenty-Five</u>, Natalia Pelevine's <u>In Your Hands</u>, and Oleg and Vladimir Presnyakov's <u>Playing the Victim</u>) could be examined in light of their hypermodern content. <u>Playing the Victim</u> was recently released as a film in Russia (*Izobrazhaya zhertvu*, 2006), and it is the probably the best recent example of Lipovetsky's ideas.

Alexei Balabanov's *Brother* is an important film, both for scholars of post-Soviet Russian cinema and lovers of thought-provoking movies in general. Although much criticism has focused on the popular appeal of *Brother*, as though this was a major obstacle in seriously considering it

as a work of art, it is an important movie precisely *because* of its popularity in post-Soviet Russia, demonstrating that the director struck a nerve with his primary audience, those that were most familiar with the hypermodern themes exploding all around them in the New Russia. That *Brother* also contains sophisticated elements of a wildly morphing, sometimes disturbing and thoroughly hypermodern worldview is indicative that Brecht's call for theatre that is both instructive *and* entertaining applies to film as well, and that this is a movie that clearly merits further study by scholars.

Professors who teach contemporary literature and performance, particularly with a bent towards cultural criticism, should find in Lipovetsky's work a new way of talking about these works. Whether seen as an addendum to postmodern theory or as a radical break from it, the concept of hypermodernity is one that can be easily explained and applied to a variety of performance texts and cultural situations. Lipovetsky's keen observations about the world that is coming into being reflect observations of trends that began as early as the 1980s, if not sooner, and therefore may also be useful as a way of looking back and reconsidering important texts from the past three decades. Finally, an understanding of hypermodern terms and concepts is useful in understanding the modern and postmodern projects, and this understanding can be best furthered through a familiarity with both Lipovetsky's and Balabanov's texts.

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Endnotes

[1] See Beumers, Birgit. Ed. <u>Russia on Reels: The Russian Idea in Post-Soviet Cinema</u>. London: I.B. Tauris Publishers, 1999. See also Lawton, Anna. <u>Imaging Russia 2000: Film and Facts</u>. Washington, DC: New Academia Publishing, 2004. An image from *Brother* is also

featured on the cover of <u>Insiders and outsiders in Russian cinema</u>, edited by Stephen M. Norris and Zara M. Torlone (Bloomington: Indiana University Press, 2008).

[2] See "Awards for *Brat* (1997)." Internet Movie Database (IMBd). www.imdb.com Last accessed 29 May, 2007.

[3] Other late- and post-Soviet films that might be examined for their affinities to Lipovetsky's theory of hypermodernity include Vyacheslav Krishtofovich's *Rebro Adama* (*Adam's Rib*, 1990), Yuri Mamin's *Okno v Parizh* (*Window on Paris*, 1994), Vladimir Shchegolkov's *S Dnyom Rozhdeniya, Lola!* (*Happy Birthday, Lola!*, 2001), Sergei Bodrov Jr.'s *Syostry* (*Sisters*, 2001), Yevgeni Lavrentyev's *Afyora* (*The Scam*, 2001), Andrei Konchalovskii's *Dom Durokov* (*House of Fools*, 2003), and Timur Bekmambetov's extremely popular film adaptations of Sergei Lukyanenko's novels: *Nochnoy Dozor* (*Night Watch*, 2004) and *Dnevnoy Dozor* (*Day Watch*, 2006).

"No Day But Today:" Life Perspectives of HIV-Positive Individuals in the Musical Rent

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ABSTRACT

This article explores how life perspectives of HIV-infected individuals are portrayed in the musical Rent. A rhetorical analysis of Rent's script and lyrics reveals that people living with HIV may hold a particular life perspective after learning that they are HIV-positive; they may seek to leave a legacy, to experience life to the fullest or to devote their lives to others. These emergent themes are consistent with those found in previous research. In addition, this analysis revealed one theme that was not consistent with previous research; this theme is connected to the process of grieving. By understanding how people living with HIV/AIDS perceive the world and their purposes in it, we can better learn how to support them as they battle the disease.

> *"To people living with, not dying from disease"*
>
> – "La Vie Boheme B," *Rent*

Introduction

HIV/AIDS is a relatively newly-discovered disease (Singhal & Rogers, 2003), at least in comparison with other diseases of its magnitude. Yet unlike other maladies, HIV carries a social stigma (Caughlin, Bute, Donovan-Kicken, Kosenko, Ramey, & Brashers, 2009; Lapinski & Nwulu, 2008). Often, HIV-positive individuals are shunned from their family and friends, leaving them nowhere to go. Many of them find support in other communities, such as Bonaventure House in Chicago (Adelman & Frey, 1997). Some form their own communities in an attempt to manage their lives and their uncertainty. How do people in these self-created communities view life after being diagnosed with HIV/AIDS? What do they determine is most important in their lives after learning such devastating news? By learning the answers to these questions, we can better understand how we, as a society, can support HIV-positive individuals as they battle this disease.

Jonathan Larson's musical *Rent* offers a fictional representation of an HIV-positive community. Four of the musical's seven main characters are HIV-positive, and each appears to hold a different life perspective after discovering that he or she has HIV. This rhetorical analysis

of *Rent's* script and lyrics reveals how each character represents a different view of life. This piece builds on Mohammed and Thombre's (2005) work, which used Internet narratives to find common themes of people's transformations after being diagnosed with HIV/AIDS. Mohammed and Thombre found that HIV-positive individuals experienced three common life perspective themes: Making a meaningful contribution, having a heightened sensitivity to life, and serving others (p. 355). This study builds on Mohammed and Thombre's work by analyzing life perspectives in the musical *Rent*. Through this rhetorical analysis, four themes emerge: Leaving a legacy, experiencing life to the fullest degree, devoting their lives to helping and loving others, and isolating oneself from others. Three of these themes echo the three themes found in Mohammed and Thombre's study; the final theme has not been discussed in previous literature. In this article, I will examine how each theme emerges in the musical, as well as the meaning that these themes have for communities that wish to support those living with HIV/AIDS.

Literature Review

Scholars have examined HIV/AIDS in numerous ways. Some research has focused on social support and support communities for people living with HIV/AIDS (Adelman & Frey, 1997; Brashers, Neidig, & Goldmsith, 2004; Greene Derlega, Yep & Petronio, 2003). Brashers et al (2004) examined the relationship between social support and the management of uncertainty, finding that social support plays an important role in how people with HIV/AIDS manage uncertainty. Greene et al (2003) also studied HIV with an interpersonal communication lens by looking at Communication Privacy Management (CPM), observing how people disclose or choose not to disclose the information that they are HIV-positive and examining the role that social stigma plays in this decision. Furthermore, Adelman and Frey (1997) examined Bonaventure House in Chicago, a home for people living with HIV/AIDS. Through their ethnographic study, they were able to understand how people come to enter a home such as Bonaventure House, how they handle everyday life, and how they cope with death and dying.

Other researchers have examined HIV/AIDS through a social action-oriented perspective. Chambre (2006) not only examined HIV's stigma in society, but also looked at ways of preventing the spread of the disease, noting the ways in which the government, social movements, non-profit organizations, and the medical community have worked towards this goal. Singhal and Rogers (2003) also studied the AIDS epidemic in regards to ways of stopping the spread of HIV. They examined cultural issues and problems that may play a role, how organizations are getting the prevention message out to certain populations, and how various policies have been successful or unsuccessful. Moreover, Cline and McKenzie (1994) observed the differences between men and women in perceived HIV risk, suggesting that women perceived greater risk because women were the most rapidly-growing at-risk group at the time the study was published. They argue that women should be considered a primary audience for HIV/AIDS prevention campaigning.

Scholars have also examined HIV/AIDS in relation to the media. Pickle, Quinn and Brown (2002) studied how the disease was portrayed in the media, specifically looking at how African-American newspapers, such as the *Chicago Citizen* and the *Atlanta Inquirer*, cover the topic of HIV/AIDS. Korner, Hendry, and Kippax (2004) used critical discourse analysis to show how language choices in people's personal narratives reflect the public health discourse concerning HIV/AIDS prevention methods. As previously mentioned, Mohammed and Thombre (2005), in an article published in the *Journal of Health Communication*, examined how people living with HIV/AIDS transformed their self-identities and priorities after being diagnosed with the illness. Conducting a content analysis of 164 Internet-posted narratives written by HIV/AIDS survivors, Mohammed and Thombre found that common themes of transformation included making a meaningful contribution to society, having a heightened sensitivity to life, and wanting to serve others. This piece will add to Mohammed and Thombre's work by looking at the life perspectives of people living with HIV as represented in the script and lyrics of the musical *Rent*.

One may ask, why study a musical? What can theatre tell us about real people's experiences after being diagnosed with HIV/AIDS? Theatre often has served to open the eyes of its audiences to problems or issues in society, and *Rent* reveals truths about HIV/AIDS, homosexuality, love for others, and tolerance. Although communication scholars have not studied *Rent* before, scholars in both rhetoric and theatre arts have looked at the ways in which plays and musicals serve as social commentary. These pieces include Papa's (1999) work on the labor play *Waiting for Lefty,* which serves to identify with the audience and to open their eyes to labor's issues; Aiken's piece on *Oklahoma* that reveals racism and sexism in the show and in society, and the many studies that examined *The Wizard of Oz* (Algeo, 1990; Carpenter, 1985; Littlefield, 1964; Greenberg, 1975; Paige, 1966; Payne, 1989; Ziaukas, 1998) and *Alice in Wonderland* (Grimaldi, 1998; Reed, 2000; Weiner & Kurpius,1995).

With the exception of a piece by Sebesta (2006) discussing how the musical connects to Bahktin's concepts of carnival and the carnivalesque, *Rent* itself has not been examined as a rhetorical artifact. However, the popular press has frequently noted *Rent's* societal critiques. In a review in *American Theatre,* Coen (1996) notes the connection between *Rent* and its creator's experience as a struggling playwright. In the same issue, Istel (1996) suggests that the musical uses an optimistic lens to show the dark world of homelessness, AIDS, and capitalism, while critiquing society for its "embrace of superficiality" concerning family values. Tommasini (2002, July 28) critiques current productions of *Rent*, arguing that the producers' decisions to increase the volume of the music in the show prevent Larson's original messages from getting through to the audience. Steele (2005) takes note of the musical's commentary on homosexuality, arguing that *Rent* "helped a whole new generation of young queers to come out" (p. 8). *Rent* serves to critique society through its multiple messages.

In the following rhetorical analysis, I will use excerpts of the script and lyrics to reveal the characters' different life perspectives. By analyzing the words Larson has written for the HIV-positive characters of Roger, Mimi, Collins, and Angel, as well as smaller characters such

as members of the Life Support Group, I hope to add to the literature of both HIV/AIDS communication studies and theatrical rhetorical studies.

Analysis of the Text

In the beginning of the musical, Larson introduces us to his eight lead characters: Mark, a documentary filmmaker who spends his life observing others; Mark's roommate, Roger, an HIV-positive recovering drug addict who has been trying to isolate himself from others; Tom Collins, an HIV-positive gay man who teaches computer-age philosophy at a university in the city; Benny, Mark and Roger's former roommate, who abandoned his Bohemian principles when he married a wealthy woman; Angel, an HIV-positive cross-dresser with a talent for playing the drums; Maureen, Mark's ex-girlfriend, who is a lesbian and has a flair for performing; Joanne, Maureen's down-to-earth lawyer lover; and Mimi, an HIV-positive drug-addict who dances at a S&M club to make a living. Gradually, Larson reveals which characters have HIV. For example, in the song "Rent," Roger sings "How can you connect in an age where strangers, landlords, lovers, your own blood cells betray?," implying that he has the disease, and also critiquing society in the same breath. Roger may allude to having HIV, but ironically, it is Mark who reveals Roger's HIV status as he films his roommate. "Take your AZT [a drug used to control HIV symptoms]," Mark tells Roger. He then turns to the camera and says, "Close on Roger. His girlfriend April left a note saying 'We've got AIDS' before slitting her wrists in the bathroom." This statement not only reveals Roger's background to the audience, but prompts Roger to disclose his life perspective.

After Mark exits, Roger tells the audience, "I'm writing one great song before I…," and begins to sing "One Song Glory." The song depicts Roger's goal to leave a legacy in the form of a song "before the virus takes hold." He believes that writing this one great song will "redeem his empty life." Roger has chosen to isolate himself in order to write what he considers be his legacy to society, believing that it is the most important thing he can do with the time he has remaining. Roger's desire to leave the world "one great song" before he passes away connects directly to Mohammed and Thombre's (2005) finding that people living with HIV seek to make a meaningful contribution to the world in some way. For Roger, making a meaningful contribution to society means writing an influential song that others will enjoy for years to come.

The next reference to life perspectives of HIV-positive individuals occurs at a Life Support Group meeting. Angel tells us that "Life Support's a group for people coping with life." Angel's word choice here alludes to his own perspective; he could have said "coping with HIV" instead of "coping with life." Angel is focused on life, not disease. He is concerned about helping others (he saves Collins' life at the beginning of the musical), finding love, and experiencing the beauty of life. This perspective is in contrast to Roger's decision to isolate himself from others while trying to create a song that will be his legacy.

In this same scene, Angel and Collins disclose to each other that they are HIV-positive. Angel begins by saying "Yes, this body provides a comfortable home to the Acquired Immune

Deficiency Syndrome." Collins replies, "As does mine." This disclosure provides an interesting contrast to Roger's struggle to hide and avoid his HIV status. Angel and Collins both choose to be open and honest even at the very beginning of their relationship, which connects to their life perspectives of living for love and helping others.

At the Life Support Group, group members sing their credo: "There's only us. There's only this. Forget regret, or life is yours to miss. No other road. No other way. No day but today." The credo advocates for members to live life to the fullest, to believe what many might call a carpe diem philosophy. This philosophy echoes one theme in Mohammed and Thombre's (2005) work: HIV-positive individuals have a heightened sensitivity to life. One of the group members, Gordon, says that he disagrees with the mantra, arguing that he regrets that his T-cells are low and confessing that he fears death. He sings, "Look, I find some of what you teach suspect because I'm used to relying on intellect. But I try to open up to what I don't know, because reason says I should have died three years ago." Through this lyric, we see confusion, as well as the potential to turn to something larger than the world (perhaps religion or faith), emerging as part of a life perspective. Gordon's words suggest that fear and confusion are part of his life perspective.

Another song, "Another Day," shows two colliding life perspectives of people living with HIV/AIDS. Mimi, who has made it clear earlier than she is romantically interested in Roger, kisses him, prompting him to recoil. At this point, neither character has disclosed to the other that he or she is HIV-positive. After screaming at Mimi to leave him alone, Roger contemplates "I should tell you," but then changes his mind, convincing himself that it is better to remain isolated. Mimi responds with a different view, echoing the Life Support Group mantra:

> The heart may freeze, or it can burn. The pain will ease if I can learn. There is no future. There is no past. I live this moment as my last. There's only us. There's only this. Forget regret, or life is yours to miss. No other road. No other way. No day but today.

Mimi, having what Mohammed and Thombre (2005) would describe as a "heightened sensitivity to life" (p. 355), abides by the living-life-to-the-fullest philosophy, recognizing that she may have limited time to take advantages of life's opportunities. Mimi's lyrics seem to echo the word of Jamie, one of the Internet posters in Mohammed and Thombre's (2005) study, who says:

> I stopped using [drugs] and decided to 'live' when I found out I was HIV-positive. I pray every night to God that he will give me as many years as I can have. I don't use drugs anymore and will never again (like I said, I want to 'live'). Thank you all for listening, I have a lot to be grateful for today! (p. 356)

Both the fictional Mimi in *Rent* and the real-life Jamie from Mohammed and Thombre's study recognize the value in living life to the fullest. However, in *Rent*, Mimi's life perspective is countered by another life perspective: Roger's. Although Roger confesses that if he had met Mimi in a different context (implying that if he was not HIV-positive), things would be different, he serves as Mimi's antithesis in this particular scene. Roger has given up on life, while Mimi is trying to experience life to the fullest. This becomes even more apparent in the song when the

two begin singing counter-melodies. Mimi declares "I can't control my destiny. I trust my soul. My only goal is just to be. There's only now; there's only here. Give into love, or live in fear," at the same time Roger chastises himself by saying, "Control your temper. She doesn't see. Who says that there's a soul? Just let me be…"

The next scene returns to the Life Support Group, which has vocally separated into a four-part canon and sings, "Will I lose my dignity? Will someone care? Will I wake tomorrow from this nightmare?" The lyrics again represent fear, but it is a different fear than the one previously expressed by Gordon: The characters now fear how others will view them. This is the first time stigma emerges in *Rent*. The Life Support Group sings about the fear of being abandoned and looked down upon, implying that people living with HIV often are afraid of being stigmatized by society.

The musical then returns to Collins and Angel on the street looking at coats for sale. Angel wants to buy a coat for Collins, and Collins is humbled by his lover's giving nature. He responds with "I do not deserve you, Angel. Give, give, all you do is give. Give me some way to show how you've touched me so." This scene, like others before it, reveals Angel's life perspective, which Collins is beginning to learn and adhere to. Angel lives to love others and enjoys doing things for other people. He sees contributing to society and loving others as his purpose in life. This parallels another one of Mohammed and Thombre's (2005) participant's comments. Marci, who became an activist after being diagnosed with HIV, says, "Fear the virus – but embrace the people" (p. 355). Both Angel and Marci illustrate one of the common themes in Mohammed and Thombre's work: HIV-positive individuals seek to love and serve others.

In contrast to Angel's perspective, Roger makes a doomsday-type comment in a conversation with Mark. He suggests, "Let's go eat. I'll just get fat. It's the one vice left when you're dead meat." The line reflects Roger's decision to give up on life. At this point, he believes that life has nothing left for him. He appears to have accepted his disease as fatal and is simply waiting to die.

Roger doesn't abide by this philosophy for very long. After Maureen's protest performance, she, Joanne, Mark, Angel, Collins, Roger, and Mimi gather at the Life Café. The café's name is no coincidence. The gathering is a time of happiness for each character; it is a time where each experiences life: Maureen in terms of success; Collins, Angel, Roger and Mimi in terms of love; Mark and Joanne in terms of support. The characters sing a mock eulogy to Bohemia, which Benny claims is dead. They celebrate "La Vie Boheme" in song, toasting to various aspects of the Bohemian life. Some of the characters imagine that the others are using their talents in a way that celebrates the life of Bohemia. In this imaginary fashion, Angel declares, "Collins will recount his exploits as anarchist, including the successful reprogramming of the M.I.T. virtual reality equipment to self-destruct as it broadcasts the words 'Actual reality! Act up! Fight AIDS!'" In this statement, Angel reveals that Collins (and perhaps Angel himself) dreams of spreading the message about HIV/AIDS to the general public. This activist approach is implied through the reference to ACT UP, a well-known activist group that is working to "end

the AIDS crisis" (ACT UP, 2009). Taking action for a cause is yet another life perspective revealed by this musical.

The end of the song creates a pivotal moment for Roger and Mimi, as the two characters finally disclose their HIV status to one another. Roger confesses that he's "got baggage," and Mimi replies that she's "looking for baggage that goes with" hers. Here, "baggage" is a metaphor for having HIV. When Mimi's beeper sounds, alerting her to take her medication, the two characters reveal their HIV status and appear to fall in love instantly. This marks a turning point for Roger, who now has found a reason to live.

The last reference to HIV in the first act occurs in the reprise of "La Vie Boheme." The seven characters again celebrate the Bohemian life, toasting to "people living with, not dying from disease." This seemingly simple phrase says much about the characters' views on life. They do not see themselves as victims waiting to die; they view themselves as managing the disease as part of life. Even Roger sings this line, implying that he has become more optimistic about life after falling in love with Mimi. The characters, at least in this scene, see HIV as simply something one must live with, almost as if it were a harmless inconvenience, instead of a potentially-fatal disease.

Act II opens with the message of the musical: That everyone should "measure [their] lives in love." The song "Seasons of Love," suggests that the purpose of life is to love other people. Each character sings part of the song, implying that each has chosen this view as his or her own perspective at this point in the musical. The characters are celebrating life and the love they have for each other. Mimi illustrates this point of view by suggesting that she wants to go back to school, and that finding love has made her want to become a better person. Even Roger declares, "Last week, I wanted just to disappear. My life was dust. But now, it may just be a happy new year." Later, Mimi further illustrates the importance of love by singing "Life goes on, but I'm gone, because I die without you." Living for love appears to be a central, defining life perspective in *Rent*. This perspective is similar to Mohammed and Thombre's (2005) theme of serving others.

Unfortunately, this optimistic life perspective is challenged when Angel becomes sick as a result of the virus and passes away. At the memorial service, some of the characters share stories that show how Angel viewed life. Mark tells a story of how Angel helped some frightened tourists out of Alphabet City, even allowing them to take a picture with him, since they had never seen a drag queen before. Mimi offers a story of how Angel stood up for himself against a "skinhead" who was threatening him, and Maureen tells of how Angel was the most "original" person in the group, making his own dresses which eventually caught on as fashion trends. The three stories offer insight into Angel's life perspective: living life to the fullest and for others. Collins then sings the reprise of "I'll Cover You," the song that he and Angel sang earlier when they first fell in love. The song advocates the idea of living for love: "I think they meant it when they say you can't buy love. Now I know you can rent it: A new lease you were, my love, on life."

Outside the church, however, the characters seem to forget to follow Angel's advice on living life. Joanne and Maureen argue over making a commitment to each other. Roger and Mimi have a similar fight when Roger suspects Mimi of seeing Benny behind his back. Mimi and Joanne, criticizing their partners, sing, "I'd be happy to die for a taste of what Angel had: someone to live for, unafraid to say I love you!" The two characters reveal that they, too, have decided to live life as Angel had: For love. Grief-stricken Collins responds with a line that reveals his disappointment with his friends:

> You all said you'd be cool today, so please, for my sake… I can't believe he's gone. [To Roger, who leaving New York for Santa Fe] I can't believe you're going. I can't believe this family must die. Angel helped us believe in love. I can't believe you disagree.

> With this line, Collins shows a need for community during his time of grief. Losing a partner to AIDS is a traumatic experience, and Collins is looking for support from his friends to get through this difficult time. Noting that Angel left a legacy to his friends by helping them to "believe in love," Collins expresses his disappointment that they have rejected the legacy.

> This issue is reiterated through a seemingly private conversation between Mark and Roger after the funeral:

> Roger: How could we lose Angel?
> Mark: Maybe you'll see why when you stop escaping your pain. At least now if you try, Angel's death won't be in vain.
> Roger: His death is in vain.
> Mark: Are you insane? There's so much to care about. There's me, there's Mimi.
> Roger: Mimi's got her baggage, too.
> Mark: So do you!

Here, Mark alludes to Angel's legacy. Roger, however, feels that this optimistic perspective is a ruse and sinks back into his isolationist view. He argues that he has nothing to live for, and that therefore, Angel's death is in vain. But Roger's words hint at another issue: fear. He notes that "Mimi's got her baggage, too," implying that he may be trying to avoid a relationship with her because he is afraid that she will die, too. After accusing Mark of hiding behind his camera to avoid living life, the conversation continues:

> Roger: You pretend to create and observe when you really detach from being alive.
> Mark: Perhaps it's because I'm the one of us to survive.
> Roger: Poor baby!
> Mark: Mimi still loves Roger, but is Roger really jealous? Or afraid that Mimi's weak?
> Roger: Mimi did look pale.
> Mark: Mimi's gotten thin. Mimi's running out of time. Roger's running out the door.

This part of the conversation further reveals Roger's fear of losing Mimi. He is trying to leave in order to escape the pain of losing her in the future. He feels that if he detaches now, he won't feel as much pain when Mimi passes on. In an interesting parallel, Mark reveals his own detachment from his friends, admitting that he hides behind his camera in an attempt to separate himself from his HIV-positive friends, whom he knows he will one day have to live without.

This detachment is part of the isolationist life perspective that Roger adhered to earlier in the musical.

This conversation, which Roger and Mark believed was private, has been overheard by Mimi. Mimi, who is obviously hurt, muses to Roger, "You don't want baggage without lifetime guarantees. You don't want to watch me die. I just came to say goodbye, love." Roger, who is still trying to escape the pain of saying goodbye to a loved one, returns to his search for his legacy song, murmuring, "Glory, one blaze of glory…have to find…" as he exits. Benny enters the stage in an attempt to comfort Mimi:

Mimi: Please don't touch me. Understand, I'm scared. I need to go away.

Mark: I know a place, a clinic.

Benny: A rehab?

Mimi: Maybe…could you?

Benny: I'll pay.

Mimi: Goodbye, love. Hello, disease.

In this scene, we see that Mimi is clearly in a weakened state, perhaps due to her advancing HIV, or perhaps due to the fact that her lover just walked out on her. In either case, the last line is revealing: Love is her salvation. Without love, she feels she will succumb to her disease. Here, we see that Mimi has adopted Angel's life view: That love is what really matters in life.

Later in the same scene, we see a new aspect of Angel's life perspective emerge: The importance of forgiveness. When the pastor at the church, who is screaming homophobic slurs, kicks the grieving friends out because they do not have the money to pay for Angel's funeral, Benny graciously pays for the memorial service. Touched by Benny's gesture, Collins makes his own confession: "I think it's only fair to tell you, you just paid for the funeral of the person who killed your dog" (Earlier in the musical, Angel was paid by a wealthy lady to play his drums all night so that Benny's Akita, which refused to quit barking, would bark itself to death). Benny responds to Collins' honesty with "I know, I always hated that dog. Let's pay him off [referring to the pastor], and then get drunk." Benny forgives Angel for killing his dog and forgives Collins for hiding the information, and in return, Collins appears to forgive Benny for abandoning his friends and his Bohemian principles. The concept of forgiveness is part of the living-for-love and living-for-others life perspective; one cannot love others until he or she learns to forgive them first.

The last scene of the show brings multiple life perspectives together. Mark sets the scene for the audience again, noting that Roger has returned, but that Mimi is now lost. Roger announces that he has finally found his much-sought-after song, which is based on his love for Mimi. As Mark, Roger, and Collins settle in their cold apartment to watch Mark's film footage, Maureen and Joanne bring a sick, weakened Mimi into the room, noting that they found her in the park. The characters struggle to help Mimi, but she begins to fade, whispering "I love you" to Roger. Roger, afraid that Mimi will die before he can play his song for her, sings "Your Eyes," which reveals how he truly feels about Mimi. At the completion of the performance, Mimi falls limp, and appears to have died. Roger shouts out her name in agony.

Suddenly, to the surprise of the characters and to the disbelief of the audience, Mimi awakens, describing her near-death experience in which she claims to have seen Angel, who told her, "Turn around, girlfriend, and listen to that boy's song." Mimi appears to have been saved by love, suggesting that her earlier comments about choosing between love and death were not unfounded. The final scene brings closure and also reiterates the message of the show: That the purpose of life is to love and be loved.

The last song, which is a montage of three other songs previously appearing in the musical, brings together various life perspectives. Half of the company sings "No Day But Today," revealing the carpe-diem life perspective, while the other half of the company sings "Without You," which implies the living-for-love life perspective. At one point, a small group of male vocalists sing a verse of "Will I Lose My Dignity," which is associated with HIV-positive individuals worrying about how others will view them, connecting to the importance-of-community theme. *Rent's* overall message appears to be that we should all live life to the fullest by loving others in our community, as indicated by the final song in the show. This message directly connects to the three themes found in Mohammed and Thombre's (2005) study, and this connection will be discussed in the following section.

Discussion

This analysis of the lyrics and script of *Rent* has revealed multiple ways in which HIV-positive individuals view life. Some people choose to live life to the fullest, experiencing everything they possibly can in the time that they have remaining, as suggested through Mimi's character in Act I. Others, like Roger, choose to isolate themselves in an attempt to avoid the pain of losing loved ones. Some, like Roger and to some extent Angel, feel the need to leave some sort of legacy, which will exist for others to enjoy long after they have passed on. Still others, as represented by the members of the Life Support group, may experience confusion at their own survival, fear death or the social stigma attached to having HIV, feel like giving up, or develop an inclination to turn to something larger than themselves, such as religion. Finally, the most prominent life perspective emerging from *Rent* is the idea that we should live our lives to love and care for others, as revealed through the character of Angel, and others towards the end of the musical.

Three of these life perspectives are consistent with the life perspectives discussed by Mohammed and Thombre (2005). Mohammed and Thombre offer thr ee life perspectives that emerged from their study of HIV survivors' stories on the World Wide Web: Making a meaningful contribution to society, having a heightened sensitivity to life, and providing service to others. The first corresponds with the idea of leaving behind a legacy, such as Roger's determination to find his song. One participant in Mohammed and Thombre's study, Sarah, particularly embodies this theme:

> I am at this time pursuing a master's degree in the hopes that I can bring complementary
> therapies (i.e. art, movement, music, meditation, and prayer) into the mainstream areas of

medicine connected with special populations, such as HIV/AIDS, cancer, the physically disabled, along with their support groups. I'd like to research the possibilities of using these therapies, with Western and possibly Eastern medicine to take a holistic approach to a circulatory way of addressing diseases…especially those that change lives radically. I know what they have done for me, and I'd like to help others also…with God's grace, mercy, and help. (p. 354)

Sarah, like Roger, wishes to improve her society by leaving behind a legacy. For Sarah, this legacy involves different types of therapies that could help people fighting disease. For Roger, a musician, this legacy is a meaningful song for others to enjoy.

The second perspective, having a heightened sensitivity to life, corresponds with the living-life-to-the-fullest philosophy, and is a parallel to Mimi's perspective during the first act. Mimi is trying to experience as much of life as possible during the first act; she is looking for love and to have a good time. She is appreciative of what life has to offer her. Jamie, a participant in Mohammed and Thombre's (2005) study also feels this way. Jamie says, "Since I found out I have HIV my life has changed incredibly! I have my family back and have a wonderful housing program" (p. 356). Like Mimi, Jamie experienced a heightened sensitivity to life after being diagnosed with HIV.

Finally, Mohammed and Thombre's emerging theme of service to others corresponds with the musical's main message: that the purpose of life is to love and help others. Two participants in Mohammed and Thombre's study, Kay and Leslie, hold this life perspective. Kay notes, "Some people say that GOD (emphasis Mohammed and Thombre's) dealt them a bad hand. I don't feel that way. God is using me to tell others that it can happen to them, too" (p. 355). Similarly, Leslie says, "I now have become active in trying to get my story out to as many teens and adults that I possibly can. There are still so many people who think IT CANNOT HAPPEN TO ME (emphasis Mohammed and Thombre's, pp. 355-356). In *Rent*, this theme is illustrated through Angel's, and later Collins', Mimi's, and eventually Roger's life perspectives. Throughout the musical, Angel helps others; for example, he saves Collins' life at the beginning of the show. Collins illustrates this commitment to others in multiple ways as well, such as when he forgives Benny after Angel's memorial service. Finally, Roger and Mimi show a commitment to others through their romantic relationship; at the end of the musical, it is clear that both characters are committed to making their relationship work. The emergent theme of living life to love and serve others ultimately serves as the primary theme in the musical.

Although the theme of isolating oneself is not one of the themes noted in Mohammed and Thombre's (2005) work, it does appear in their study in a comment from Liza, an HIV-positive individual, who says "I often stay home alone and cry about the things I can't change" (p. 354). In *Rent*, the character of Roger embodies this theme in both acts. At first, he chooses to isolate himself because he has given up on life, and then in Act II, he tries to isolate himself because he is afraid to watch his lover die. The decision of HIV-individuals to isolate themselves after being diagnosed with the disease is a perspective that communities wishing to help HIV-positive individuals must take into account.

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The isolation theme appears to relate to the process of grieving. Lindemann (1965) suggests that an individual experiencing grief has distinct symptoms: He or she may experience physical ailments, a preoccupation with the deceased, guilt, anger, and disruptions of daily life. Harper (1995) adds additional symptoms to this list, including feelings of loneliness, abandonment, fear, disbelief, and vulnerability. Neimeyer, Keesee, and Fortner (2000) offer more symptoms as well, such as experiencing denial, anxiety, depression, and hostility. In *Rent*, Roger exhibits many of these symptoms: He frequently becomes angry with Mimi and Mark, and does not participate in everyday activities, unlike Angel and Collins, who attend Life Support meetings and enjoy each other's company outside of the apartment. While Roger does not experience any physical ailments, he seems to be obsessed with thinking about his disease, as illustrated through his comments and his lyrics. His feelings of loneliness and abandonment manifest themselves in his decision to isolate himself from his friends and the outside world.

Bosticco and Thompson (2005) suggest that grieving does not take place in a vacuum; rather, grieving occurs through both psychological processes and communication processes. In *Rent*, Roger, though initially preferring isolation, makes the transition to grieving with his friends. It is with his friends' help and through communication with them that he is able to move on from his doomsday perspective and learn to live with HIV. It is my hope that by understanding the life perspective of isolation and how it relates to grief, we, as members of society, can emotionally support individuals living with HIV and other terminal illnesses.

Examining rhetorical texts such as the musical *Rent* allows us to see how various concepts are portrayed in the public. It is my hope that this analysis has offered insight into how the musical portrays the life perspectives of people living with HIV/AIDS. A comparison with Mohammed and Thombre's work suggests that these emergent life perspectives correspond with how people really view life after being diagnosed with HIV. However; this piece is not without limitations. Because *Rent* is a fictional work, it does not include quotations from real people. Furthermore, the scope is limited to *Rent's* lyrics and script; it does not examine visual or musical cues that may contribute to the musical's message. Future research may involve interviews or focus groups that ask HIV-positive individuals about how they perceive life and the world after being diagnosed with the disease. Future research may also include rhetorical, thematic, or narrative analyses of other texts concerning the same issue. By understanding the changing life perspectives of people living with HIV, we can better understand how we, as a society, can emotionally support them as they live with, not die from, disease.

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Sex Abuse in the American Catholic Church and the Attempt at Redemption

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ABSTRACT

The paper analyzes the apologia of Catholic leaders as they responded to accusations that surfaced in 2002 regarding priestly sex abuse in the United States. A study of the apologetic techniques used is offered, noting particularly bolstering, transcendence, and differentiation. Though it was Catholic leaders themselves who used the differentiation approach in their apologia, in their reaction to that rhetoric the audience members may have been influenced by the media and/or the leaders' peers. Thus, rhetorical efforts by those two sources also are studied. The investigation concentrates primarily on the four-month period beginning January 9 when coverage was most intense, with some attention devoted to the remaining months of 2002.

Few if any traumas in the history of the American Catholic Church have unsettled that institution as severely as the widespread accusations of priestly sex abuse which began seizing significant media attention early in 2002 and still receive notice at the time of this writing. In referring to the situation Auxiliary Bishop Thomas J. Gumbleton of Detroit remarked: "I don't know of anything that has affected the whole church so much in the United States" (quoted in Bruni, 2002, p. A1), the bishop's statement being echoed by William Donohue, president of the Catholic League, who in looking at traumas in the church's U.S. history noted: "There is nothing that would rival this" (quoted in Bruni, p. Al). John R. Quinn, retired archbishop of San Francisco, made his assessment even more dramatic: "In terms of its harm and far-reaching effects, the present crisis in the Church must be compared with the Reformation and the French Revolution" (quoted in Wilkes, 2002, p. 52).

It seems likely that not just Catholics but other Americans paid attention to the sex-abuse scandal as it unfolded. After all, the Catholic Church represents by far the country's largest religious organization and its leaders, the bishops, have enormous influence in the economic, social, and political arenas as well as the religious sphere. The newsworthiness of the scandal came clear in part due to its coverage in the *New York Times*. Once the story broke on January 9, for the first 100 days the *Times* devoted 225 separate pieces, including reports and commentary, to the matter. During that interval the story appeared on the front page on 26 occasions.[1] In fact, any U.S. resident with even a modest interest in keeping abreast of the nation's news--through

newspapers, magazines, radio, television, and/or the internet--would have been hard pressed not to have an understanding of the crisis in the church.

The drama of the scandal became even more intense because most of the priests being investigated stood accused of more than breaking their vows of celibacy by having sexual relations with another person. They were charged with sexually molesting boys and girls, individuals under 18 years of age. First of all they violated the law due to the fact that most states have statutes forbidding adults to have sex with youths, but possibly even worse they became societal pariahs in many cases because of the American people's attitude that child molesters represent some of the most evil and despicable of all human beings (Kluger, 2002; Sullivan, 2002). Catholic bishops played a central role in the scandal--in numerous instances they evidently had known of specific priests preying on youths but had done little if anything to stop those priests from remaining around youngsters and doing further harm. In many cases, priests were simply transferred to another parish, free to molest again and again.

For this scenario Catholic leaders felt obligated to go beyond defending standard church policy, as they frequently were called on to do. These were very personal charges being made "upon a person's character, upon his worth as a human being" (Ware & Linkugel, 1973, p. 274). Church leaders realized that "the questioning of a man's *moral character, motives,* or *reputation* is qualitatively different from the challenging of his policies." In such a circumstance only "the most personal of responses by the accused," a personal "speech of self-defense," holds a chance of satisfying the public (Ware & Linkugel, p. 274). The apologia offered by the Catholic leadership forms the basis for this study.

Apologia and Human Redemption

Ware and Linkugel (1973) in their seminal work on apologia remark about the continuing importance of apologetic discourse for major public figures who look to have committed serious wrongs as viewed by the people. In December of 2002, for example, United States Senator Trent Lott stood as a high-profile official resorting to apologia, following his statement that he believed the nation would have been better off if Strom Thurmond had won the presidency in 1948. The fact that Thurmond at the time was an ardent segregationist made Lott's statement offensive to many, and Lott's failed effort at self-defense caused him to lose his position as Republican leader of the Senate (Purdum, 2002).

Four factors commonly employed in apologetic discourse, as labeled by Ware and Linkugel (1973), include: (a) denial--denying that the alleged action took place; (b) bolstering--identifying with something viewed favorably by audience members; (c) differentiation--causing the listeners to see the act in a new and different manner; and (d) transcendence--entreating the audience to look at the activity from a broad, open-minded, tolerant perspective. In utilizing either of the first two approaches, denial or bolstering, speakers do not endeavor to recast the audience's meaning for the cognitive elements involved in the episode; such a scheme has been termed "reformative." With a "transformative" scheme, however, employing either

differentiation or transcendence, speakers do aim to revise the listeners' conceptions of the episodic elements (Ware & Linkugel, p. 281). Critics have determined that persons speaking in defense of their character generally rely on two factors, one reformative and the other transformative. This type of procedure seems reasonable due to the fact that an apologist would likely want to alter the meaning of some cognitive elements, but not all, in the audience members' minds (Nelson, 1984; Ware & Linkugel, 1973).

Nelson (1984) suggests that in order to gain a full view of the complete rhetorical event, analysts of contemporary apologia ought to consider not just the apologist but also her/his peers and the media. Peers and the media can have a significant impact on how the public perceives the principal's defense. Nelson notes further that in order to aid the defendant, peers and the media do not need to employ the same two apologetic factors utilized by the defendant. That is, as long as varying strategies do not contradict one another, they can work together to the principal's advantage.

Of course, if guilty acts have been performed and an apologist claims not to be responsible for them, it would help the apologist to find some other(s) to blame. As Burke (1984) notes, once guilt has been discovered, humans look for a way for it to be purged so redemption can come. Through "mortification" (Burke, 1969, p. 266) a rhetor pronounces her/himself the guilty party so healing may begin. On the other hand, a rhetor may also begin the healing process through "victimage" (Burke, 1984, p. 284), or transferring the guilt to another agent. The latter path is the one more often preferred because it is usually the more personally satisfying. Normally an individual desires to "battle an external enemy instead of battling an enemy within. And the greater one's internal inadequacies the greater amount of evils one can load up on the back of the 'enemy'" (Burke, 1957, p. 174).

Bolstering-Transcendence

In early 2002 the *New York Times* along with dozens of other American daily newspapers began regularly printing accounts of individuals who claimed that, as children, they had been sexually molested by Catholic priests. The first cleric under the spotlight, the Rev. John Geoghan of Boston, faced a number of criminal charges and at least 84 civil lawsuits ("New Policy," 2002). Quickly the story grew and within a short time it was determined that hundreds of priests throughout the country stood accused of sexually abusing youths. Not just priests but bishops came under attack, for it was the bishops, the leaders of the American Catholic Church, who in many instances had allegedly contributed to the scandal by not reporting accusations of molestation to civil authorities and by allowing the named priests to continue working with children, often in a new parish.

In offering their apologia the bishops worked to bolster themselves by showing their equality with all other human beings—the episcopal leaders acknowledged the serious wrongs they had committed. For instance, Cardinal Edward M. Egan of New York City stated: "For this [priestly scandal] we are deeply sorry for the harm done to our most precious resource, our

children" (quoted in Wakin, 2002, p. B8). From Bishop Wilton D. Gregory, president of the United States Conference of Catholic Bishops, came the pronouncement: "We continue to apologize to the victims, and to their parents and their loved ones for this failure" (quoted in "Bishops Issue," 2002, p. A15). "As a pastor," Bishop Frank J. Rodimer of Paterson, New Jersey remarked, "I regret my own inadequacy," continuing, "I deeply regret that I did not know 20 years ago what our society has come to know about such matters as pedophilia. . . . I might have helped to prevent or eliminate some of this suffering" (quoted in Jones, 2002, p. B5). A statement of Denver's Archbishop Charles J. Chaput included this declaration:

> The headlines have reminded us that sin isn't just something outside the church. It can also live in the actions of her pastors and shepherds. Nothing can diminish the suffering of the victims of sexual misconduct in the church or explain away the seriousness of the sin, especially when committed against a child.
>
> This is a source of huge sorrow and regret for me personally and for anyone in leadership in the church. No apology is adequate, but I do apologize sincerely and humbly on behalf of myself and our priests. (quoted in "Remarks From," 2002, p. A19)

The American bishops in their bolstering statements, exemplified above, did not try to alter the reality perceived by Catholics and other Americans but they did work to show that they, like truly decent people everywhere, cared deeply for the welfare of children. Also, just as truly decent people would do, the bishops expressed genuine regret for serious wrongs they had carried out, with an obvious commitment to insuring that the sins were not repeated.

Besides bolstering, Catholic leaders employed transcendence as an apologetic factor in attempting to influence the audience. They tried to get listeners to view the priestly scandal from a wide-ranging perspective, one which pointed up the good that the church does for humanity. They tried to "psychologically move the audience away from the particulars of the charge at hand in a direction toward some more abstract, general view of . . . character," creating a "new context in the minds of the audience" (Ware & Linkugel, 1973, p. 280).

Thus Boston's Cardinal Bernard F. Law exclaimed: "When there are problems in the family, you don't walk away. You work them out together with God's help" (quoted in "Cardinal Says," 2002, p. A24), later adding that as "a community wounded by public scandal," "we fix our gaze with unshakable faith on the risen Lord" (quoted in "Boston Cardinal," 2002, p. A16). Bishop Anthony M. Pilla of Cleveland remarked: "It is easy to lose our nerve as the crisis facing the church presses in on us," reminding his audience that "God became a father most of all to the prodigal son" and "He became the shepherd most of all to the lost sheep" (quoted in Clines, 2002, p. A25). Those people listening to Los Angeles' Cardinal Roger Mahony heard that in some instances priests "failed to protect the flock, they have acted as wolves," committing "the most heinous betrayal," "a grave evil and sin" (quoted in Steinfels, 2002, p. B7). But, he noted at another time: "though no human plan can possibly foresee all eventualities," he was doing his best "to make certain that all who minister to God's people in this archdiocese do so with personal integrity, trustworthiness, and zeal--all the qualities of the Good Shepherd" so that the faithful could have a renewed confidence in the church (quoted in Whitaker, 2002, p. A20).

Catholics, then, according to statements like the above from their leaders, could look beyond the existing crisis to a Christian institution that truly cared for them.

Differentiation

If bolstering-transcendence represented a type of apologia used frequently by Catholic leaders in response to the priestly scandal, another type also gained favor in some prominent quarters: bolstering--differentiation. This second approach followed the same line as the first in regard to bolstering--church leaders had seriously erred, they were truly sorry for their transgressions, and those kinds of transgressions would not occur again. However, in the last half of the duality differentiation replaced transcendence. Differentiation "subsumes those strategies which serve the purpose of separating some fact, sentiment, object, or relationship from some larger context within which the audience presently views that attribute." With this procedure "the division of the old context into two or more new constructions of reality is accompanied by a change in the audience's meanings" (Ware & Linkugel, 1973, p. 278).

The division on which numerous Catholic leaders focused was a heterosexual-homosexual one. If they did not always state it explicitly, they strongly implied that homosexual priests for the most part had brought about the sexual scandal in the church, that if these persons were rooted out from the priesthood the church would stand in much better condition. Because the leaders who employed this strategy were supposedly heterosexual, they had no need to blame themselves. Gay priests served as the scapegoats who had to be sacrificed if redemption was to occur.[2] That homosexuals would be accused should not seem surprising in light of the church's official teaching: "Although the particular inclination of the homosexual person is not a sin, it is a more or less strong tendency ordered toward an intrinsic moral evil and thus the inclination itself must be seen as an objective disorder" ("Pastoral Care," 1986, p. 379). Moreover, Pope John Paul II had in recent times expressed his attitude on homosexuality with a comment he made regarding a gay pride celebration in Rome in 2000. "In the name of the Church of Rome I cannot but express my bitterness at the insult to the Great [Catholic] Jubilee of 2000," the pontiff said, "and the offense to the Christian values of a city which is so dear to the hearts of all Catholics in the world" (quoted in Glassman, 2000, p. 4). The Vatican had also raised objections to American ministries deemed to be too conciliatory toward homosexuals (Gallagher, 1999; Malcolm, 1998).

Though it was Catholic leaders themselves who used the differentiation approach in their apologia, in their reaction to that apologia audience members may have been influenced by the media and/or the leaders' peers. Thus, before focusing on the leaders' differentiation efforts, this section offers an analysis of related rhetoric coming from the media and peers.

Media

A casual observer might find some credence to the claims against gay priests. The media coverage of the sex scandal concentrated much more on the molestation of boys than girls. In fact, a *New York Times* reader who followed the story for 100 days after it broke would have found 98 reports or commentaries specifically referencing attacks on boys but just 17 referring to girls.[3] A major article on the crisis in *Time* magazine (McGeary, 2002) emphasized the abuse of boys not only in the writing but in the photographs of victims accompanying the text, all five of which showed male youths. The heavy stress on young-male molestation, displayed in text as well as photos, continued in other popular newsmagazines (e.g., Cannon, 2002; B. Hewitt, 2002; Miller & France, 2002). Nor did the emphasis on boys by the media mislead the audience— respected sources claimed that at least 80% of the abuse victims were male (Dreher, 2002; France, 2002; Leo, 2002).

In case audience members did not grasp the potential homosexual connection to the church's crisis, media sources through their use of language alluded to such a tie. For instance, in the 100-day period noted above, reference to the words "homosexual" or "gay" appeared in 26 separate *New York Times* pieces on the scandal.[4] The media also did not shy from labeling specific accused priests as homosexual. Readers could learn, for example, of Father Neil Conway who "has come to know that he is gay" (France, 2002, p. 56); an anonymous priest who claimed "I think I knew I was homosexual" ("Confession of," 2002, p. 34); Father Paul B. Shanley, a gay-rights advocate "cited in a gay publication's coverage of a Boston man-boy-love conference" (Cannon, 2002, p. 49); and Father Edward A. Pipala who "said he needed help because of his homosexuality" (Weiser & Wakin, 2002, p. B4).

The media, then, though for the most part not naming gays as the source of the priestly scandal, certainly developed a scene which could lend support to an apologist adopting a differentiation scheme for the occasion, one who takes a single rendition of reality and breaks it up into two or more renditions, thus providing an audience justification for changing its interpretation of the situation under consideration (Ware & Linkugel, 1973). The media took a single priesthood and divided it into a two-pronged order: one encompassing a standard, presumably heterosexual group and the other including a significant cluster of homosexuals some of whom sexually molested youths.

Peers

Though clergy and lay Catholics not in leadership positions in the church do not own the same institutional power that bishops and other officials do, the faithful can sometimes regard their communications as important. While not equals in the bureaucratic sense, certain of these individuals may be considered the officials' peers because of the influence they wield. And if peers have prestige in the eyes of the targeted audience, through their rhetoric they can go a long way in strengthening or undermining an apologist's claims.

A number of Catholic spokespersons alluded to a relationship between the allegedly high percentage of gay priests and the crisis faced by the church. They spoke, first of all, to "what every credible study has shown, that gays are far more prevalent in the priesthood than in the population at large" (Keller, 2002, p. A15). Richard Sipe, a laicized priest and psychotherapist, claimed 20 to 30% of priests to be homosexual (Dreher, 2002; Eckstrom, 2002). The Rev. Donald B. Cozzens, a former seminary rector and professor of religious studies at John Carroll University, stated that the percentage could be as high as 50 (Goodstein, 2002). Experts generally agreed on numbers in the 15 to 50% range (Dahir, 2002b; "Gay Dilemma," 2002, Ripley, 2002). Mark Jordan, professor of religion at Emory University, went so far as to say: "If you, overnight, subtracted the number of gay priests, the church couldn't function the next day" (quoted in Eckstrom, p. 15).

The purported great number of gay priests would not by itself serve as evidence that homosexual clerics bore primary responsibility for the eruption of the church scandal. But if the gay clergy seemed more closely connected than other priests with the sexual abuse of youths, then those clergy might serve as a kind of "ritually perfect victim" (Burke, 1984, p. 284) to be offered up for the institution's redemption, "a sacrificial vessel whose `slaying' will atone for sin" (Lake, 1984, p. 428).

Indeed, a number of prominent observers, if not always directly blaming gay priests, cast strong suspicion on them in wake of the scandal. Jason Berry (2002), author of a book on sexual abuse by priests, remarked:

> The same secrecy and shame that hides homosexuality in the church produces an atmosphere that has concealed acts of pedophilia. Just as bishops like Cardinal Bernard Law of Boston tolerated pedophiles in their midst, they have largely failed to reckon with the development of a complex culture of gay priests. One narrow strand of this culture consists of those priests who have molested teenage boys. (p. A19)

He added that the large number of gay priests had fomented a "crisis" within the church (Berry, p. A19). To back himself up he quoted the Rev. Andrew M. Greeley, a prominent Catholic sociologist: "Blatantly active homosexual priests are appointed, transferred and promoted. . . . National networks of active homosexual priests (many of them church administrators) are tolerated. Pedophiles are reassigned" (quoted in Berry, p. A19).

The writer of two best-selling books on Catholicism, Gary Wills, took an even harsher tone than Berry:

> What is wrong about gays and lesbians as priests and ministers? Nothing is—as other denominations are realizing when they ordain them. But that does not make the presence of gay "celibates" in the current Catholic priesthood a healthy thing. They may claim that they are "celibate" by their own private definition of the word. But they took a public vow of celibacy, and the aim of any oath is communicative, is a contractual agreement. Both sides of the contract must agree on its terms. Gay priests are living a lie. It may be imposed on them by a senseless rule. Yet they uphold the resulting structure of deceit. People are fooled by them. One reason pedophiles have been given access to children is

that Catholic parents were under the misunderstanding that priests refrain from all sex. In the surveys made of them, the gay priests say they must be careful to keep others from learning of their secret. Every move they make is gradated to keep some people at least in the dark. (quoted in Morrissey, 2002, p. 18)

While himself an Episcopalian, Pennsylvania State University Professor of Religious Studies Philip Jenkins is a respected researcher of the Catholic Church. In his offering up of gay priests as victims for redemption in the church's scandal he tried to show a parallel with the Boy Scouts who also used gays as a sacrificial agent in a recent controversial episode:

The issue of gay priests is very sensitive, and not just for the Catholic Church. It bears on controversies like allowing gay men in the Boy Scouts. I'm sure that most gay scoutmasters would be responsible, and I don't know that gay men are any more likely than heterosexual men to have sex with teenagers. But the experience of the Catholic Church suggests there will be problems if you send gay scoutmasters with teenage boys. (quoted in Tierney, 2002, p. B1)

Even academic authorities known for their supposed support of gays as priests were not averse to placing homosexuals on the sacrificial altar. Thus Father Richard McBrien, widely revered professor of religious studies at the University of Notre Dame, in speaking of the church's crisis expressed his concern on nationwide television about a "gay culture" at American seminaries, a culture that he said may have been driving away heterosexual candidates for the priesthood (D. Hewitt, 2002). Though never defining "gay culture," he went on to declare that what he believed to be the high proportion of gay priests needed to be scaled down dramatically, that heterosexuals should become a significant majority. For McBrien, then, if the church was to be saved, homosexuals needed to be sacrificed so that heterosexuals could regain control of the institution.

The Rev. Cozzens, mentioned earlier, and like McBrien a purported supporter of gays in the priesthood, on a nationally televised show also demonstrated his worry about too many homosexual clerics:

I think we have to ask the question: Why are 90% to 95%, and some estimates say as high as 98%, of the victims of clergy teenage boys? . . . We need to ask that question, and I think there's a certain reluctance to raise that issue. (Fischer, 2002)

Though Cozzens in his interview in no way blamed all gay priests for the church crisis, he did suggest that homosexuals owned guilt in considerable part for that crisis, making them an appropriate sacrificial vessel in the redemptive cycle.

The apologetic strategies employed by Cozzens and many of his colleagues such as those just named encompassed "a particularization of the charge at hand" and placed "whatever it is about him [the accused] that repels the audience into a new perspective" (Ware & Linkugel, 1973, p. 278). These strategies differentiated clearly between heterosexuals and homosexuals within the Catholic clergy, and because it was mainly the homosexuals who presumably violated sacred hierarchical norms, they were the individuals who needed to be sacrificed if the church's guilt was to be expiated.

Catholic Leaders

But academics and other Catholic spokespersons were not the defendants in the priestly scandal. While a number of them tried in many instances to help redeem the church by offering homosexuals as a compensatory sacrifice, it was the bishops and other Catholic leaders who sustained direct harsh attacks because of their keeping the sex abuse by priests secret for years and in some cases decades, often permitting the offenders to continue in their ministries and to have additional opportunities to molest youths. Typical of the charges against the hierarchy by prominent Catholics were the following. *New York Times* columnist Maureen Dowd (2002) wrote of "the truly godless cover-up by church officials. A little like some of the institutions of Islam, Rome is in a defenseless crouch, protecting criminals in its midst instead of telling the truth and searching its soul" (p. 15). From Daniel C. Maguire (2002), professor of moral theology at Marquette University, came the complaint: "Like the Enron collapse, the sexual-abuse problem in the Catholic Church reveals not just instances of corruption but a culture of corruption. The corruption lies in the Catholic hierarchy's established pattern of sacrificing people to institutional image" (p. A14). And *New Republic* senior editor Andrew Sullivan (2002) lamented: "We have learned one single thing . . . the highest officials of the largest Christian denomination on earth have lower standards with regard to the protection of children and minors than secular criminal law does" (p. 31).

Of course, as already shown, Catholic officials through bolstering worked extensively to show their regret for the harmful actions that had occurred. But instead of relying on transcendence for their second apologetic technique, as some authorities had done, at certain stages key church leaders turned to differentiation, emphasizing the difference between supposedly well adjusted heterosexual priests and allegedly maladjusted homosexual clerics. These spokespersons contended that it was the homosexuals who had done most of the harm, it was they who had violated the sacred covenant, and if the church would be purged of them Catholicism could return to normalcy. Gay priests would be offered in atonement for evils committed, allowing absolution to be granted to the institutional church. As previously demonstrated, officials calling for the exclusion of homosexuals from the priesthood had rhetorical help from other individuals within the church who castigated gays, and at least indirectly from the media which reported much more on male-male abuse than male-female.

Indicative of comments made by some Catholic leaders were those of Cardinal J. Francis Stafford, a top Vatican official and formerly archbishop of Denver, who stated that the great majority of documented sex-abuse cases did not represent child abuse in the strict sense since most of the victims were apparently teenage boys, past puberty. He claimed the problem to be mainly homosexual: "I think it's a misnomer, really, to call [the problem] child abuse. I think it's more of an acting out homosexually" (quoted in "At Vatican," 2002, p. 5). Cardinal Adam J. Maida of Detroit reinforced Stafford's assessment, declaring that behavioral scientists "are telling us . . . it's not truly a pedophilia-type problem, but a homosexual-type problem," adding

that the church needed to "look at this homosexual element as it exists, to what extent it is operative in our seminaries and our priesthood and how to address it" (quoted in "At Vatican," p. 5). Having taken seriously statements like those coming from Stafford and Maida, an observer might easily attach credence to conclusions drawn by officials such as Cardinal Jorge Arturo Medina Estevez, prefect for the Congregation for Divine Worship: ordination "of homosexual men or men with homosexual tendencies is absolutely inadvisable and imprudent, and from the pastoral point of view, very risky" (quoted in "Vatican Official," 2002, p. A15).

The sex-abuse crisis, regardless of its immediate repercussions for the church, served to demonstrate that homosexuals should not be admitted to holy orders at any time under any circumstance, according to some high-placed spokespersons. Homosexuals always needed to be clearly distinguished from heterosexuals and kept from ordination, according to the Rev. Andrew R. Baker (2002) of the Vatican Congregation for Bishops, since a homosexual orientation "is fundamentally flawed in its disordered attraction because it can never `image' God and never contribute to the good of the person or society" (p. 8). An unnamed official, referring to an anticipated Vatican position paper on homosexuality, echoed Baker's thoughts:

> The document's position is negative, based in part on what the Catechism of the Catholic Church says in its revised edition, that the homosexual orientation is "objectively disordered." Therefore, independent of any judgment on the homosexual person, a person of this orientation should not be admitted to the seminary and, if it is discovered later, should not be ordained. (quoted in Fuller, 2002, p. 8).

That a candidate for the priesthood had abstained from same-sex activity made no difference, based on this viewpoint, since the individual did not have an allegedly wholesome heterosexual outlook. Philadelphia's Cardinal Anthony Bevilacqua summed up the matter: "a person who is homosexual oriented is not a suitable candidate for the priesthood even if he has never committed any homosexual act" (quoted in Fuller, p. 8).

Another reason gays needed to be differentiated from heterosexuals and purged from the priesthood, in the view of some high-placed sources, was that gays were actually driving heterosexuals away from a healthy priestly vocation. Bishop Wilton D. Gregory, cited earlier, told a news conference that it was a constant struggle to insure that "the Catholic priesthood is not dominated by homosexual men"; he added that a serious problem arose for the church when there existed in a seminary a "homosexual atmosphere or dynamic that makes heterosexual young men think twice" about entering either because they did not want to be associated with a gay culture or they feared being harassed (quoted in "At Vatican," 2002, p. 4). The late Cardinal Humberto Medeiros of Boston, in a 1979 letter made public in a 2002 sex-abuse court case, wrote: "Where large numbers of homosexuals are present in a seminary, other homosexuals are quickly attracted. Other healthier young men tend to be repelled" (quoted in "A Cardinal," 2002, p. 22). The Rev. Baker (2002), also cited earlier, made a point similar to that of Gregory and Medeiros in discussing "the unfortunate experience in some seminaries and dioceses" where "cliques may form based on the disordered attractions" (p. 9). He continued:

These cliques can confuse young heterosexual men in the growth of their understanding of manhood and in developing skills and virtues to live a celibate life, because they can often see modeled in members of these cliques a disordered view of human sexuality and of proper masculine behavior. (p. 9)

It has been established that an apologetic strategy which convinces the audience to develop a new, notably altered outlook on a case can often benefit the accused, and key Catholic leaders were certainly asking those in the audience to revise their perspective on the priesthood. These leaders were asking the Catholic faithful to see two priesthoods, one of which was endangering the church by driving worthy men away, that predatory priesthood needing to be sacrificed for the greater good.

Though many Catholic leaders did not use the apologetic technique of differentiating a homosexual priesthood from a heterosexual one, their failure to reject that approach (Gumbleton, 2002) suggested that they had no serious objection to it and that it therefore had some validity. As Noelle-Neuman (1974) asserts, "the tendency of the one to speak up and the other to be silent starts off a spiraling process which increasingly establishes one opinion as the prevailing one" (p. 44). The Catholic hierarchy sent a message to the faithful in the church that homosexuals were different, certainly not in a positive way, that they had done serious harm to the sacred institution during the sex-abuse scandal, and that they needed to be purged from the priesthood so that Catholicism could thrive.

In fact, a wide range of experts who had studied the priest sex-abuse issue did not agree at all with the hierarchy's conclusions on homosexuals. Interested individuals could read, for example: "Leading psychotherapists . . . caution against making a link between gay priests and abusive priests" (Eckstrom, 2002, p. 15); "Clinical studies prove time and again that being gay is not related to sex abuse" (Dahir, 2002a, p. 35); "Various psychological studies indicate homosexual persons are as healthy as anyone else" (Gumbleton, 2002, p. 13); and "Experts have repeatedly pointed out that the sex abuse in question--pedophilia and ephebophilia--are functions of arrested sexual development, not a particular sexual orientation" (Fuller, 2002, pp. 7-8).

The evidence showing that certain priests, because of their homosexuality, did not bring about the Catholic sex-abuse scandal certainly did not deter the church's hierarchy from maintaining that gay priests represented an appropriate victim to be offered if the church was to be redeemed. Burke (1957, 1969, 1984) never insists that the representative chosen for punishment must be the one who truly performed evil action. Brummett (1981) summarizes Burke's attitude on victimage:

This complex and fascinating option requires the guilty to find and punish some person or object which represents their own guilt. Victimage is a poignant resolution to guilt because the goat is punished, not so much for what it has done, but for its ability to represent what the guilty themselves have done. (p. 256)

Homosexuals represented a neat, distinct category of victims to be sacrificed for Catholicism's redemption. That specific category seemed especially fitting since the church had long labeled such individuals as disordered and tending toward wrong. Moreover, the implication

that Catholic leaders did not form a part of this group allowed them to transfer guilt away. The hierarchy could then defend themselves as not being associated with the cluster that allegedly brought about the priestly sex-abuse crisis. Because they were separate from the abusers, they could not be blamed.

Conclusion

Certainly the rhetoric coming from key sources in reaction to the 2002 discovery of widespread sex abuse by Catholic priests pointed up the great import that must be attached to peers and the media as an agent offers a public apologia. Though the media and peers did not generally offer in this case precisely the same message as some prominent church leaders, namely that homosexuals should be kept out of the priesthood, they did create a scene conducive to the rhetorical efforts of those leaders. Peers and the media produced a setting in which gay priests became highly suspect. That no evidence was ever introduced showing homosexual priests as a rule to pose serious danger to youths made little difference. The mood was established for certain church officials to carry the matter further, urging the elimination of gay priests. That mood was enhanced by the church's history of labeling homosexuals as freakish and abnormal, below the level of heterosexuals.

That kind of negative atmosphere for gays also received a boost due to the standard policy on homosexuals in America--they are clearly classified beneath heterosexuals. Thus for example, homosexuals may serve in the armed forces only if they keep their sexual orientation secret so that, according to military authorities, other soldiers' morale is not threatened. In most states homosexuals may not marry, declaring their bond with one another legally to the public as heterosexuals do. And when government bodies enact civil-rights legislation for gays, exceptions in the enforcement of the legislation are frequently allowed for religious bodies that find homosexuality abhorrent.

The general scene then lent itself well to the Catholic leaders' apologia, for their offering up of gays as sacrificial vessel in the sex-abuse scandal. The setting provided them as an almost perfect victim. Weakness and an inclination to evil—the traits heaped on church leaders by many Catholics—could conveniently be shifted to gays via the leaders' apologetic strategy.

When agitation arises and the power structure becomes threatened, in order to survive the members of that structure must quickly show to concerned parties "their ability to manage, guide, direct, and enhance" the group they lead, to demonstrate "strength" in perilous times (Bowers & Ochs, 1971, pp. 39-40). Powerful Catholic officials clearly accepted some blame for the sex-abuse scandal, exhibited through their apologetic techniques of bolstering and transcendence. But in order to exhibit strength they relied on differentiation. They declared that if audience members looked at the crisis from a new, different perspective, a very large part of the liability would fall on individuals in a particular sector, and officials displayed their resolve to purge the organization of those individuals so that it could be saved.

The case studied here also highlights the power that scenic elements surrounding an apologia may play in its ultimate success or failure. Further, the case suggests the significant power that may be wielded by peers and the media in supporting, or hindering, the apologist. Finally, the role of silence rears its head, as influential individuals who maintain quiet in the face of an apologia ironically make a strong statement about it.

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Endnotes

[1] From a review of the *New York Times*, January 9 through April 18, 2002.

[2] The terms "gay" and "homosexual" are used interchangeably throughout the paper. Some researchers use "gay" to refer to a particular social sensibility among persons with a homosexual orientation. That type of reference is not employed here.

[3] From a review of the *New York Times*, January 9 through April 18, 2002.

[4] From a review of the *New York Times*, January 9 through April 18, 2002.

Effects of Personality Preferences and Perceptions of Others' Conflict Styles Impact on Roommate Satisfaction

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ABSTRACT

The researcher sought to determine if personality preferences influenced perceptions of others' conflict styles in roommate relationships. It was hypothesized that perceptions of conflict styles would impact satisfaction. Personality preferences for extraversion-introversion and thinker-feeler were measured along with perceptions of the roommate's conflict style and overall satisfaction with the relationship. Surveys were distributed and completed at the end of first semester by 133 first-year students living in college residence halls. Results partially supported the prediction that personality preferences would impact perceptions of roommate's conflict styles. Consistent with previous studies, participants perceived the conflict styles of integrating, compromising, and obliging to be generally more positive strategies of handling conflict and were associated with greater satisfaction. Dominating was seen to have no impact on satisfaction, and lastly, avoiding was viewed to be a negative conflict style and associated with less satisfaction.

Each fall thousands of incoming freshmen swarm into college residence halls loaded with everything from twin extra-long sheets and shower shoes. Many have longingly anticipated this time of finally leaving home and heading off for college to meet new friends and most desired of all, gain new freedoms. However, in spite of all the excitement, anxiety can come about due to the ongoing ordeal of being away from the comforts of home, old friends, and family. It is easy for first-year students to be taken aback by the difficulties that they will face. Days consist of tough classes, demanding professors, and nights are long with taxing coursework. There are pressures to declare a major, the mere task of finding new friends, and of particular interest to the researcher in this study, the challenge of adjusting to living with a complete stranger.

Lovejoy, Perkins, and Collins (1995) suggest that roommate relationships have a uniqueness about them due to their high level of contact with someone unfamiliar. It may be the first time that a freshman student has to share a living space, and despite even the best intentions on behalf of both parties, it is not always easy to maintain the peace. Conflict is seemingly unavoidable and dealing with roommate problems can certainly be an irritating and frustrating experience.

Roommate conflicts can arise over differences in sleeping and living habits, cleanliness, personal belongings that can be shared versus borrowed, food, and so forth. Take for instance a conflict situation between two roommates, Sara and Lisa. Sara gets frustrated when Lisa brings several friends over to their cramped dorm room while she is trying to study. She feels that communication is the first step to resolving a conflict thus she presents her concerns to Lisa. Sara hopes that they will be able to talk through this and together come up with an agreement to when friends can and cannot visit. Expecting to end the conflict and minimize any future problems, Sara explains to Lisa that she is willing to strike a compromise; however, Lisa is resistant to all conversation. She exclaims that she does not want to talk and storms out of the dorm room.

There are two different conflict styles being used in the above example. Sara is attempting to compromise while it appears that Lisa is more inclined to avoiding the situation. Other conflict styles that Sara and Lisa could have utilized is integrating, obliging, or dominating (Rahim & Magner, 1995). Each style has its strengths, weaknesses, and varying levels of appropriateness for different situations. Typically, the conflict styles have been ranked on a constructive-destructive scale; (Cramer, 2000; Cramer, 2002; Gross & Guerrero, 2000; Hojjat, 2000; Morry & Harasymchuk, 2005; Sillars, 1980) styles such as integrating and compromising are seen more positively than dominating and avoiding, and obliging having more mixed reviews. Thus, in the example, an outsider may observe Sara using a constructive, hence more positive conflict management style and Lisa using a more destructive, less preferred conflict style.

Researchers in previous studies have found that constructive conflict resolution has generally been correlated with higher satisfaction in the relationship (Cramer, 2000; Cramer, 2002; Morry & Harasymchuk, 2005). With that given, Sara should most likely feel less satisfaction because Lisa used avoidance, a less constructive conflict style. Accordingly, Lisa should experience more satisfaction with the relationship because her roommate was using compromising, a constructive conflict style. Interestingly, this is usually not the case. It is more likely that Lisa is not satisfied with how her roommate handles conflict despite the fact that the conflict style used is generally perceived more positively. The question is why that may be. In the current study, the researcher attempts to find an answer to this question by taking into consideration the role that perceptions play. In the scenario above, Lisa may not have perceived her roommate to be using compromising; rather she may have perceived her roommate to be dominating and, consequently, experienced less satisfaction. An individual's perceptions of an event may be vastly different from actuality. Even so, these perceptions certainly influence our actions (Young, 1999) and influence the quality of our relationships (Acitelli, Douvan & Veroff, 1993; Hojjat, 2000). Perceptions leave room for error. As a resident assistant, I see these misunderstandings of other's behaviors and actions time and time again.

Roommate relationships have been studied within a variety of contexts including personality (Carey, Hamilton, & Shanklin, 1986; Fuller & Hall, 1996; Heckert et al., 1999), the impact of similarities and differences (Carey, Stanley, & Biggers, 1988; Carli, Ganley, & Pierce-

Otay, 1991; Lovejoy, Perkins, & Collins, 1995; Martin & Anderson, 1995), and choice of conflict style (Sillars, 1980) and their relationship to satisfaction. A limitation of many of the studies is that they have relied on self-reported measures of individual use of conflict styles. A study has yet to ask participants how they view others to manage conflict and, subsequently, their satisfaction with the relationship. The current study is significant in that it aims to develop a greater understanding of satisfaction with a roommate relationship by considering how participants own personality preferences for extraversion-introversion and thinker-feeler may affect perceptions of their roommate's conflict coping methods.

Conflict Styles

Booth-Butterfield (2002) describes interpersonal conflict occurring at "any time the actions or attitudes of one person interfere with or create obstacles for the actions of another person" (p. 230). Those in the midst of a conflict have a variety of strategies available to them in which to manage the situation. As Rahim and Magner's (1995) review of literature explains, the development of conflict style typologies traces back to the early twentieth century. They write that in 1940, Mary P. Follett indicated five strategies for managing conflict. Her three main conflict styles included domination, compromise, and integration, with the secondary styles being avoidance and suppression. Then in 1964, Blake and Mouton presented their own classification of the conflict styles that included five styles as well: forcing, withdrawing, smoothing, compromising, and confrontation. These five styles were said to reflect a concern for people and a concern for production – the attitudes of a manager. Later in 1976, Thomas took Blake and Mouton's typology of the conflict styles and modified them to consider people's intentions meaning their degree of cooperativeness or assertiveness.

It was the work of Blake and Mouton and Thomas that laid a foundation for Rahim in 1983 to relate the conflict styles "along two basic dimensions: concern for self and concern for others" (Rahim & Magner, 1995, p. 122). The combinations that can be created from the dimensions of concern for self and concern for others emerge into Rahim's five conflict styles: integrating, compromising, obliging, dominating, and avoiding (Rahim & Magner, 1995).

In a conflict situation, an individual using an integrating style will show not only high concern for themselves and for their own needs but also for the other party involved (Rahim, 1992; Rahim & Magner, 1995). The essence of this style is successful problem solving (Gross & Guerrero, 2000; Rahim, 1992) and collaboration between both parties involved is essential (Rahim, 1992). Gross and Guerrero (2000) explain that, "Integrating behaviors include analytic remarks such as descriptive, disclosive, qualifying, and soliciting statements and conciliatory remarks such as supportive statements, concessions, and statements showing acceptance of responsibility" (p. 205). Facing the conflict issue straight on, an individual using this style will pursue open communication that allows for clear identification of the conflict. Ultimately, the goal is to find a creative solution that will maximize satisfaction and be acceptable for both parties (Gross & Guerrero, 2000; Rahim, 1992).

When an acceptable solution for both parties involved cannot be found, a compromise is generally seen as the best alternative (Gross & Guerrero, 2000). An individual who uses this style will show both a moderate concern for self as well as for the other party (Rahim, 1992; Rahim & Magner, 1995). Compromising involves strategies such as meeting halfway or a trade-off (Gross & Guerrero, 2000). Not all the needs of an individual will be met when using this style; however, compromising ensures a middle ground for both parties and ensures a win-some, lose-some outcome (Gross & Guerrero, 2000; Rahim, 1992).

Finding a middle ground and ensuring that some needs are met is not a main concern for an individual who utilizes an obliging conflict style. This style exhibits a low concern for self and a high concern for others (Rahim, 1992; Rahim & Magner, 1995) and an obliging person would be inclined to neglect their own needs in order to satisfy other people (Gross & Guerrero, 2000; Rahim, 1992). Rahim and Magner (1995) state that, "An obliging person attempts to play down the differences and emphasizes commonalities to satisfy the concerns of the other party" (p. 123). Self-sacrifice is apparent with common behaviors including "putting aside one's own needs to please the partner, passively accepting the decision the partner makes, making yielding or conceding statements, denying or failing to express one's needs, and explicitly expressing harmony and cooperation in a conflict episode" (Gross & Guerrero, 2000, p. 206).

Quite the opposite from the submissiveness of the obliging style, individuals that use a dominating conflict style exhibit high concern for self and a low concern for the other party (Rahim, 1992; Rahim & Magner, 1995). Gross and Guerrero (2000) describe the dominating style as including forcing behaviors such as "confrontational remarks, accusations, personal criticism, rejection, hostile imperatives or threats, antagonistic jokes or teasing, aggressive questions, presumptive remarks, and denial of responsibility at the expense of the other person" (p. 206). Ignoring the needs of others (Rahim, 1992), dominating people rely on their power, aggression, and perseverance to win their position (Gross & Guerrero, 2000; Rahim, 1992).

The last of the conflict styles, avoiding, is different from the rest in that individuals who use this style would prefer not to acknowledge the presence of conflict. Conflict avoiders would much rather prefer to withdraw or simply postpone the issue until it is no longer a threat (Rahim, 1992). Typical behaviors of avoiding include "being indirect and evasive, changing and/or avoiding topics, employing noncommittal remarks, and making irrelevant remarks or joking as a way to avoid dealing with the conflict at hand" (Gross & Guerrero, 2000, p. 207). Rahim and Magner (1995) have associated avoiding with "withdrawal, passing-the-buck, sidestepping, or 'see no evil, hear no evil, speak no evil' situations" (p. 123). Individuals who use this style will fail to show any concern for the other party as well as for the self (Rahim, 1992; Rahim & Magner, 1995) and their unconcerned attitude (Rahim, 1992) proves to be frustrating predicament for others who would prefer to deal with the conflict (Gross & Guerrero, 2000).

The conflict styles are perceived differently in regards to their varying levels of effectiveness and appropriateness (Gross & Guerrero, 2000). Each style has its own advantages and disadvantages, and different situations call for different styles. Hojjat (2000) writes that "according to social-exchange theory (Kelly, 1979: Schaap et al., 1988) both partners in a

relationship seek to maximize their rewards and minimize their costs" (p. 601). He suggested that when individuals employ conflict styles that result in inequity for one or both partners in a conflict (e.g., aggression, withdrawal), their relational satisfaction will be lower than if they had used conflict styles that promote positive outcomes for both partners (e.g., cooperation, negotiation). This study as well as other research supports a socially accepted ranking of the styles according to their level of constructiveness or destructiveness (Cramer, 2000; Cramer, 2002; Gross & Guerrero, 2000; Hojjat, 2000; Morry & Harasymchuk, 2005; Sillars, 1980).

There are conflict styles that are preferred over others because they tend to be more associated with positive conflict resolution and increased satisfaction (Acitelli et al., 1993; Cramer, 2000; Cramer, 2002; Hojjat, 2000; Morry & Harasymchuk, 2005). The integrating style that shows both high concern for individual goals and the goals of others is the more preferred style and, in previous research studies, is typically seen to correlate the highest with satisfaction (Cramer, 2000; Cramer, 2002; Hojjat, 2000; Morry & Harasymchuk, 2005; Sillars, 1980). In his study of roommate conflict, Sillars (1980) argued, "the choice of conflict strategies affects the likelihood of conflict resolution and the degree of satisfaction in the interpersonal relationship" (p. 185). His findings indicated integrative strategies to be more highly associated with information exchange which helped to provide a better means for resolving conflict. According to Sillars, "[g]reater exchange of information tends to reduce the discrepancy in information that actors and partners have about intentions, expectations, perceptions, and so forth, and may help identify mutually acceptable solutions to conflict" (p. 185).

When integration for both parties is no longer reasonable, compromising is perceived to be the next best choice. Previous research findings suggest this style is less effective and appropriate than the integrating style and that it falls somewhere in the middle of the appropriateness and effectiveness dimension (Gross & Guerrero, 2002).

The obliging style tends to have mixed reviews. It can be viewed as an appropriate but not an effective method of handling conflict. Accommodators put other's needs and goals before their own which may result in a strain over time (Gross & Guerrero, 2000). This type of behavior may be the most comfortable and adequate response for individuals that oblige because there is no longer a threat in furthering or escalating the conflict (Gross & Guerrero, 2000). Obliging may be a constructive conflict style in that it seemingly cools down the conflict; however, this may be to the detriment of the person obliging. It is this lack of concern for oneself that contributes to the negative view of obliging.

Researchers have found that conflict styles such as avoidance and dominating are generally perceived negatively and are the least preferred conflict styles in that they fail to encourage positive problem-solving (Cramer, 2000; Cramer, 2002; Hojjat, 2000; Morry & Harasymchuk, 2005; Sillars, 1980). Sillars (1980) explains that distributive (i.e., dominating) strategies as well as passive (i.e., avoiding) strategies will typically result in less information exchange, therefore, decreasing the possibility of reducing conflict.

Personality Preferences

When looking around, it is not difficult to see the apparent physical differences between people. People display differences in heights, sex, skin color, hair color, weight, and so forth. It is without doubt that people are, in fact, different on the outside. However, once beyond the physical exterior, there is another world of differences.   Keirsey and Bates (1984) emphasize how people are also fundamentally different: "They want different things; they have different motives, purposes, aims, values, needs, drives, impulses, urges . . . They believe differently: they think, cognize, conceptualize, perceive, understand, comprehend, and cogitate differently" (p. 2). These unique differences have commonly been attributed to our personality traits. The concept of personality is well established in research literature and, similar to conflict styles, personality has been conceptualized in a variety of ways.

Psychological Types and "The Big Five"

Carl Jung, dubbed the "inventor of psychological types" by Keirsey and Bates (1984), described personality as "our preference for how we 'function'" (p. 3). Moreover, Jung's theory of psychological types proposed eight equal but different "ways of perceiving and relating to the environment" (Jung, 1923/1971 as quoted in Cohen, Cohen & Cross, 1981, p. 884). Jung's typology has typically been adopted by other personality researchers allowing for the development of some of the more commonly used personality measures today. To Jung's types of extraversion-introversion, thinking-feeling, and sensing-intuition, Myers and Briggs extended Jung's theory by adding an extra dichotomous pair of types referred to as judgment-perception (Cohen et al., 1981) resulting in the MBTI personality instrument that is applied to education and widely used by career counselors and human resources departments (Capraro & Capraro, 2002). In turn, Keirsey (Keirsey & Bates, 1984) developed his own measures of these types, which he called temperaments.

The five-factor theory of personality, nicknamed the Big Five, that was developed by Costa and McCrae (1992) includes an extraversion dimension that is similar to Jung's personality type extraversion-introversion (as cited in Wood & Bell, 2008). According to Wood and Bell (2008), this personality theory states that, "an individual's personality can be described along five dimensions: extraversion-introversion, conscientiousness, openness to experience, neuroticism, and agreeableness" (p. 128).

Although personality is conceived of in a variety of ways, two dimensions are of particular interest to the researcher in this study: extraversion-introversion and thinker-feeler. Because extraversion-introversion refers to one's willingness to engage with others and thinker-feeler refers to one's degree of concern for others, these preferences were chosen because of their similarity of focus to the dimensions of conflict styles: Rahim's (1992) concern for self versus other as well as Blake and Mouton's (1964) concern for production versus person (as described in Rahim & Magner, 1995).

Extraversion/Introversion and Thinker/Feeler Personality Types

Capraro and Capraro (2002) write that the extraversion-introversion dimension "focuses on whether one's general attitude toward the world is oriented outward to other persons and objects (E) or is internally oriented (I)" (p. 593). Individuals who prefer extraversion become energized when around people, while individuals with preferences for introversion tend to require solitude to gain energy (Keirsey & Bates, 1984). Extraverts desire social interactions and enjoy activities that will involve talking, playing, or working with other people. On the other hand, introverts are territorial, value their space, and prefer activities that enable them to be alone such as reading or meditating (Keirsey & Bates, 1984). Similarly, "The Big Five" define extraversion as one's preference for interaction with others (Shaver & Brennan (1992). Roccas, Sagiv, Schwartz and Knafo (2002) explain that those who score high on this dimension are more apt to be talkative and active while those who score low are more apt to be reserved and cautious.

Thinkers and feelers differ in how they approach their decision-making process. Thinkers approach decisions with logic while feelers have a more subjective, interpersonal feeling approach (Capraro & Capraro, 2002). Thinkers can be perceived as being heartless or cold while feelers can be perceived as being too emotional or people who wear their hearts on their sleeves. According to Keirsey and Bates (1984), thinkers view through "logic rather than appeal to the emotions and feelers make choices in the context of the personal impact of the decision on the people around them" (p. 22).

Personality is a psychological idea and, at first, may appear to be a bit odd to study such an area in communication. In actuality, it is not a strange aspect of communication research at all. Personality is an important link to the whole communication process since how we communicate is influenced by our individual traits (Booth-Butterfield, 2002). Booth-Butterfield (2002) makes the argument that, "[i]n decoding messages, traits affect how we *perceive and interpret* the messages coming in to us" (p. 58).

Perceptions

McCornack (2007) defines perception as when "we actively create the meanings we assign to people, their communication, and our relationships" (p. 81). Individuals work from their perceptions and not actual reality (McCornack, 2007). What an individual perceives may be far from actuality. It is through our perceptions that we create what is real. Thus, it is not only our understanding of the world that takes root in our perceptions, but also our misunderstandings (Young, 1999). Perception as a guide to our interpersonal communication (McCornack, 2007) has not failed to become a subject of interest in communication research. Various studies have explored perception and its influence on satisfaction (Acitelli et al., 1993; Cramer, 2000; Cramer, 2002; Hojatt, 2000; Morry & Harasymchuk, 2005; Ptacek & Dodge, 1995) and on our subsequent behaviors (Sillars, 1980).

Ptacek and Dodge (1995) study explored if any relationship could be found between perceptions of a partner's methods for coping with stress and satisfaction. They hypothesized that "because one's feelings and behaviors are influenced by one's perceptions others . . . perceptions of one partner about the other's coping (with stress) would similarly relate to relationship satisfaction" (p. 78). The stress-coping strategies were ranked according to their perceived level constructiveness or destructiveness. Problem-focused strategies that involved active coping and social support as well as emotion-focused strategies that involved emotional social support or religion were seen as positive. On the other hand, less-useful coping strategies such as venting emotions and mental disengagement were viewed negatively. The findings supported Ptacek and Dodge's prediction. Participants reported lower satisfaction with the relationship when they perceived that their partners used less-useful, more destructive, coping strategies (Ptacek & Dodge, 1995).

In a different study that examined roommate relationships, Sillars (1980) suggested that "[p]eople choose conflict strategies based on attributions about the partner's intent to cooperate, the locus of responsibility for conflict, and the stability of conflict" (p. 182). For example, if one expects his or her partner to resist any form of compromising or integrating, Sillars (1980) proposed that this individual would not engage in these types of strategies due to the perceived expectation of the partner. Only when the partner is perceived to be cooperative would the individual use these strategies. His findings indicated that how an individual may perceive their roommate to respond to their behavior would ultimately influence his or her choice of behavior. Support was found for Sillars' (1980) claim that perceptions of another do influence one's own actions.

Not only do we attempt to understand and act because of our perceptions, perceptions provide a means to view others in relation to how similar or dissimilar we are to them (Booth-Butterfield, 2002). Booth-Butterfield states that "[t]his perception of *homophily* refers to how similar we perceive ourselves to be with other communicators" (p. 30). Individuals naturally have a tendency to be attracted to those similar to themselves for a few reasons. Similarities are attractive in a relationship because they reduce uncertainty, reinforce our own attitudes and behaviors, and tend to make relational life easier (Booth-Butterfield, 2002).

Researchers have examined similarity in relationships under a variety of contexts. For example, partners who are similar in their communication traits tend to be more satisfied (Martin & Anderson, 1992). In another study, a relationship was found between similarity in physical attractiveness and satisfaction (Carli, Ganley, & Pierce-Otay, 1991). Researchers have also found some support for matching of roommates with similar personality preferences as to allow for increased satisfaction and liking (Carli et al., 1991). All in all, the research findings seem to prove Booth-Butterfield's (2002) point that, "[i]n general, the more similar we perceive other people to be, the more we view them positively and the greater the likelihood that we will want to purse a relationship with them" (p. 30).

Hypotheses

The differences of personality preference described by Jung, Keirsey, and Myers-Briggs, led to a prediction that a preference for extraversion or introversion and thinking or feeling would lead one to perceive conflict styles differently. Therefore, the following hypotheses are proposed.

H1: Extraverts perceive conflict styles differently than introverts.

H2: Thinkers perceive conflict styles differently than feelers.

Feelers are more subject to emotions than logic. They are more aware of the personal impact their decisions have on others (Keirsey & Bates, 1984) and may desire more conflict management strategies that promote preservation of the relationship by considering others' concerns. On the other hand, thinkers view the world rationally. They appeal to logic rather than emotion when making their decisions (Keirsey & Bates, 1984). It is predicted that for example, the dominating conflict style that is commonly seen as an inappropriate method of handling conflict, will be seen differently by an individual who values rational thinking and logic. For a thinker, dominating may be perceived as an efficient or effective way of getting one's own opinions and problems out in the open.   Based on this information, the following is predicted.

H3: Feelers who perceive conflict styles including integrating, compromising, and obliging will experience more satisfaction than when they perceive conflict styles such as avoidance and dominating.

H4: Thinkers who perceive dominating will experience more satisfaction than feelers.

As mentioned previously, extraverts are more likely to engage and interact with others and, therefore, may actively try to change their circumstances when they are not satisfied. Unlike the more outgoing extraverts, introverts tend to draw inwards and value privacy and, thus, may prefer to focus on changing their behavior in conflict situations. It is predicted for example than that, avoidance and obliging, while not commonly seen as effective conflict styles, may be perceived as positive conflict style by introverts as it allows them to draw inwards and change personal behavior. Working under the assumption that individuals are attracted to similarity and prefer when others are and act like them, the final hypotheses are proposed.

H5a: Extraverts who perceive conflict styles such as obliging and avoidance will experience less satisfaction than when they perceive integrating, compromising, and dominating.

H5b: Introverts who perceive integrating, compromising, and dominating will experience less satisfaction than when they perceive conflict styles of obliging and avoidance.

H6a: Extraverts who perceive conflict styles such as obliging and avoidance will feel less satisfaction when they perceive these conflict styles than when introverts do.

H6b: Introverts who perceive dominating, integrating, and compromising will experience less satisfaction when they perceive these conflict styles than when extraverts do.

Method

Participants

Participants (*N* = 133; 37 males, 96 females) were recruited from a small liberal arts college in their first-year oral communication courses.   These classes were chosen because all first year students must take the course, guaranteeing that the sample would include freshman students with a range of majors. Criterion for inclusion in the sample was that participants be in their first year and that they live in an on-campus residence hall with at least one roommate.

A majority of the participants were assigned to their first roommate (*N* = 111, 84%). Virtually all were still presently living with their first roommate at the time of the survey (*N* = 129, 98%); however, fewer participants indicated that they would choose to live with their first roommate in future semesters (*N* = 83, 63%). Most participants described their roommates as a close (*N* = 56, 42%) or casual (*N* = 51, 38%) friend, although, a few described their roommate as an acquaintance (*N* = 23, 17%) or stranger (*N* = 3, 2%).

Procedure

Communication professors were contacted at the end of the fall semester and asked for permission to take 15-20 minutes of class time to conduct a short survey at a time convenient to them. The surveys were distributed and completed at the end of the first semester. Questions included in the survey measured one's own personality preferences for extraversion-introversion and thinker-feeler, perceptions of how the roommate handles conflicts, and the level of satisfaction felt within the roommate relationship. Prior to taking the survey, students were informed of the voluntary nature of the study and that all responses were confidential and anonymous. Each participant received an informed consent form before being allowed to complete the survey. One consent form was signed, dated, and returned with the survey, while the other consent form was kept by participants for future reference. Signed consent forms were collected and stored separately from the surveys themselves.

Variables

Personality preferences. Each participant completed an edited version of the Keirsey Temperament Sorter (Keirsey & Bates, 1984) that focused on the personality preferences of extraversion-introversion (E/I; 10 items) and thinking-feeling (T/F; 10 items). For each item, participants were instructed to choose one answer that suited them for 51% of the time indicating a definite preference for both E/I and T/F.   Each extravert and thinking response was weighted with 1 point and each introvert and feeling response was weighted with 2 points. The sum of the responses indicated a respondent's preferences. A score over 15 on the E/I measure was considered indicative of introverts, while a score under 15 was considered indicative of

extraversion. Similarly, a score over 15 on the T/F measure indicated a feeler preference, and a score under 15 indicated a thinker preference.   The Kuder-Richardson 20 coefficient of reliability was used to calculate the inter-item reliability for both measures. Inter-item reliability for E/I was .77. Because of its low reliability, items were dropped from the T/F measure, resulting in a 4-item measure (KR-20 = .69).

Perception of roommate's conflict style.   Perceived conflict styles of participants' roommates were measured using a shortened version of the Rahim Organization Conflict Inventory – II (ROCI II; Rahim 1983).   The instrument measures "the five styles of handling interpersonal conflict – integrating, obliging, dominating, avoiding, and compromising" (Rahim & Magner, 1995, p. 122). This portion of the questionnaire consists of 4 items per conflict style with a total of 20 items. Participants were asked to respond asking themselves the question of how their first roommate handles conflicts within their relationship. A 5-point Likert scale was used in which 1 = Strongly Disagree and 5 = Strongly Agree. Chronbach's alpha reliabilities were calculated for each of the 5 styles: integrating = .91; compromising = .82; obliging = .87; dominating = .81; and, avoiding =. 71.

Relationship satisfaction.   Satisfaction was measured using a shortened version of Wheeless' (1978) Interpersonal Solidarity Scale as found in Rubin, Palmgreen, and Sypher (1994) adapted to roommate relationships. Rubin et al. (1994) define interpersonal solidarity as "a feeling of closeness between people that develops as a result of shared sentiments, similarities, and intimate behaviors" (p. 223). This scale was used as a proxy for satisfaction with the reasoning that more feelings of closeness in a relationship would result in higher satisfaction. The questionnaire included 12 items measuring satisfaction. Participants were asked to mark each statement indicating how much they agreed with the statement on a 5-point Likert scale, from (1) strongly disagree to (5) strongly agree. Chronbach's alpha reliability for satisfaction = .94.

Results

Hypotheses 1 and 2: Perceptions of Conflict Style Use

To test Hypotheses 1 and 2, a 2 (sex) x 2 (E/I) x 2 (T/F) x 5 (conflict style) reduced model MANOVA was conducted. Hypothesis 1 predicted that introverts would perceive conflict styles differently than extraverts. Similarly, Hypothesis 2, predicted that feelers and thinkers would perceive conflict styles differently. Hypotheses 1 and 2 received some support. While multivariate main effects for E/I, multivariate $F (5, 87) = 1.84$, $p > .05$, Wilks' $\Lambda = .91$, and for T/F, multivariate $F (5, 87) = 1.30$, $p > .05$, Wilks' $\Lambda = .93$, were not found, some univariate effects for these personality variables were found.

Univariate effects were found for extraversion-introversion and perceptions of integrating, univariate $F (1, 91) = 5.60$, $p = .02$, eta^2 = .06. Extraverts ($m = 3.71$) were more likely to perceive their roommates as using integrative conflict styles more than introverts ($m = 3.29$). In addition, univariate effects were found for thinker-feeler and perceptions of obliging, univariate $F (1, 91) = 5.28$, $p < .02$, eta^2 = .06. Thinkers ($m = 3.11$) were less likely to perceive their roommates using obliging conflict styles than were feelers ($m = 3.61$).

Additionally, post hoc analysis revealed that introversion-extraversion interacted with sex, multivariate $F (5, 87) = 2.90$, $p < .02$, Wilks' $\Lambda = .86$. Introverted males perceived that their roommates used compromising, avoiding, and obliging more frequently, and integrating and dominating less frequently, than introverted females. A reverse pattern was observed for extraverted males and females. See Table 1 for summary of means.

Table 1
Mean Scores for Sex and E/I Personality Preference and Perception of Conflict Styles

	Introvert		Extravert	
	Male	Female	Male	Female
Integrating	3.02	3.42	4.05	3.56
Compromising	3.13	3.11	3.27	3.30
Dominating	2.62	3.00	2.90	2.74
Avoidance	3.60	3.12	3.13	3.23
Obliging	3.33	3.31	3.35	3.62

Hypotheses 3 through 6: Satisfaction with Roommate Conflict Styles

To test Hypotheses 3 through 6, the data were split so that only those participants who perceived their roommates used high levels of a particular conflict style were included in the analysis. A series of 2 (sex) x 2 (E/I) x 2 (T/F) factorial ANOVAs were used to test hypotheses for each conflict style. Only Hypothesis 6b was somewhat supported. A significant difference was revealed for E/I and satisfaction with the use of compromising conflict style, $F (1, 46) = 5.37$, $p < .03$, eta$^2 = .11$. When participants perceived high levels of compromising, extraverts ($m = 4.10$) were more satisfied than introverts ($m = 3.72$). No other support for other hypotheses was found.

Post hoc analyses revealed that integrating, compromising, and obliging were all correlated positively with satisfaction, while avoiding was negatively correlated with satisfaction, regardless of participants' personality preferences. Dominating seemed uncorrelated with satisfaction. See Table 2 for a summary of correlations for conflict styles and satisfaction for all personality preferences.

Table 2

Correlations for Satisfaction with Conflict Styles for Personality Preferences

	Extravert (*n*=68)	Introvert (*n*=51)	Thinker (*n*=36)	Feeler (*n*=71)
Integrating	.76**	.76**	.88**	.78**
Compromising	.65**	.67**	.72**	.65**
Obliging	.48**	.59**	.66**	.47**
Dominating	.19	.11	.23	.12
Avoiding	-.50**	-.34*	-.54**	-.44**

* *p* <.05; ** *p* <.01

Discussion

Personality, conflict style, and satisfaction are variables that are commonly examined in research for romantic or marital relationships (Morry & Harasymchuk, 2005). In this study, the researcher aimed to discover whether personality preferences affected perceptions of another's conflict style in roommate relationships, thus influencing satisfaction. Hypotheses 1 and 2 proposed that personality preferences for extraversion-introversion and thinker-feeler would have an effect on how one perceives a roommate's conflict style. Specifically, extraverts would perceive conflict styles differently than introverts and vice versa, as well as thinkers would perceive conflict styles differently than feelers and so on. Hypotheses 3 through 6 predicted that personality preferences would lead to differing levels of satisfaction with specific perceived conflict styles. The results of this study were both more and less complex than originally predicted.

Although not many differences in perceptions of conflict emerged, effects were found for E/I preferences and perceptions of integrating, and T/F preferences and perceptions of obliging. The data showed that extraverts were more likely to perceive their roommates as using integrative conflict styles more than introverts, and feelers were more likely to perceive their roommates using obliging styles than thinkers. A possible explanation may be that due to their tendency to talk and work with other people along with their social nature (Keirsey & Bates, 1984), extraverts are more likely to use and prefer integrating styles than introverts. Moreover, feelers, who are more likely to take into consideration feelings of the parties involved (Keirsey & Bates, 1984), may tend to use and prefer obliging styles more than thinkers. It may be that one's own preferences for conflict management assist in the perception of other's conflict style; meaning that since one would prefer a certain conflict style, one would be more apt to see that conflict style being used by another (McCornack, 2007).

Post hoc analysis also revealed a statistically significant multivariate effect regarding personality preference and perception of conflict styles when a participant's sex was taken into consideration. Female introverts perceived more integrating than male introverts and male

extraverts perceived more integrating than female extraverts. Still, both male and female extraverts perceived their roommates as using more integrating (and compromising and obliging) conflict styles than either male or female introverts. Additionally, male introverts perceived more avoiding than female introverts and female extraverts perceived more avoidance than male extraverts. In this case, though, male introverts reported the highest levels of perceptions of avoidance, while female introverts reported the lowest levels, with perceptions for male and female extraverts falling in between.

The current study's findings supported previous research findings (Cramer, 2000; Cramer, 2002; Gross & Guerrero, 2000; Hojjat, 2000; Morry & Harasymchuk, 2005; Sillars, 1980) on conflict styles by indicating that integrating, compromising, and obliging were positively correlated with satisfaction while avoiding was negatively correlated. There was an exception, however, regarding the dominating conflict style. Prior studies (Cramer, 2000; Cramer, 2002; Gross & Guerrero, 2000; Hojjat, 2000) have found dominating to be a conflict style perceived negatively and least preferred when wanting to reduce conflict. In spite of this, the findings in this study indicated dominating to not have a significant impact on satisfaction whatsoever within roommate relationships, thus not supporting previous findings. There may be a couple of possible explanations for this. One reason may be that perhaps participants are simply not seeing dominating being used by their roommate. Another reason may be that participants may not want to describe their roommate as using a dominating conflict style, therefore, allowing them to avoid having to make such harsh attributions.

The findings in this study, however, did reveal integrating to be the conflict style most positively correlated with satisfaction. It would be suggested then that perceiving more integrating styles being used by a roommate would result in more satisfaction with the relationship. Thus, female introverts would be more satisfied than male introverts and male extraverts would be more satisfied than female extraverts because they perceived more integrating styles being used. This framework of thinking would work regarding avoiding as well. Data indicated the avoiding conflict style to be least positively correlated with satisfaction. It could be suggested then that because male introverts and female extraverts perceived more avoiding by their roommates, they would experience less satisfaction in their relationships than their counterparts.

Previous research has suggested that personality preferences may be predictors of using certain conflict styles (Sorenson, Hawkins, & Sorenson, 1995; Wood & Bell, 2008). The current study went further in suggesting that personality preferences would also influence how one sees the different conflict styles. It was proposed that an individual with the personality preference of extraversion or introversion and thinker or feeler would perceive the conflict styles differently than what is socially accepted. For instance, it is socially accepted that avoiding is perceived negatively; however, this study made an argument that perhaps an introvert who tends to draw inward and value privacy may prefer to draw away from the conflict situation and would prefer other to do the same. In this situation, avoiding would not be seen as negative conflict style. However, this suggestion was not supported as the data continued to support previous research

regarding the socially accepted ranking of the conflict styles. A possible explanation may be that specific conflict styles are ingrained in us to be either socially acceptable or not. It may be that one recognizes avoiding and then reports low satisfaction, the socially desirable response because it *should* be that one feels low satisfaction when someone avoids conflict. The findings present a complex and perhaps a bit tenuous question. Were the conflict styles perceived as they were because they are *supposed* to be viewed that way? Was avoiding perceived negatively because participants would prefer to see their roommate acknowledge the conflict; or, was avoiding perceived negatively because it is *supposed* to be viewed negatively as set by social standards?

Limitations and Suggestions for Future Research

As with most research, the current study was not without its problems. One limitation to this study is the makeup of its sample. The course in which the surveys were distributed was chosen in the hope to get a randomized sample of the freshman class, and this was achieved in some respects (e.g., a wide variety of majors were represented). Still, the sample turned out to be fairly homogeneous as it was dominated by female participants. Indeed, the numbers did comply with the sex statistics of the college; however, future research may find it beneficial to seek an equal number of men and women participants.

A second limitation of the study is the number of participants that were recruited. With a small sample, it could simply be that there were not enough surveys collected to test some of the hypotheses adequately. Future research could seek to recruit a higher number of participants allowing for more sufficient testing of the hypotheses with a larger sample as well as allowing for the ability to examine the extremes in regards to personality preferences. This study created high and low categories for extraversion-introversion and thinker-feeler preferences by splitting at the middle score possible for each measure, resulting in a participant being categorized as either an extravert or introvert and a thinker or feeler. Booth-Butterfield (2002) explains that personality traits have the most influence when they either are at very high or very low levels. In the current study, many of the participants scored moderately on the scales of E/I and T/F, and it would be intriguing in future research to find differences in perceptions of other's conflict styles with individuals scoring at the extremes of each personality trait.

Future studies may also want to include second-year students in the sample. These students by now have had a full year to adjust to college life and have already experienced a roommate living situation. By extending the sample in this way, future research has the opportunity to explore the differences and similarities between first-year and second-year perceptions of their roommates and their perceived quality of the relationship.

To extend the work of the current study, the researcher intends to further explore the impact similarity of conflict style preference has on satisfaction. In a future study, participants will be surveyed on their personality preferences as well as how they generally view themselves to manage conflict. In addition, participants will be asked not only how they perceive their

roommate's conflict style to be, but also what conflict style the participants would prefer to see their roommate using. This opens up a couple of possibilities for research. One possibility is to explore if differing levels of personality preferences can predict use of certain conflict styles. Another possibility of the study is to examine the similarities and differences between the participant's own preference for managing conflict and the participant's preference for how their roommate should manage conflict. It may be interesting to find if the disparity, if any, between the ideal conflict style for the roommate and the actual conflict style of the roommate impacts satisfaction within the relationship.

Conclusion

This study contributes to the research on roommate relationships by examining the variables of personality preference, conflict style, and satisfaction while considering the role that perceptions have on these variables. Although the findings of this study were not always as predicted by the researcher, they may still prove to be of positive significance for college residence hall staff and communication researchers.

The results of this study supported past research findings that certain conflict styles, such as integrating and compromising, will typically lead to greater relational satisfaction than other styles like avoiding. This study can be useful to helping students understand that their personality preferences may influence how they perceive their roommates' behaviors, specifically conflict style use. While it is very difficult for someone to change his or her personality, such a change is not necessary to maintain satisfying roommate relationships. Rather, it is much easier to teach students better communication skills and to explain the benefits of using certain conflict styles over others. Given that successful roommate relationships contribute to having a better, more pleasurable college experience, as a staff member of residence life, I feel that it is an important lesson for students to become aware of their perceptions as well as how to cope constructively with roommate conflicts that are seemingly inevitable.

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Viewing Film from a Communication Perspective: Film as Public Relations, Product Placement, and Rhetorical Advocacy in the College Classroom

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ABSTRACT

Academics approach film from multiple perspectives, including critical, literary, rhetorical, and managerial approaches. Furthermore, and outside of film studies courses, films are frequently used as a pedagogical tool. Their relevance in society as well as their valuable use in the classroom makes them an important and pragmatic medium deserving further attention. The ability of film to be used in a socio-political way may sustain, challenge or change the status quo, which supports studying film as well as teaching students about the power of film. The purpose of this article is to share the development of a course which points out to students how film is used in society. Film theories are discussed, selected films are reviewed, and class assignments related to the theories and movies are summarized. In particular, this course explores films' relationship to corporate agendas as well as to social justice. This approach to film crosses film studies with rhetoric and public relations connecting the course to other courses often taken by communication majors.

> *Film provides a moral education . . . and entertainment.*
>
> − Susan Sontag, 2003

Film plays multiple roles in college classrooms. First, film is often used as a pedagogical tool (e.g., Adler, 1995; Fain, 2004; Griffin, 1995; Harrison, 2001; Herberman, 2000; Johnson & Iacobucci, 1995; Lenihan, 2002; Metz, 2002; Pally, 1998; Pinhey, 2000; Proctor & Adler, 1991). Although using film to explain, extrapolate or exemplify theory, methods, or findings from research is certainly beneficial to the students, it does not teach them the power, and perhaps the language and grammar of film itself. A second role that film takes in secondary and higher education is one that is central to the medium itself, which is found in film studies courses. Film studies introduces students to the art of cinema, the making of films, and in some cases the movie business. Classes are devoted to such topics as the history of film, film theory, and aesthetics or semiotics of film (e.g., Bell-Metereau, 1990; Breen, 1974; Briley, 2002; Kallich & Marsden, 1956; Monaco, 2000; Thomson, 2004). In these classes films are studied and critiqued

much like literary works in a literature class, often highlighting semiotics. In addition, film is studied with respect to its political, psychological and narrative aspects (Lapsley *&* Westlake, 1988).

Beyond entertainment, film acts in the capacity of establishing a relation with a public as well as speaking for or of a certain group(s) of individuals. Film creates an image of society and organizations, presents issues, affects policy-making, and promotes certain practices. At times these functions are obvious, at other times, less so. The persuasive ability of film makes it the hallmark of cultural studies and high on the list of influential media (see Hall, 1997; Monaco, 2000). As a cultural artifact movies sit on the precipice of reality, making statements that can be illusively denied by the medium's inherent ability to romanticize even the darkest and cruelest of events. *Brokeback Mountain* advocated empathy for gay men while turning their story into a romanticized tragedy for the voyeur (Grindstaff, 2008).   Isolated critiques of individual films can raise consciousness, but they do not always dig deeply enough into the role that film plays within the socio-economic situations of today.   As such it is paramount that educators teach students about the complex world of film and its interconnections with the communication discipline, and most importantly, the role it plays in society. Thus, a new course--Cultural Studies in Public Relations and Rhetorical Advocacy, was created and taught at Purdue University.

        In the following pages, an overview of the course will be provided, which includes a brief discussion of the film theories discussed in the class along with a detailed list of the selected films. One of the selected films *Cast Away* is given greater attention via a full synopsis and a discussion of its remarkable relationship to public relations, product placement and advertising. Student assignments related to *Cast Away* are also presented. Discussions of the relevance of social justice (e.g., *Erin Brockovich*), sexism (e.g., *What Women Want*), and public relations propaganda (e.g., *Black Hawk Down*) in film are also discussed. Classroom exercises related to these films are detailed. A syllabus is attached as an appendix.

        In order for students to understand the complex notion of film *as* public relations and film *as* rhetorical advocacy, a basic introduction to public relations theory, rhetorical theory, and film theory were required. Vocabularies for each area were provided before students engaged the films that specifically represented public relations statements or rhetorical advocacy appeals. Students used chapters from Campbell and Huxman's (2003) *The Rhetorical Act* to learn about rhetorical critique and chapters from Toth and Heath's (1992) *Rhetorical and Critical Approaches to Public Relations* to learn about rhetorical theory. In turn, students used chapters from Monaco's (2000) textbook to establish a basic understanding of film terminology. Although any number of texts are available and could be considered, including Mast, Cohen and Braudy's (1992, 4th edition) *Film Theory and Criticism: Introductory Readings* or Lapsley and Westlake's (1988) *Film Theory: An Introduction,* Monaco's book provided an extensive, yet easy to comprehend overview of film theory for the beginning student. Students practiced applying basic vocabularies and theory by analyzing the film *Citizen Kane* before watching and critiquing a series of selected films concerning public relations and rhetorical advocacy. Before

turning to those films, and because most communication scholars are more familiar with rhetorical theory and public relations theory than film theory, a brief overview of how film theory was taught is provided.

Film Theory

Film theory can be approached from a variety of angles (no pun intended). One of the most useful for students of communication, especially those who have recently been exposed to rhetoric and the role of the rhetorical critic, is to enter from the angle of the film critic or theorist. Monaco's (2000) textbook provides a very useful chapter that begins with a description of Mel Brooks' and Ernest Pintoff's satirical and comedic short film on the role of the film critic. It opens with a classic line "Vat da hell is dis?!" and concludes with the critic deciding "I dunno much about psych'analysis, but I'd say dis is a doity pitcha!" (p. 388).

Monaco's (2000) chapter explains the difference between the reviewer and the film critic. Simply put, the reviewer describes in brief and evaluates in general while the film critic describes, analyzes, interprets and judges according to the standards of film theory. As such, the film critic must be familiar with film theory.

As in any field of study, a meta-theoretical framework would be helpful to understanding film theory. Monaco (2000) begins by describing Sergei Eisenstein's theory of film critique, a model based on the film terminology of long shot, medium shot, and close-up as ways to critique movies. The long shot judgments explored the social and political implications of film (e.g., Rocky as an ethnic working class man whose hard work will provide him with the American Dream); the medium shot assessed the human scale (Rocky as a hero who triumphs over his own weaknesses); and close-up judgments analyzed the specific semiotics of the film (Rocky reaches the top of the stairs, a monumental metaphoric device to demonstrate his reaching his highest potential or reaching the pinnacle of what society has to offer in America). Sergei Eisenstein (1949) is probably more famous for his dialectical approach to film itself, suggesting that "art is always conflict" (p. 46). Essays by Eisentein (1949) highlight his loyalty to the working class grounded in Marxist theory. He would have supported critical theorists' interpretations of film (e.g., Rocky's ethnicity and class relegate him to one of the most grueling means to achieve success--boxing). Second wave feminism post dates Eisenstein's writings; yet feminist film theorists might draw from his insights to explore the angles that marginalize women (e.g., Adrianne is the supporting character—not the lead, subsequently she must rely on Rocky for survival and much of her life story silenced); and postmodern critics could add an exploration of *eternal recurrence* (by laying claim to the study of prequels and sequels as Rocky is forced repeatedly in sequels to suffer his ill-fated position and struggle for success over and over), a concept developed by Nietzsche.

Another meta-theoretical model suggests that we can organize film theories into two categories: form and function. Form speaks of what a film is and function refers to how it affects us. One might be tempted to summarize these into artistic and psychological venues, but that

would oversimplify the matter by leaving out theories that hold promise in other ways, such as feminist film theory. However, a good example of film theory in an artistic fashion comes from Lindsay (1915, as cited in Monaco, 2000) who compares film to narrative and judged film according to its action, intimacy and splendor. He saw film as an artistic endeavor that had its own language. Monaco (2000) suggests that Lindsay was the forerunner of film semiotics. Further, Lindsay may have been well ahead of his time as he advocated film as an interactive medium encouraging audience members to talk during silent films. Interactive film brings to mind the activities associated with the contemporary movie *The Rocky Horror Picture Show (albeit, this is an exception to the average movie experience).*

The second category, function, may best be exemplified by media effects studies which rely on functional or psychological theories, such as uses and gratifications (Blumler & Katz, 1974). This category was heralded by Munsterberg in 1916 (Monaco, 2000) who wrote the academic book, *The Photoplay: A Psychological Study*.

An instructor might choose either or both of the preceding meta-theoretical models or choose yet another to organize the theories of film that came about in following years, but for a course on rhetoric and public relations, one last model should at the very least be mentioned. Andrew (1976) organized film theory according to a rhetorical framework. Drawing from Aristotle, Andrew suggested that film (and film theory) could be discussed, evaluated, interpreted, and assessed according to four criteria: Raw Material; Methods and Techniques; Forms and Shapes, and Purpose and Value. Monaco (2000) suggests that Andrew's categories can be compared to a model that organizes film according to realism and expressionism. Realism relies on methods and techniques as well as form and shape, in essence, to reflect the world around us (or the world of the film). Expressionism is meant to convey the purpose and the value or the intent of the film. Of course, this circles back to the handling of the raw material.

The course, although this particular version was not, could be designed around film debate in order to teach film theory and criticism. Film theorists such as Arnheim, Kracauer, and Godard offer theories that would encourage lively debate over the aesthetics, functions, and ethics of film. In addition, theorists like Pudovkin, Eisenstein, and Balasz could be discussed in light of whether they promote expressionism or formalism. Instead, these theorists and others were introduced in a more basic fashion showing their relationship to language, semiotics, and rhetoric, as well as the dialectic, all of which is discussed next.

Monaco's (2000) final section on film criticism and film theory begins with Metz's (1971) contemporary theory that film is language, a notion that can be traced to earlier theorists, including Eisentein (1949). Metz's theory depends on the concept of semiotics, which holds that culture is language. Theories that rely on semiotics draw from the early anthropological work of Claude Levi-Strauss as well as the linguistic work of Ferdinand de Saussure. Monaco asserts that semiotics, "Because it intends to be a science" is "far more concrete and intense than any other approach. Yet at the same time, semiotics is often exquisitely philosophical" (p. 417).

Monaco explains the work of Umberto Eco, Christian Metz, Roland Barthes, and others as he addresses the contributions of semiotics and the development of cultural studies.

More recently, Stuart Hall (1997) discussed cultural studies (especially from a linguistic, symbolic, or structurationist approach) in his book, *Representation: Cultural Representations and Signifying Practices.* Hall relies on du Gay's (1997, as cited in Hall, 1997) model of cultural analysis when he portrays cultural artifacts, such as film, as products of representation that are produced for contemporary culture to identify with and to consume (or in some cases challenge or resist). Although Monaco (2000) does not discuss Hall's book, the instructor might find it a very useful addition for developing the lecture on cultural studies. But, of course, Monaco's conclusion should not be dropped; for at the end of his chapter on film criticism and film theory, he points students to potentially rich areas for future studies: postmodern theory and feminist theory.

Film theory automatically engages film terminology—the sign forces us to see an object through its significance, which is achieved primarily through *mise-en-scène* (Monaco, 2000) (although *montage* according to Godard [1972, as cited in Monaco, 2000] is inseparable from mise-en-scène). In addition, camera focus and angle may hint at the theoretical premise or philosophical perspective. For example, *deep focus*, which keeps foreground, middle-ground and background all in focus, forces the viewer to choose what to focus on. This technique is related to existential filmmaking in the sense that one must make choices and thus face existential angst. The movie, *Taxi Driver,* which may not have incorporated this technique nearly as much as *Citizen Kane*, was considered an existential masterpiece in film narrative if not technique. On the other hand, *Citizen Kane,* which employed deep focus, may have done so to keep the focus on Kane no matter where he stood. Although it has also been argued that Welles/Toland utilized deep focus to replicate certain aspects of live, proscenium-viewed drama, in that audience members could choose to focus on any part of the focal plane, whether it was close to or far away from the placement of the camera. In either case, the camera angle in *Citizen Kane* is possibly more famous for not only directing the viewer's attention, but for psychologically manipulating it so the viewer sees the imposing figure, Charles Foster Kane, from depths to heights never before seen to that extent on screen. After introducing the students to relevant meta-theory, theory, and terminology, we watched *Citizen Kane*. Following discussions of *Citizen Kane,* the class engaged in viewing contemporary films to explore their role in creating positive corporate public image or their role in rhetorical advocacy and the search for social justice.

Selection of Films

Each of the films selected for the class carried significant meaning in terms of how film speaks of and to society. A certain number of the films promoted advocacy issues and others leaned toward persuading public perception in favor of corporate America. When talking about films that advanced rhetorical advocacy, as a class, we agreed to define rhetorical advocacy *as a*

symbolic statement that attempts to speak on behalf of certain individuals, groups or specific issues deemed relevant to social justice (i.e., to advocate for a certain position and generally one that has no corporate or government backing). In the past, advocates of particular social issues often had to rely on grassroots movements to gain visibility for their cause, but today film can be a viable means of persuasion. More recently, the techniques of film are being applied to YouTube videos. Thus, defining rhetorical advocacy as a *symbolic statement on behalf of others* was not restricted to film, but could be applied to film. We also agreed to define public relations as *the promotion of products/services and or images connected with the corporate-world to the general public*. We realized and talked about the oversimplification of these definitions even as starting points. For example, public relations are also important to non-corporate organizations from nonprofits like the Red Cross to religious organizations like the Catholic Church, each of which have had public relations problems in the last decade. Public relations can also be applied to non-bureaucratic entities (e.g., a rock band or an individual celebrity). Thus, we expanded our definition as part of a classroom discussion. We also discussed that some grassroots movements have demonstrated fairly sophisticated uses of PR and that rhetorical advocates may find funding from corporate America for various reasons. The commonality across rhetorical advocacy and public relations is that they are each promoting a product, a person, an image, an organization or a cause. An oversimplified bifurcation between public relations and rhetorical advocacy would do an injustice to the complexity of the concepts. Although simple definitions may be heuristically helpful for getting started, the definitions of public relations and rhetorical advocacy should be discussed via classroom debates as well as linked to other courses (e.g., rhetoric, public relations). With that said, we began our sojourn into films with one of the most pronounced films on product placement to date, *Cast Away*. For this reason, *Cast Away* received privileged treatment in class, as it also does in this article.

Cast Away (produced by Twentieth Century Fox in 2000), was certainly not the first movie to exploit product placement, nor will it be the last; it did however mark a critical change in the concept and practice of product placement. Product placement has a longer history than most would imagine (see Galician, 2004), which can be traced back to at least early radio and film from the fifties (student research will reveal even earlier practices of product placement to be discussed in the section on students assignments). However, product placement is usually traced only as far back as the debut showing of Reese's Pieces in *E.T.* (Wilson, n.d.). Placing a product on scene in commercial movies was considered a form of advertising, but by the time *Cast Away* hit the screens, product placement had morphed into something beyond the standard product placement form of advertising, that is to say, products were not simply placed strategically within view or used as props, but became whole-hearted aspects of the plot.

Early reviews of the movie, in which Chuck Noland (played by Tom Hanks), a FedEx manager, is driven by the clock to get packages delivered overnight, described the film as a shameless display of product placement-- "one gigantic commercial for a delivery company" (Mapes, 2000, p. 2) where "product placement is no longer just a marketing gimmick; it's an art" (Diaz, 2000, p. 1). Sawyer Brown (2001) thought that reviewers failed to spend enough time

critiquing this new form of product placement and feared that it would be readily accepted by critics and moviegoers alike. Other early reviews focused on the meaning of the film. Kerson (1999-2001) argued that the film was a "social commentary on the emptiness of materialism and the need for spirituality in modern life" (p. 1). Although he failed to substantiate his argument on the spirituality point, he offered an interesting insight on the "intersection of time and space" (p. 1), which others develop at a later date. Some thought the extended use of FedEx was unnecessary (Mapes, 2000) and others saw it as paramount to understanding the meaning of the film (Johanson, 2000).

The character, Chuck Noland, finds himself racing against time to organize a group of Russian FedEx workers into a top-notch delivery team, a task that is portrayed as a struggle at best. His motivational speech is translated into Russian, but not without some cultural alterations. When a flat tire on one of the delivery trucks threatens the timely delivery process, Chuck finds himself and others sorting packages in Red Square where a statue of Lenin is being brought down in the background. Noland takes time out long enough to speak long distance with his girlfriend, Kelly (played by Helen Hunt), mentioning that he needs to find time to take care of a nasty toothache once he returns home.

Noland does return home where a softer, gentler personality is seen; however, still driven by time concerns his Christmas dinner is interrupted by a pager with a message that he must leave again. He is unable to find *time* in his schedule to exchange gifts with Kelly. Instead, the exchange hurriedly takes place in the car en route to the airport. The gift exchange includes a small jewelry box, which presumably contains an engagement ring. Due to the special nature of the gift, they make plans to open the box when he returns. He ironically promises to "be right back," then quickly boards a plane visibly bearing the FedEx logo.

His plane is blown off course and crashes with intense cinematic style. Chuck struggles to survive the storm and eventually finds himself on a deserted island. He is not *alone* for long; FedEx packages from the plane soon wash up on shore. He collects them one after the other and treats them as sacred objects not to be opened. As his ordeal to survive stretches over time, he eventually opens all but one package to find items that will help him survive. The unopened package is symbolic of the hope that he will return to society. Noland's ordeal on the island requires him to give up his reliance on technology and skills that he once prized and seek out more useful skills. Furthermore, he adapts items from the old world to fit his new world—"ice skates become knives, videotape becomes rope, . . .[and the] volleyball is transformed into the marooned everyman's best friend, named, Wilson" (Thorsen, 2004, p. 2).

Wilson helps Chuck maintain his sanity as does a photograph of Kelly given to him encased in a pocket watch as his holiday gift, which he received before he left. Four years on the island leaves noticeable physical and mental marks on Noland (Hanks lost 60lbs. for the filming) and has developed such a strange, albeit understandable, relationship with the volleyball that he almost drowns trying to rescue it at one point.

Noland builds a raft and carefully measures time according to the tides and the seasons (Friedman, n.d.) rather than by a clock (which he was so driven by in his earlier FedEx days) and

eventually sails away from the island. His return home via raft to freighter (plastered with company names) to plane (with strategically placed FedEx logos) reinserts him into a world of products and places him in a new relationship with his old ways of being.   Most critics agree that the movie goes well-beyond product placement. Wilson becomes a character and FedEx becomes the driving symbol of the globalized world in which we live.

Beyond Product Placement: Engaging Students in Research

There are, of course, many ways to engage students in research. Writing research papers is one of those ways. In this course the students were assigned the task of writing a short research paper that explored the theme of 'product placement and beyond.' They were challenged to find a unique focus and information that would move our knowledge beyond what is basically known about product placement. They were spurred with suggestions about future avenues for product placement, (i.e., based on past research, how did they envision the future of product placement unfolding?). Grounding their predictions in logic required attention to detail concerning research. These relatively short papers (3-5 pages) acted as the source of a brief presentation that followed.

Specifically, the first assignment students had to undertake was to assess the product placement of *Cast Away* and other films and discuss how product placement has moved beyond its original intent to place products in films in order to advertise them. One student, Emily Alexander, defined product placement and traced its history to nickel movies where slide advertisements were shown between reels (see Sengrave, 2004). She also found that FedEx had not paid for its product/service to be used, but did allow FedEx facilities to be used and FedEx employees to act as extras. However, the company did not capitalize on a reciprocal relationship by using the movie to promote itself in future advertising (see Finnigan, 2000). [Perhaps it didn't need to because as the first author of this paper discovered, an internet search based on the terms, *Cast Away* and *product placement* resulted in over 24,000 hits, most of which presumably also included the word, FedEx]. Emily also discovered that 62% of moviegoers find product placement distracting; and, while most are not bothered enough to do anything about it in the U.S. (Atkinson, 2003; although Merrill, n.d. discusses activist's group efforts in San Francisco), that is not the case in Europe. In 1991, the European Commission banned the use of "surreptitious advertising" (i.e., product placement) in film (Rocky, 1991, p. 1). Emily's research on product placement led her to a link between product placement and rhetorical advocacy as she found that the Center for Behavioral Research in Cancer argues that product placement of cigarettes can lead to increased smoking on the part of youths (Wakefield, Flay, Nichter, & Giovino, 2003). She then further explored citizen action groups and their call for the film industry to list all products in the credits. Ironically, while this is intended to act as a consciousness raising-strategy, it may act to reinforce the original advertisement.   Future research may be in order.

Kelly Smith, another student in the class, traced the history of product placement to the classic movie *The African Queen,* where Gordon's gin bottles were thrown overboard by Katherine Hepburn much to the dismay of Humphrey Bogart's character. The company paid for this placement (and displacement) (Neer, 2003). Kelly talked about how products transcend product placement when they are used for purposes beyond what is expected from everyday reality. In *Cast Away*, Wilson, the volleyball, becomes a companion, which makes him/it a character in the movie. Kelly discovered that Gail Christensen, Fed Ex's Managing Director of Global Brand Management, worked with the producers for about two years (Barton, 2000). In short, there is "big business" in show business (Vista group, n.d.). Kelly also discussed film satires of product placement (e.g., *Wayne's World, The Truman Show*) as not only spoofs on the previous but also fodder for more product placement. She thinks the future wave of product placement might lie in the film world's ability to generate new products (beyond what Disney has done with toys --from movies to toys and toys to movies, 2003-2004).

Dan Lindberg, another student in the class, took a different direction in his paper, linking the internet to film product placement and beyond to TV shows and electronic games. First, he noted that sponsorship and product placement is a $3 billion a year business (Hein, 2004) and one that is leaking into the internet. For example, U.S. internet users conducted around 500,000 searches following Oprah's TV giveaway of Pontiacs.   I had mentioned to my students that my own search of "Product Placement" and *Cast Away* had resulted in over (24,000 hits), suggesting that advertising for the film and promotion for FedEx was receiving yet another form of advertising (i.e., reaching the public once again through the internet). Dan justified the use of product placement in film and TV through the numbers of subscribers (approximately 1.9 million) who skip three-quarters of the commercials as a direct result of prerecorded TiVo use (Mack, 2004). We can only wonder how many others are surfing the channels during commercial airing time. TV product placement hit an all time high with the TV show *Queer Eye for the Straight Guy* and has continued with theme nights being developed for the TV show *The Apprentice in which "entire* episodes will revolve around one brand" (Nuessenbaum, 2004, p. 1). However, the emotional attachment to the product in these TV shows will never compare to the emotional attachment Hanks' character in *Cast Away* felt for Wilson. Emotional attachment is what advertisers may have to reach for in the future.

The future is also becoming a virtual reality within virtual reality. Dan points out that Electronic Arts Sports (EA Sports) games feature a game with virtual ESPN commentators and now have added virtual commercials. When the electronic game players get into the *red zone* (i.e., within 20 yards of the opponent's goal), the virtual screen not only displays statistics for the game, but also a Red Zone (i.e., body-wash made by Old Spice) commercial (Shah, 2004). Those same commercials originally aired at the movie theaters, and are now being featured on TV.

The screening of *Cast Away* was followed by viewings of films including *Erin Brockovich*, *The Insider*, *What Women Want*, *Silkwood*, and *Black Hawk Down*. Each of these movies was coupled with readings from the texts for the class and followed by discussion. The

reader can probably easily see how *Erin Brockovich*, *The Insider*, and *Silkwood* each speak to film as a form of rhetorical advocacy while *What Women Want* speaks to product placement and public relations (for Nike), and the unchallenged notion of materialism.

Performance and Creative Involvement with Film: Role-Playing Erin Brockovich

The discussion of the film *Erin Brockovich* was made livelier through a role- playing exercise. A transcript of an interview with Ms. Brockovich was downloaded from the internet (see Dish Diva, n.d.). Two students played the roles of either Ms. Brockovich or the interviewer/callers. There were light-hearted questions about the way Ms. Brockovich dresses and whether or not she married George. Other questions and answers revealed a more serious side of both the interviewer and Ms. Brockovich. She said that she was "glad the story was told" (p. 2) that "PG&E knew they poisoned the water way back in the 60s and did nothing about it. I'm proud of the film" (p. 5). In addition to the film being about rhetorical advocacy, the students realized that it provided the impetus for others to come forward, that is to say, the movie itself acted as a form of rhetorical advocacy, moving other victims to take action. As Brockovich noted about the movie, "It's brought in a lot of work for the firm. We've had thousands of toxic cases brought in" (p. 2).

Engaging Students: Debating What Women Want as Misogynistic

While the movie *What Women Want* generated a good deal of discussion about product placement, it also stimulated a debate over the social construction of gender, especially of women. At the surface level, a woman (played by Helen Hunt) was portrayed as a capable executive in an advertising firm who knew what she wanted. She had to swim upstream fighting the current of stereotyping by her less than liberated male colleague (played by Mel Gibson) who due to a bizarre accident becomes capable of hearing women's thoughts. This supposedly leads him to overcome his male chauvinistic tendencies. The students were not ready to accept the surface level meaning of the movie without further critique. They asserted that the movie was still blatantly sexist in that Helen Hunt's character could not achieve "true" happiness until she had a husband in her future. Nor could the other female character (played by Marissa Tomei), who achieved her best orgasm with the newly more sensitive Mel Gibson, be considered marrying material.   After all she had "slept with him" without putting up a struggle or having a marriage license in her hand. Students noted other examples of sexism and related them to their readings. Without the readings one cannot be sure that the students would have come to some of the same conclusions that they did. Each of the films was discussed in light of the class readings (see Appendix for a list of movies and related readings).

Raising Student Awareness: Politics and Propaganda in the Film Industry

The final film planned for the class to view was *Black Hawk Down*. One might wonder what a war movie has to do with PR, but as a cultural statement there is more here than meets the average moviegoer's eye.

Black Hawk Down, released in 2001, tells the tumultuous and tragic story of military men lost during a raid in Mogadishu, Somalia. At first glance, this movie's relationship to public relations may seem beyond the proverbial stretch, but upon closer examination it can be argued that it is relevant on at least two counts. First, the actual event was considered "an international PR disaster for the United States" (Howe, 2004, p. 90). Eighteen GIs died in the ensuing gun battle. Second, the film became a public relations message supported by military members who agreed that it "set the record straight—the men carried out their duties with pride and determination—and that they did, in fact, capture the individuals they sought" (Howe, 2004, p. 90). *Black Hawk Down* is also an example of how effective relations are achieved between the government and the military and the film industry. Almost all war films depend upon the government for a variety of necessities including tactical advice (in this case from Harry Humphries, a retired Navy SEAL), weapons, and maintenance crews to care for weapons (also see Seelye, 2002). In the end, the Pentagon flew in "8 combat helicopters and 100 soldiers" and billed the makers of *Black Hawk Down* nearly $3 million (Howe, 2004, pp. 90-91). Furthermore, these necessities did not come without pre-approval. The army has a manual, *Making Movies Guide*, the Department of Defense has a subcommittee for screening movie scripts, and the Pentagon has a Hollywood liaison, Phillip Strub (Howe). In short, military public relations were at the heart of the making of *Black Hawk Down*.

Conclusion

Film is a powerful medium. It has been used quite effectively as a pedagogical tool in the classroom both to explain concepts and highlight theories or theorists. Furthermore, film has been taught as a form of art in film studies classes. In addition, film has been studied for its rhetorical, political, narrative, and psychological aspects (Anderson & Benson, 1991; Lapsley & Westlake, 1988; Mast, Cohen & Braudy, 1992). In this article we highlighted how the multiple approaches become relevant as related to public relations (and advertising) as well as rhetorical advocacy. We believe a course like this one can be well integrated into the communication curriculum by relating it to other courses that students may be taking (e.g., introduction to rhetoric, public relations, advertising).

In this article we described a new course being taught at Purdue University to students of rhetoric and public relations. An overview has been provided which we hope may stimulate others to incorporate such a course into their curriculum. Additional assignments were used in this class beyond what was discussed in this article (the Appendix offers the syllabus with all of the assignments). The course itself was well received by students who collectively ranked it 4.5

out of 5 points. Comments included: (1) Great class! (2) Very informative. (3) I enjoyed all of the readings and all of the projects for this class. There were no negative comments. Although these evaluations are positive, they, of course, do not reflect the full magnitude of the course goals and outcomes.

This course attempted to expose students to the world of film as an active agent in public relations and rhetorical advocacy. It hoped to move students' awareness of film well beyond that of entertainment and to demonstrate how rhetorical criticism allows one to uncover deeper meanings embedded in film. Students studied film theory during the first half of the course allowing them to be better consumers of movies. For example, critical theory and semiotics gave the students a new appreciation for the scene in *Cast Away* where the statue of Lenin is dismantled in front of disinterested FedEx workers, conveying the meaning that capitalism is replacing communism, which has become passé. Du Gay's (1997) cultural concept of film as a consumable product, as well as the benefits of feminist theory, became glaringly apparent in viewing *What Women Want.* Were women really supposed to buy not only those products but that image of who they are? Andrew's theory of film which declares that it ranges from raw materials to purpose and values came to life in *Black Hawk Down*'s use of 8 helicopters and 100 soldiers to achieve a public image with which the Pentagon could feel proud. In addition, students were surprised by and added to information on propaganda. They were especially involved in discussing how films may spur social justice and they became more aware of how film can be used to promote or to challenge corporate dominance. Film, they discovered, is not only explained by theory, but impacts their everyday life.

We hope that in the future more instructors will consider teaching film as a rhetorical act related to public relations and rhetorical advocacy in order to demonstrates its potential persuasion, from corporate initiatives to advocacy of social issues, from making macro-level statements to influencing everyday lives, thus, helping to make students more aware of the power of film to speak, not only to them, but to, for, and about others.

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Appendix
The Course Syllabus
Cultural Studies in Public Relations & Rhetorical Advocacy

COM 491F
Prof: First Author   Semester: Fall 2004
Office: BRNG 2268   Time T TH 10:30-11:45
Phone: 494-3315   Classroom: BRNG B232
Office Hours: TTH 9:00-10:00, Or by appointment

Cultural Studies researchers explore popular cultural expressions in contemporary society. These expressions may come in the form of entertainment or informational mass media messages. They may vary in form from popular books to popular film. Recently Public Relations Experts and Rhetorical Advocates have taken advantage of film, video, and other visual commercial media to express, create, or even manipulate corporate images. That is, they are reaching into popular cultural venues to make their statements. The medium of movies has also been used to advocate for social issues and political change. The focus of this course is to introduce students to Cultural Studies as related to Public Relations and Rhetorical Advocacy. This will require the critical skills of rhetorical analysts with the practical knowledge of public relations practitioners.

Required Texts:
Toth, E.L. & Heath, R.L. (1992). *Rhetorical and Critical Approaches to Public Relations*. Hillsdale, NJ: Lawrence Erlbaum.
Elwood, W. N. (1995). *Public Relations Inquiry as Rhetorical Criticism*. Westport, CT: Praeger.
Packet articles [Can be placed on reserve at the library, used by instructor only as lecture guide or assigned to students for reading]:
Articles or Book Chapters include:
Campbell, K.K. & Huxman, S.S. (2003). The Rhetorical Act: Thinking, speaking and writing critically. Belmont, CA: Thomson/Wadsworth (chapters 1 & 2).
Monaco, J. (2000). How to read a film: The world of movies, media, and multimedia (3rd ed.) New York, Oxford: Oxford University Press (chapter 5).
Bain, D. (2002). Every midget has an Uncle Sam costume: Writing for a living. Fort Lee, NJ: Barricade (chapters 5 & 6).
Plagiarism is not tolerated!

Grading:
Midterm	100 pts.
Short paper	25 pts.
Group presentation	25 pts.
Quizzes	50 pts. (10 pts. each)
Final Exam	100 pts.
Total points	300 pts.

Assignments:
Short Paper—A short paper (3-5 pages) rich in research will cover the topic of *Product Placement and Beyond*. Students should include information that they have read in Elwood, Chapter 5 and Toth & Heath, Chapter 8. Also the students should investigate the topic by gathering other research. Outside research may include journal articles, magazine articles, interview information from NPR, and internet sources. All research material must be cited appropriately (Use APA) (25 pts.).

Group Project—Students will work within a group to create a presentation about politicians as products. The approach may rely on political ads, commercials, documentaries, or mockumentaries. The clip needs to be viewable by the rest of the class. Be sure to rhetorically critique the visual. Organize your presentation! Demonstrate that you have done some research and that you have read the earlier chapters on the rhetorical criticism. (25 pts.)

Quizzes—Quizzes are based on weekly assignments and movies. THERE ARE NO MAKE UP QUIZZES!   There will be five quizzes—10 pts. each.

Tentative Schedule

WEEK 1
Aug 24-26   Introduction and Perspectives -- Systems, Rhetorical, & Critical
Readings: Toth & Heath, Chapters 1, 2, 3

WEEK 2
Aug 31- Sept. 2   What Is Rhetorical Criticism?
Reading: Campbell, K.K. & S.S. Huxman (2003). *The Rhetorical Act,* Chapters 2 & 3. In packet

WEEK 3
Sept. 7 - 9   What Does Film Criticism Have To Do With Rhetorical Criticism?
Reading: Monaco, J. (2000). *How to Read a Film,* Chapter 5 "Film Theory: Form and Function" (pp. 388-425). In packet

WEEK 4
Sept. 14-16   What Does Criticism Have to do with Cultural Studies?
Readings: No readings   In-Class Critique -- film clips TBA

WEEK 5
What does Film have to do with Public Relations & Rhetorical Advocacy?
Sept. 21-23   From the Silly to the Sublime
Readings: Bain, D. (2002) *Every Midget has an Uncle Sam Costume.* Chapter 5, 8, & 12 In packet and Elwood   "Public relations is a Rhetorical Experience" Chapter 1 by Elwood & "Scandalous Rhetorics" Chapter 2 by Brummett

WEEK 6
Sept. 28-30   Review For Exam on Tues.; Midterm Exam on Thurs
Readings: No readings   Handouts: Review Sheet to be given on Tues.

WEEK 7
Oct 5-7   movie—*Cast Away*
Readings: Elwood, Chapter 5 "I am a scientologist" by Courtright and Toth & Heath Chapter 8 "The Corporate Person (Re) Presents Itself by Cheney

WEEK 8
Oct 12   October Break
Oct 14   Product Placement & Beyond
3-5 page paper on product placement and beyond—research required the paper should answer questions concerning the prevalence of product placement, the usefulness of product placement, the how s of product placement and how we have moved beyond to new forms of product identity for purposes of sale and consumption—papers due* discussion of movie, papers, and chapters to follow

WEEK 9
Oct 19-21   movie—*Erin Brockovich*
Readings: Elwood, Chapters 6 & 7 "Plastics" by Paystrup and "From "We Didn't Do It" by Hearit

WEEK 10
Oct 26-28   movie—*The Insider*
Readings: Elwood, "Phillip Morris" Chapter 8 by Holloway & Toth & Heath "Smoking OR Health" Chapter 12 by Condit & Condit

WEEK 11
Nov. 2 -4   movie—*BMW*
Readings: Elwood "Janus in the looking glass" Chapter 9 by Russel–Loretz and Toth & Heath "Corporate Communication" Chapter 9 by Conrad

WEEK 12
Nov 9-11   movie—*What Women Want*
Readings: Toth & Heath, "The Automatic Power Industry and the New Woman" Chapter 10 by Dionisopoulos & Goldzwig

WEEK 13
Nov. 16-18   movie—*Silkwood*
Readings: No reading

WEEK 14
Nov. 23   discussion of political documentaries, commercials and mockumentaries -- candidates as products (tentative)   Students should bring examples from the campaign and short presentation due* group assignment
Nov. 25   No Class -- Thanksgiving
Readings: No readings

WEEK 15
Nov 30-Dec 2   movie—*Blackhawk Down*
Readings: Elwood, "Critical Theory" Chapter 15 by German

WEEK 16
Dec. 7 - 9
Readings: Toth & Heath "Epilogue" by Heath
Discussion and review for final

WEEK 17
Final Exam Week   time and date TBA

A Rationale for Incorporating Dystopian Literature into Introductory Speaking Courses

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ABSTRACT

Since Aristotle, teachers of public speaking have argued that an understanding of the audience's beliefs, values, and assumptions about the world are the key to effective, persuasive speaking. All too often, however, public speaking courses either avoid audience analysis or focus on superficial details of the audience demographics. This paper makes the argument that by reading and discussing novels, students can develop an appreciation of their classmates as audience members and that dystopian fiction is especially well-suited to developing speech ideas that connect public speaking with the world outside the classroom. Teaching suggestions and lesson plans are included.

Introduction

The purpose of this paper is to make the case for including dystopian literature such as George Orwell's *1984* and Huxley's *Brave New World* in introductory public speaking courses. Our argument is that including dystopian literature in public speaking courses is both practical and educationally sound practice that emphasized what we believe to be the core principles of public speaking pedagogy.

This paper develops on two main lines. First, we argue that dystopian literature should be included in basic public speaking courses as a matter of sound educational practice. Second, we argue that it is practical to do so and we offer a discussion-based approach to the public speaking that we believe educators in both secondary and post-secondary speech communication education can adapt to meet the needs of their programs and students.

Justification for Dystopian Literature in the Public Speaking Course

There is nothing new about teaching public speaking, a practice that most educators and scholars credit the Greeks with beginning about 460 BCE. The Greek teachers called the art of public speaking, *rhetoric* which Aristotle (1946) defined as "the faculty of observing in any given case the available means of persuasion" (p. 1355b). Then, as now, rhetoric teachers disagreed about precisely what they should be teaching and what should be emphasized. Aristotle derided other teachers of rhetoric who wrongly concentrated their efforts on what he called 'non-essentials' and 'accessories' such as "arousing of prejudice, pity, anger, and similar emotions" (p. 1354a). The true study of rhetoric concerned what he called the enthymemes, or those facts which the audience takes for granted and those matters which can pass unspoken. Aristotle's theory of public speaking has exerted a tremendous influence of the discipline and his impact is still felt today. Teachers who are concerned with the essentials rather than the peripherals of the art are still concerned with the enthymemes. The enthymeme is a form of argument, a logical syllogism, in which the audience supplies one or more of the essential elements. Enthymemes build upon the audience's assumptions and unspoken beliefs. As human beings, we live in what McGee (1990) called *doxa* (the Greek word for 'belief') which he understood as the "matrix of rules, rituals, and conventions that we 'take for granted' by assuming their goodness and truth and accepting the conditions they create as the 'natural order of things'" (p. 280). Therborn (1980) called this framework an ideology which he defined as "that aspect of the human condition under which human beings live their lives as conscious actors in a world that makes sense to them" (p. 2).

Teachers of rhetoric have long recognized that public speakers public speakers would be more effective in persuading audiences if they were able to build their arguments upon the taken-for-granted assumptions of the audience. But *doxa* is more than just the 'truths' taken for granted by the audience. It also includes their shared knowledge of the world. In the world in which Aristotle developed the idea of the enthymeme, and indeed the world in which most rhetorical theory was developed, was a homogeneous world in which audiences were comprised of men from similar cultural backgrounds, men who had similar experiences, read the same books, worshiped the same gods, and shared the same, or a least very similar visions of the world. As McGee (1990) noted:

> Except for everyday conversation, all discourse within a particular language community was produced from the same resources. Further, all discourse found its influence on the same small class of people who comprised the political nation. And it was the same small class that received the benefits of a homogenized education. There was little cultural diversity, no question that there was in every state a well-defined dominant race, dominant class, dominant gender, dominant history, and dominant ethnicity. The silent, taken-for-granted creed of all true-blue Americans (Frenchmen, Englishmen, etc.) could have been articulated by any one of them who had been conditioned by the education

system and admitted as a member in good standing of the political nation, even those who
fancied themselves revolutionaries. (p. 284).

As teachers of public speaking we must confront the fact that our classrooms are today far more
diverse than Aristotle's Lyceum and we can no longer safely assume that our students live in the
same matrices of rules and taken-for-granteds. In those times and places where democracy has
not been valued, the diversity of beliefs and values has been dealt with either by excluding all but
the dominant ideology from the public sphere where decisions are made or by imposing
uniformity of ideology through such time honored mechanisms as education and religion. In a
democracy, where there is no imposed orthodoxy, then there will be not a single doxa but a
plurality. As Rawls (1997) pointed out, the "basic feature of democracy is the fact of reasonable
pluralism—the fact that a plurality of conflicting reasonable comprehensive doctrines," (a term
we understand as essentially the same thing McGee meant by *doxa* and Therborn meant by
ideology) "is the normal result of its culture of free institutions" (para. 1). The fact that we live in
a democratic society means we live in a world with competitive ways of looking at the world. In
order for dialogue to take place, however, there must be some point of intersection, some basic
premise that is shared by both speaker and audience.

This, we believe, provides us with a justification for incorporating literature into basic
public speaking courses. The practice of having students read from an essay, short story, or
novel is not uncommon in teaching written composition where the literature serves as a starting
point for the student's own ideas, but we contend this strategy is even more important in public
speaking. In the written communication classroom the communicative transaction is between the
teacher and the student and the purpose is to develop the ability to put his or her ideas into the
written word. Public speaking, however, is defined by its public-ness: the student is not speaking
just to the teacher but to the whole room and thus there needs to be some basis upon which the
students can form a connection between themselves and their fellow students. Thus, in the
public speaking classroom, literature provides students not only with something to talk about but
a starting point from which to speak.

Let us suppose, for example, that a teacher assigns Aldous Huxley's novel *A Brave New
World* as a reading. The novel, set in a distant future, envisions a "completely organized society,
the scientific caste system, the abolition of free will by methodical conditioning, the servitude
made acceptable by regular doses of chemically induced happiness" (Huxley, 1958, p. 3). Such
a dystopic vision invites students to reflect upon a number of topics including genetic
engineering, the use of drugs to regulate moods and behavior, and unrestrained consumerism.
Students might even be challenged with a more philosophical question relative to what is more
important, the freedom to choose or being happy. Because all of the students in the class have
already reflected upon these issues as they read the novel, the public speech given takes on the
quality of a discussion, a two-way interaction between the audience and the speaker, rather than
a one-way action in aimed at the audience by the speaker. It is this interactive approach, we
believe, that defines public speaking, gives it its characters and distinguishes public speaking

from other forms of communication, such as written composition. The sharing of a novel by the class enables all of the students to begin on common ground.

This, of course, is an argument for incorporating the reading of *something* by all of the students. It does not in and of itself make the case for including dystopian literature into the public speaking classroom. For that justification, we once more turn to the Greco-Roman origins of public speaking, specifically the connection between public speaking education and democracy.

Although Hillbruner (1962) is probably correct in his assertion that the "study of public speaking, or oratory, is…not a new phenomenon" but began at the point when human beings first attempted to inform, entertain or persuade one another, systematic instruction and study of speech communication did not emerge (in the Western World) until about the fifth century BCE among the city-states of ancient Greece. The Greeks, of course, were the source of much of our ideas about both public speaking and literature. The Greek ballad-dance, as Bahn (1932) noted, is the source of "dancing, acting, and interpretive activity" as well as the "acknowledged mother of the three main types of poetry" (p. 433-434). Olsen (1981) has also stressed the oral nature of Greek society: not only was the oral performance of poems and plays "an integral part of Greek games and festivals" (p. 356) but even less 'literary' works, such as histories, were written with the expectation that they would be read aloud before an audience.

During the fifth century BCE, the Greek world and especially the city-state of Athens was shifting away from aristocratic and tyrannical mode of government. In a government wherein a small number of people, an elite ruling class, hold all of the power, public speaking is not important. When governance depends upon moving a mass of people, uniting many behind a single idea, public speaking is essential. Greek democracy was not a representative democracy. In his history of Greece, Freeman (1996) noted that as many as 30,000 citizens were eligible to sit in the Athenian Assembly and vote on laws "after listening to speeches" (p. 202). Because the power to speak was the power to move the Assembly, in the democracies of Greece "an enormous premium rested on speaking skills" (p. 202) and Freeman concluded that "a truly democratic society is one which values the participation of all through the spoken word" and that the "most valued political skill in democratic Athens was the ability to persuade through the art of rhetoric" (p. 206).

The newly empowered Greeks, those who had long lived under the rule of tyrants and aristocrats, did not take long to figure out that so long as the rich and the powerful had a monopoly on the ability to move the crowds, then democracy was a sham. Those without education and those who lacked skills in public speaking were at the mercy of those who had it. Enter the *sophists*, a name taken from the Greek work for 'wisdom,' "who traveled in classical Greece teaching a number of different subjects" but who were "were especially famous—or infamous—for relativistic views of truth and demonstrations of oratorical dexterity" (Covino & Jollife, 1995, p. 84). Condemned by philosophers like Plato as "manipulators or jugglers of the truth" (p. 84), it is important for us to bear in mind that the critics of sophistry were often the aristocrats most threatened by the rising power of the demos and whose privileged position was

most threatened by that rise. The sophists were not only teachers of speech but they were early practitioners of a critical pedagogy who, through instruction in rhetoric, threatened to empower an underclass and undermine the existing power structure. The sophists instructed those who, by virtue of their class, were unprepared to participate fully in public life. They imparted in their students not only the ability but the perspective to challenge the values and interests of the ruling class.

Although some, such as Johnson and Szczupakiewicz (1987), have argued that the purpose of public speaking courses is to "prepare students with work-related public speaking skills" (p. 131), it is our contention that public speaking originates in a democratic society and that its purpose was to prepare citizens for public life. We believe, moreover, that while it is certainly true (as many have said) that democracy depends upon an educated and informed populace, it is equally true that democracy also depends upon a populace that is able to communicate its needs and interest to one another. Where the people become dependent upon others to speak for them, it is a small step to thinking for them and finally deciding for them and that is not democracy but tyranny. Our purpose in teaching public speaking, then, is not necessarily opposed to speaking in the workplace and, indeed, we are confident that the skills we seek to impart will assist function in that sphere. Our purpose is a civic purpose: to prepare students for their role as citizens in a democratic society.

Weaver (1953) noted that the study of persuasion in the public sphere, the art the Greeks dubbed 'rhetoric,' differs from the study of mere logic (or 'dialectic') in that rhetoric is principly concerned with instilling "belief and action…it intersects the plane of possiblity with the plane of actuality and hence of the imperative" (p. 28). Public speaking is not an art suited to abstrations or hypotheticals. Its purpose is to speak to people in the world and it is preceisly this reason that we belive that, while almost any literature might function create a basis for discourse, dystopian literature is ideally suited for civic discourse. Although constructed from Greek terms, the word *dystopia* never appeared in the Greek language. It is the opposite of the word *utopia*, a word created by Sir Thomas More in 1516 by combining the prefixes *eu* (good) and *ou* (no) with the words for place (*topos*) and state of being (*-ia*). In creating a word that means, simultaneously *the good place* and *no place*, "More's etymological forge sparks not just a crackpot musing of a phantom nowhere, but a vision of something worth striving for" (Lederer, 1967, p. 1134). The term *dystopia*, also sometimes called a *cacotopia* or simply *negative utopia*, did not appear until much more recently. Lederer (1967) credited Frank E. Manuel, Lewis Mumford, and Crane Brinton with coining the term in 1965 and, Lederer argued, because the prefix *dys-* suggests "a progression toward a most or least favorable state", the term *dystopic* "is the most appropriate term for literature that describes the progressive degeneration of the body politic" (p. 1135).

It is easy to contrast dystopia with utopia by casting one as the bad place and the other as the good but it is just as important to recall that utopia also means *no place*; it is defined as much by its impossibility as its perfection. The definition of dystopia as a distinctive genre of literature, Lederer noted, is that it is not the "'isn't' of fiction" or the "'never-never' of fantasy" but the "might very well be" (p. 1132). As the opposite, dystopia is not only a nightmare world

but a possible world. This sense of possibility, that it takes a social or political trend of the present and projects it into the future, means that dystopian fiction is inherently critical and by its very nature requires us to consider the implications of the world in which we are presently situated. Moreover, unlike nonfiction which can also direct us to consider the present and the implications of our current course of action, dystopian fiction speaks to the imagination. It doesn't condemn what is but attempts to create a believable vision of what might come to be. Orwell's *1984*, for example, situated us in the future. It does not provide us with a logical, cause-and-effect line of reasoning whereby we can see how our present course of action will bring about a nightmare future. Orwell gave his readers just enough "history" and just enough social philosophy and commentary to see how such a world might come to be. While nonfiction essayists attempt to frighten us with what will happen, good dystopic writers excite our imaginations with a fearful possibility. Moreover, we believe it is the nature of all fiction to invite the reader to participate in the construction of meaning. Readers co-construct the meaning of the text. In our experience this co-construction of meaning has enabled students to find something in the readings which speaks to their experiences and understanding of the world. In discussing Orwell's *1984*, for example, some students have drawn a connection between Orwell's prediction of endless war and the current war on terror. Other students have argued that Orwell's predictions were absurd, that nations—and especially the United States—go to war out of necessity not for economic reasons. Students who identify as liberal see *1984* as a warning against the dangers of conservatism; conservative students argue that it is a statement on the dangers of liberalism. We are certain and our experience teaching speech with novels such as Orwell's confirms, that dystopian fiction allows for a greater range of ideas and for students to find meaning than the reading of nonfiction reports on the same issues.

While literature generally provides students with common ground on the basis of which to speak to one another, dystopian literature provides a basis to speak about the world in which students find themselves. It encourages students to see public speaking as a means of addressing the exigencies of the world. We don't believe that dystopian literature is the *only* way to establish that common ground or to provide a springboard for talking about problems of social and political significance. We do believe, however, that it is important to establish those premises and that incorporating dystopian literature can be an effective way of doing so. In the subsequent section, we will outline strategies for doing so.

Integrating Dystopian Literature into the Public Speaking Course

In this section of the work, we offer an approach we have taken to implement dystopian literature into introductory speaking courses. This approach has been incorporated into collegiate introductory public speaking courses (100 level) and, in modified form in high school hybrid (both speaking and writing) courses. We believe this approach is one way that dystopian literature can be integrated into communication courses. Because it has been implemented, in various forms, by three different instructors at different educational institutions and levels, we

believe that the lesson plans below are flexible and adaptable and we hope that these examples will inspire teachers to incorporate dystopian literature into the classroom in a way that reflects their own teaching style and meets their pedagogical goals. Readers should feel free to adapt or modify any of these assignments to meet the needs of their classrooms.

Lesson Plans for George Orwell's <u>1984</u>

Many dystopian novels can be used by speech teachers to accomplish the goals that we have outlined above. We have successfully used classical dystopian novels such as Aldous Huxley's Brave New World and contemporary novels like Brooks's genre stretching *World War Z*. We encourage teachers to adapt their favorite works of dystopian literature to the public speaking classroom. Herein, we offer lesson plans and grading matrixes for George Orwell's novel *1984* not only because we have used it successfully in both high school and college classrooms, but because it is the paradigmatic dystopian novel.

About the book. *1984* is the paradigmatic dystopian novel and thus we do not believe it is necessary to dwell on the particulars of Orwell's work. Suffice it to say that in the world we live in today there is ample opportunity for students to hail Orwell as a prophet or to condemn him as an alarmist.

Orwell's novel centers on a lower level bureaucrat named Winston Smith who lives in a nightmare world of the ultimately totalitarian state. Written at the close of World War II, Orwell was obviously influenced by the rise of Nazis and Stalinism. Contemporary students have made connections between Orwell's vision and contemporary issues like wire-tapping, corporate data mining, the USA PATRIOT Act, the war in Iraq, political correctness and a host of other issues.

In our case study, *1984* was adopted as a class text in a university public speaking course. Several assignments were built around the reading over approximately four weeks.

Assignments

(1) Book Discussion

Objectives

Students will be able to…
1. Develop their understanding and appreciation of Orwell's novel *1984*.
2. Make connections between Orwell's dystopic vision and the world today.

Needed materials

≈   Copies of *1984* for entire class

≈   List of questions for discussion leader

Lesson description

1. Prior to lesson students will read George Orwell's *1984*, and be assigned several questions for discussion.

2. On the day of the activity, each student reads aloud their answers to the assigned questions. After each question, the teacher leads a short discussion on the student's answer, encouraging participation from all students. Some questions simply ask students to demonstrate knowledge of Orwell's ideas and plot points while others will invite students to reflect upon the relationship between Orwell's vision of the future and the world we live in today.

Students are invited to question, critique, and to offer their own insights upon the topics. Above all, the discussion questions are a starting point to encourage student centered discussion.

A sample list of questions is available in Appendix A.

Assessment

In our case, this assignment was awarded minimal points. Oral responses will be evaluated on basic pubic speaking skills (clarity, concision, appropriate vocal and physical dynamics). Students should be assessed based on both their responses to questions assigned and their willingness to engage in thoughtful discussion of topics.

See the attached grading matrix, Appendix B.

(2) Dialogue Session

Objectives

Students will be able to…
1. make connections between the themes developed in Orwell's *1984* and the world in which they live.
2. develop their public speaking skills.
3. develop their critical thinking skills.
4. develop persuasive arguments in the classroom.

Needed materials

≈   None provided by teacher

Lesson description

1. Before class, students will have prepared a Deliberative Dialogue statement, based on the assignment developed by Dimock, Treinen, Cronn-Mills, and Jersak (2008). Students will be required to prepare a statement based on the question "Has Orwell's prediction come true?" The one-page statement should have a minimum of four distinct points:

A) Stake
Students should make a statement with respect to who they are, their values, their beliefs, etc. The purpose of this part of the statement is for students to make one another aware of their fellow students' perspectives.

B) Sources
Students are required to identify three sources of information/research (newspaper or journal articles, books, position papers, interviews, etc.). Students will briefly summarize their research and what they have learned.

In a related assignment, students will be required to turn in article reviews that summarize their sources and subject each to Dimock et al.'s (2008) critical thinking criteria and evaluate its value as a source.

C) Statement of Position
Based on themes developed in discussion of the novel, students should identify at least one key issue in *1984* that relates to the world today (privacy, surveillance, censorship, war, control of language, etc.). Students should make their position clear with respect to that issue, e.g. they should say whether or not they believe that their privacy is at risk or not and why.

Student may also advance a fourth point depending on their position:

D) Solution
Not all students will believe there is a problem and even those who do may not have any sense of what should be done about it. Those who can, should try to provide concrete steps they believe should be taken to bring about change.

For more clarification, please refer to the sample statement in Appendix C.

2. Students read their statements aloud to the class, one at a time. During these presentations, students are not allowed to interrupt or cross-talk. Students are encouraged instead to take notes on the statements and prepare a series of questions based on them. We have found that requiring each student to write a minimum of two specific questions that ask for elaboration, explanation, or that invite further discussion is an effective way to encourage thoughtful interaction.

3. The class is opened to discussion. In large classes or if there are time constraints (we have 25 students in 75 minute classes) that it helps to break students in to two groups: speakers and questioners. On day one half the class will speak and other half will ask questions. On day two, they two sides switch.

Assessment

We assess the dialogue two separate levels. First, we evaluate the presentation of students' statements using basic standards of effective public speaking including clear speaking voice, eye contact, appropriate nonverbal behaviors, etc. Second, with respect to content, we are looking for concise, clear statements that reflect the spirit of the assignment and demonstrate a critical reflection of the readings and their relationship to the student's experiences.

See the attached grading matrix, Appendix D.

(3) Persuasive Speech

Objectives

Students will be able to…
1. analyze an audience with respect to a particular topic
2. compose a persuasive speech
3. develop their public speaking skills.
4. develop their critical thinking skills.

Needed materials

≈   None provided by teacher

Lesson description

Note: As written, this assignment is designed to follow the Book Discussion and Deliberative Dialogue assignments outlined above. It can be modified to be used as a standalone assignment.

1.Students will write a <u>thesis statement</u>.

a)   Students will select topics/themes from Orwell's novel that are relevant to our world today (such as the right to privacy). If done in conjunction with the Book Discussion assignment above, use the list generated during that discussion.

b) Students will take a stand on the topic and develop a clear thesis statement: a single, declarative statement on a topic which either makes and evaluation, assigns responsibility, or advocates a specific course of action.

c)   If done in conjunction with the Deliberative Dialogue assignment above, students can use their Statement of Position and/or Solution to generate their thesis statements.

Assessment. The <u>thesis</u> will be evaluated in terms of its being properly worded and its connection to the reading and discussion.

See the attached grading matrix, Appendix E.

2. Students will write a short <u>audience analysis paper</u> (1 – 2 pages) in which they will identify points of agreement and points of disagreement among the class members who are the audience. The paper will develop key strategies for managing agreement and disagreement.

Assessment.   The audience analysis paper will be evaluated in terms of the students' identification of points of agreement and disagreement and the development of strategies suitable for persuading their audience.

See the attached grading matrix, Appendix E.

3. Using their audience analysis paper as a guide, students will write a <u>persuasive speech</u> in support of their thesis statements. Speeches should be six to eight minutes in length (depending on available classroom time and grade level).

> ***Assessment.*** The persuasive speech will be evaluated by in terms of the students' responsiveness to the constraints of their audience, the application of persuasive techniques, organization, and good public speaking skills.
>
> See the attached grading matrix, Appendix E.

Additional Teaching Materials

> We have not experienced great success with the film adaptation of 1984, a movie that many students find poorly made and not very engaging. There are, however, excellent resources available online to supplement the teaching of Orwell's work. At http://1984comic.com/comic_book.html, you can find a graphic novel version of the first two chapters of the book that could supplement lecture or discussions. Also, a 1949 NBC radio production of 1984 is available at http://greylodge.org/gpc/?p=78

Conclusion

Communication skills are vital tools for survival in the world today and, as teachers we must prepare our students for that world. Speaking and writing are not only essential for those who wish to succeed in the workplace but they are also important elements of a civil society and key to the functioning of democracy.

Discussion based classrooms that encourage students to find common ground and reading literature exposes students to new ideas, challenges them to think about their own lives in different ways. We believe that dystopian literature is particularly well-suited to engage students with the world around them and we hope that others will find these principles as sound, and these lessons as useful, as we have.

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Appendix A
Discussion Questions for George Orwell's *1984*

While students are reading the novel, each student is assigned at least one question to bring to the discussion. Students should be prepared to answer their assigned question thoroughly. Answers will be given orally in class and students should take care to make sure:

- They think critically about their answers.
- Answers should be explained thoroughly. Students should expect their responses to take from 2 to 4 minutes.
- They attend to basic principles of public speaking (speaking clearly, organizing their answers, etc.)
- Excellent responses will make an effort to engage other students in thoughtful discussion.

Ideas for Adaptation:

As with all of the activities we have developed herein, we encourage teachers to modify and adapt them in order to meet the specific needs of their students and classrooms.

This particular assignment can be adapted to hybrid/writing courses in a number of ways. One way in which this assignment might be adapted to hybrid or writing courses would be to us an on-line, asynchronous discussion board. We would recommend that students be required to post responses to their respective questions and also required to respond to a minimum of two (2) other student postings. We believe the grading matrix (Appendix B) can easily be adapted for use in this format.

Questions for Discussion:

1. Describe the world of 1984; what is Winston Smith's England like?
2. In Oceania, Party members are under constant surveillance. How is this done and what effect do you think this has on the psyche of the people of Oceania?
3. What is Winston's first criminal act? Why is it criminal?
4. Two ideas appear regularly in the novel: orthodoxy and heresy. What do these two words mean?
5. In Oceania, nothing is illegal. So how can Winston's actions be criminal?
6. Winston's apartment has an unusual feature. How does this feature make it possible for him to begin to commit criminal acts? Explain.
7. What is Winston's work?
8. Who is Big Brother?
9. Who is Goldberg?
10. Who is O'Brien and what is his relationship with Winston?
11. Who are Syme and Parsons? How are the two different from one another?
12. Why are communal activities so important? Why is time spent alone suspect?
13. Discuss the children next door, what statement is being made about families?

14. What proof of the Party's re-writing of the past does Winston uncover and why is this discovery so important?
15. What are the A, B, and C vocabularies?
16. How is Newspeak different from other languages?
17. What, according to Orwell, is the relationship between language and thought?
18. In Oceania, what are the principle concerns of science?
19. What is doublethink? How does it work?
20. Who is Julia and what is her relationship with Winston?
21. How is Julia unlike Winston?
22. Explain the symbolic significance of the paperweight
23. Who are the proles and why does Winston believe that all hope lies with them?
24. Why are the proles obsessed with the lottery? Explain the three classes and why class warfare is constant?
25. What makes the revolution in <u>1984</u> different from revolutions that came before?
26. Explain the concept of endless war, explain how it happens and why it is necessary?
27. What is *crimestop*? What is *blackwhite*? How are these two terms important in Orwell's world?
28. Why is control of the past so important?
29. Why must *doublethink* be both conscious and unconscious?
30. How is Winston broken?
31. Winston sees Julia again. What happens during this meeting and what does it mean?
32. ALL STUDENTS DISCUSS: Reflect on Orwell's world. Do you think this is a realistic scenario? Are their connections between Orwell's world and our own? Explain your answer.

Appendix B
Grading Matrix for In-Class Discussion

10 points total

Assigned Question (8 possible points)
Each student is assigned one question from the reading. The question is to be answered thoroughly and completely in class.

Exceeds Expectations	Meets Expectations		Does Not Meet Expectations					Did Not Participate
Points (Circle the appropriate score)								
8	7	6	5	4	3	2	1	0
Answer is well-organized, thoughtful and thorough; shows evidence of understanding and critical reflection upon the text. Answer is clear and well-spoken.	Answer is organized and thorough; shows evidence of understanding the assigned text. Answer is clearly presented.		Answer is deficient in one or more areas: • Disorganized • Does not show evidence of student understanding the reading material • Answer is poorly worded, inarticulate or presented badly.					Student did not answer the question or otherwise failed to participate in this part of the discussion.
Comments:								

In-Class Discussion (2 possible points)
As students answer their assigned questions individually, other students are invited to comment, reflect, or ask questions about the reading. Students should be encouraged to respectfully voice their opinions after each assigned question has been answered by the student responsible for that question.

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations / Did Not Participate
2	1	0
Student contributes thoughtfully and respectively in the discussion. Student speaks clearly and articulately. Student's participation raises the level of the discussion	Student participates in discussion; is involved and engaged. Student demonstrates respect for others.	Student did not engage in the discussion. Student demonstrated disrespect for other students' opinions.
Additional comments:		

Appendix C
Sample Statement for Deliberative Dialogue

Each student should read his or her Opening Statement. Opening Statements should be 2 to 3 minutes in length.

We encourage students to speak extemporaneously from detailed outline and notes rather than a script. This script has been adapted from a Statement given in class by a student. Some of the particulars of the statement have been changed in order to keep her identity private.

The column on the right hand side includes comments by the instructor to the student.

Hello everyone, my name is Mary and after reading this novel the one thing that struck me as being so much like the world that we live in is the way that some people use language to try and control how we think and what we feel.	*Short introduction which identifies the issue you intend to talk about. You establish a clear connection between the reading and the world today.*
Starting with my **STAKE**, I am a freshman; I am 19 years old from Apple Valley. I guess you could say that I am middle class. My parents own a small business and they work a lot and when I lived at home I was expected to help out so I am used to working. I think, though, that the most important thing in my life is my faith. I am a Christian and my relationship with Christ is the most meaningful relationship in my life. I grew up in a family where we were very active in our church. We didn't just go on Sundays. I went to public school but a lot of my friends didn't. A lot of our social activities and friendships revolved around the church.	*Stake is clear and concise. It gives the audience a basic overview (where you are from, how old you are, etc.) but focuses on values, beliefs, or experiences which are particularly meaningful to you and impacted your thinking on this topic.*
So when I started thinking about this topic, I went looking for **SOURCES** of information in a couple places. The first place I went is to the youth group leader at my church back home. His name is Mitch. We sent several emails back and forth. The reason I thought of him is because before I went to college we talked a lot about things like political correctness and the way that some things just aren't allowed in college. You just aren't allowed to say some words and I think that probably a lot of those words, like racial slurs, shouldn't be said because they are mean but on the other hand, we do have a right to free speech and also there are some things that offend me that it is perfectly fine when people say them, like taking the lord's name in vain. So there is a double standard.	*This is well done. I like that you are including an interview, especially if this person has had a lot of impact on how you think about the world.* *You could add a bit more here – one sentence that tells me something about Mitch's qualifications, areas of knowledge or expertise.*
The second source I went to is a group called Students for Academic Freedom. They have a really good website that includes all kinds of documented cases of students getting in trouble for expressing themselves, especially if they say things that are Christian or conservative. This was a really good resource because the website has all kinds of resources for students and lots of information about speech codes.	*This is good. You identify the website and what kind of information you get from it.*
Finally, I wanted to get some more academic sources so I went to the research databases that you can access through the library and I searched for information on speech codes and hate speech. I read an article by Jon Gould in the *Chronicle of Higher Education* which also said that speech codes go too far but focused on just racial issues and on t political ideas or religion.	*I think you do a really nice job of achieving diversity in sources. Interview, web resources, scholarly journals. Well done.*
So after doing some research, I am able to make the following **STATEMENT OF POSITION**: I think that while some restrictions on speech are OK that we have gone	*Clear, concise, and well worded. Good job.*

too far. Right now the restrictions on free speech go too far and they unfairly discriminate against some people, especially people who are more conservative or Christian.

I don't have a **SOLUTION**. I think there is definitely a problem and I have thought about it but the only thing I can think of is that if you can't say anything that offends anyone at all but that seems to go too far in restricting speech. Nobody could say anything. I hope that by discussing this with the class that I can maybe come up with some ideas.

This is good. A solution is not required but I do appreciate that you have thought about it and that you are looking for one.

Ideas for adaptation:
As with the Discussion Questions (see Appendix A) we believe this can be adapted to writing or hybrid courses by posting the Opening Statements and conducting the subsequent Discussion on an asynchronous discussion board. We would recommend that students be required to post their respective Opening Statements, be required to ask other students at least one question each, and respond to all questions posted to them. We believe the grading matrix (see Appendix D) can easily be adapted for use in this format.

Appendix D
Grading Matrix Deliberative Dialogue Session

30 points possible

Each student should be permitted the opportunity to read his or her Opening Statement without interruption. While opening statements are being read, the members of the audience should take notes and write down at least one question they would like answered. Questions are to seek clarification or elaboration, not to confront or argue.

After all Opening Statements have been read, the class is opened to discussion. Students are called upon to ask questions they most want answered and to answer questions from their peers. The instructor should moderate the discussion in order to keep it moving and to encourage participation. Although students should be engaged and the expression of disagreement is encouraged, the instructor should not allow the discussion to become a debate. We have, on occasion, asked questions or raised issues in order to develop or encourage participation.

Note:
In larger classes we have found this works better if the class is divided. We recommend that the reading of Opening Statements take up no more than half of the class time, reserving the second half for question and answer. It also works best if ideas are 'clustered' so that students speak about similar or related topics (if possible) on the same day. So all the students who are concerned with speech codes, for example, will read their Opening Statements on Monday and all of the students who are concerned with privacy read theirs on Tuesday. It would be very unlikely that this works out perfectly but the big ideas, the ones that many students choose to speak about, should be kept together if possible. It makes the discussion flow better and helps to prevent a lot of repetition.

Opening Statement (20 possible points)

Stake

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations				
Points (Circle the appropriate score)						
5	4.5	4	3	2	1	0
Stake is clearly and concisely expressed. Provides audience members with enough information to give them sense of the speaker's perspective with special attention to key values and beliefs which will impact the discussion.	Speaker clearly and concisely identifies background and perspective that has bearing on the discussion.	This portion of the speech lacked focus, was general and vague, did not specify values, beliefs, or experiences that would bear on the discussion.				
Additional comments:						

Source

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations				
Points (Circle the appropriate score)						
5	4.5	4	3	2	1	0
Speaker identifies three or more credible sources of information. Sources of information are diverse and demonstrate a broad look at the topic. Speaker clearly and concisely summarizes what he or she has learned from those sources.	Speaker identifies three credible sources of information and concisely summarizes what he or she has learned from those sources.	Fewer than three sources have been identified; sources are weak or lacking credibility. Speaker does not clearly identify what he or she has learned from those sources.				
Additional comments:						

Statement of Position

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations				
Points (Circle the appropriate score)						
5	4.5	4	3	2	1	0
Statement flows logically from Sources and Stake. Speaker makes a clear and direct stand on the topic. There is a clear and direct connection to the reading material.	Speaker makes a clear and direct statement on the topic.	Statement is unclear, lacks focus of a direct statement. Statement does not have clear relationship to the readings.				
Additional comments:						

Solution

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
No points		
Speaker provides a clear solution which addresses the problem(s) that he or she has specified. Speaker explains how the plan would work, how it could be implemented, etc. Solution is clearly and articulately presented.	Speaker offers a solution which a clear solution which addresses the problem(s) he or she has specified.	Speaker's solution is unclear, overly vague, or a *'deus ex machina'* solution to the problem. Speaker fails to provide any sense of how the solution would address the problems he or she has raised.
Additional comments:		

Public Speaking

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations				
Points (Circle the appropriate score)						
5	4.5	4	3	2	1	0
Speech is clear and articulate. Speaker uses appropriate vocal variation. Speaker uses language appropriate to the occasion. Speech is extemporaneous and speaker makes effort to develop eye contact with audience. Speaker avoids distracting movements and verbal fillers.	Speech is clear and articulate. Speaker uses language appropriate to the occasion. Speaker avoids distracting movements and verbal fillers.	Speech is unclear and/or inarticulate. Speaker uses language that is inappropriate for the classroom. Speaker needs to work to avoid distracting movements and verbal fillers.				
Additional comments:						

Class Discussion Grading Matrix (10 possible points)

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations / Did Not Participate							
Points (Circle the appropriate score)									
10	9 - 8	7	6	5	4	3	2	1	0
Student contributes thoughtfully and respectfully in the discussion. Student speaks clearly and articulately. Student's participation raises the level of the discussion	Student participates in discussion; is involved and engaged. Student avoided needless repetition of questions. Student demonstrates respect for others.	Student did not engage in the discussion. Student asked questions which had already been answered. Student demonstrated disrespect for other students' opinions.							
Additional comments:									

Appendix E
Grading Matrix Persuasive Speech

110 points possible

Grading Matrix – Thesis (10 possible points)

Exceeds Expectations	Meets Expectations	Does Not Meet Expectations / Did Not Participate							
Points (Circle the appropriate score)									
10	9 - 8	7	6	5	4	3	2	1	0
Thesis is a clearly worded, declarative sentence; thesis makes a claim that can be supported by argument, reasoning, and evidence. Thesis has a clear relationship to the topics raised in the reading and is appropriate to the classroom. The thesis challenges the student; it will compel the student to work hard to make his or her argument; it is a question about which there will be reasonable disagreement.	Thesis is a clearly worded, declarative sentence; thesis makes a claim that can be supported by argument, reasoning, and evidence. Thesis is related to the topics raised in the reading and is appropriate to the classroom.	Thesis is a poorly worded or vague. Thesis has a little/no relationship to the topics raised in the reading. The thesis is not appropriate to the classroom. The thesis makes claims that are either self-evident/do not need argument or are impossible to sustain through argument, reasoning and evidence.							
Additional comments:									

Grading Matrix – Audience Analysis Paper (25 possible points)

Exceeds Expectations	Meets Expectations				Does Not Meet Expectations / Did Not Participate				
Points (Circle the appropriate score)									
25 – 24	23	22	21	20	19	15	11	7	3	0
Audience analysis paper is well-written; student shows superior knowledge of mechanics and structure. Student insightfully recognizes points of common ground and difference with members of the audience. Student develops a clear, well-reasoned strategy for maximizing agreement and overcoming disagreement. Student shows an informed respect for those who disagree w/ him/her.	Audience analysis paper is clearly written, follows rules of mechanics and structure. Student identifies points of common ground and difference with members of the audience. Student identifies strategies for maximizing agreement and overcoming disagreement.				Audience analysis paper is poorly written, fails to adhere to rules of mechanics and structure. Student fails to clearly identify points of common ground and difference with members of the audience. Student fails to clearly identify strategies for maximizing agreement or overcoming disagreement. Student shows a failure to understand or respect those who disagree with him/her.				
Additional comments:									

Grading Matrix – Persuasive Speech (75 possible points)

Exceeds Expectations	Meets Expectations				Does Not Meet Expectations / Did Not Participate						
Points (Circle the appropriate score)											
75 – 74	73	72	71	70	69	50	40	30	20	10	0
Persuasive speech is well-organized, easy to follow. Student offers a well-reasoned, well-supported, persuasive argument. Student follows clearly developed strategy for minimizing disagreement. Student shows an informed respect for those who disagree with him/her. Student does a superior job of applying principles of good public speaking including clear and articulate speech, appropriate gestures, eye contact, etc.	Persuasive speech is well-organized. Student offers a persuasive argument supported by reasoning and evidence. Student demonstrates a strategy for minimizing disagreement. Student applies principles of good public speaking including clear and articulate speech, appropriate gestures, eye contact, etc.				Persuasive speech is poorly-organized, difficult to follow. Student's argument is unpersuasive, lacks supporting evidence or clear reasoning. Student has no discernable strategy for minimizing disagreement; ignores opposition. Student is disrespectful of those who disagree with him/her. Student fails to apply principles of good public speaking such as unclear and inarticulate speech, inappropriate gestures, failure to maintain eye contact, etc.						
Additional comments:											

Assessing the Public Speaking Course

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ABSTRACT

College and high school speech communication instructors know full well how tedious and time-consuming assessment can be; however, this instructor has found a way to make assessment a more efficient and meaningful tool identifying strengths and weaknesses within the public speaking curriculum. After five years of extensive research, several drafts of rubrics and artifacts, the process has been streamlined and successful in that the data compiled reflects the strengths and challenges of this instructor's students. This article is intended to provide public speaking instructors the opportunity to replicate part of the Minnesota State Community & Technical College (M State) speech communication assessment project.

North Central Accreditation (NCA) began emphasizing assessment as a means to determine accreditation for colleges and universities in 1989, resulting in many institutions implementing an assessment program (Lopez, 1999). While some institutions adopted standardized or locally developed tests, other institutions developed their own instruments to document student learning (Lopez, 1999). Angelo and Cross (1993) published *College Assessment Techniques* (CATS), a handbook that became a popular conference topic for college development. Moskal (2000), in an article published in *Practical Assessment, Research & Evaluation,* described the different types of rubrics used to assess students' work, and in a 2001 article from that same journal, Mertler discussed how to design holistic and analytic rubrics. The American Association for Higher Education continues to produce the *Assessment Forum*, publishing and disseminating best practices for assessing student learning, while NCA has created the Assessment Academy to "develop institutional culture and increase institutional commitment to assessing and improving student learning" (Higher Learning Commission, 2008, para. 1).

With so much being written about assessment in general, it is interesting to note how little has been published specifically about speech communication assessment since *Assessing Communication Education: A Handbook for Media, Speech, and Theatre Educators* by W.G. Christ in 1994. The National Communication Association (NCA) hosts assessment resources on their web page; however, the resources are limited and not specific to certain courses. The Communication and Theatre Association of Minnesota (CTAM) holds a yearly conference, which has offered presentations on assessment, and Minnesota State University Mankato has

posted their assessment plan on their website. Still, speech communication colleagues seldom publicly share materials and results regarding assessment, particularly when identifying strengths and weaknesses within a specific course.

Procedure

In preparation for its North Central Accreditation (NCA) visit in 2003, an Assessment Plan Committee was formed to implement Fergus Falls Community College's Assessment plan (now M State – Fergus Falls). The assessment coordinator aligned the college's mission with NCA's assessment criteria and developed the "Cycle of Assessment and Institutional Improvement." Faculty assessment groups then designed learner outcomes for their departments.

Given samples of rubrics and action plans, the speech communication department first determined what skills to assess. Since students are required to take Introduction to Public Speaking (SPCH 1114), this course was the obvious choice to assess. Fergus Falls Community College, as grantor of the A.A. and A.S. degrees, is part of the Minnesota State Colleges and Universities (MnSCU) system and follows the ten goal areas and their outcomes as outlined in the Minnesota Transfer Curriculum (MnTC). Introduction to Public Speaking meets goal area one, under Oral and Written Communication. Although there are six different outcomes listed for goal area one, the speech department developed two different rubrics to assess students' learning in content and in delivery. Techniques of Introduction, Thesis & Preview, Organization of the Body, Techniques of Conclusion, Use of Presentational Aids, Level of Sophistication and Audience Analysis were all assessed on the content rubric. Vocal Delivery: Clarity, Emotion & Style, Physical Delivery: Eye Contact & Expression, and Physical Delivery: Gestures & Poise were the criteria listed on the delivery rubric.

The artifacts used were videotapes of approximately 50 students' first and last speeches of the semester to determine how students' skills had changed from when they entered the class to when they completed it. The results confirmed that students made significant improvements in organization, audience analysis, presentational aids, and level of sophistication in content, and posture and volume in delivery, after completing Speech 1114. While the results were helpful in identifying weaknesses in introductions and thesis statements in content, and eye contact and rate in delivery, the department found the rubrics cumbersome and the data confusing. In addition, the rubrics did not correspond with the outcomes from the Minnesota Transfer Curriculum.

In 2003 Fergus Falls Community College consolidated with three area technical colleges (Detroit Lakes, Moorhead, and Wadena) to form Minnesota State Community and Technical College (M State) although only Fergus Falls and Moorhead have full time speech communication faculty. They or adjunct instructors teach speech courses on the Detroit Lakes and Wadena campuses. When all English and Speech instructors met for their first division meeting in 2003, speech faculty from the Fergus Falls campus shared their assessment process with the Moorhead faculty. The speech communication department agreed to continue assessing Introduction to Public Speaking and developed a rubric similar to the one used by the English

department, which was more aligned with the outcomes from Goal 1 from the transfer curriculum.

The new rubric (Appendix A) required faculty to collect a different set of artifacts from their students since it assessed four (2003-2006) or five (2006-present) of the six outcomes listed under Goal 1. From 2003-2006, the department assessed outcomes A, C, D and E, adding outcome F to the assessment process for the 2006-2007 school year. The outcomes for Goal 1 assessed, as listed in the MnTC, include:

A. Understand/demonstrate the writing and speaking processes through invention, organization, drafting, revision, editing and presentation.
C. Locate, evaluate, and synthesize in a responsible manner material from diverse sources and points of view.
D. Select appropriate communication choices for specific audiences.
E. Construct logical and coherent arguments
F. Use authority, point-of-view, and individual voice and style in their writing and speaking. (2009)

The rubric included a key, assessing criteria listed under each outcome on a scale from 0 to 4:

0 = No proficiency
1 = Limited proficiency
2 = Developing proficiency
3 = Emerging mastery
4 = Mastery

The most appropriate assignment to assess all outcomes was the persuasive speech, an 8-10 minute speech requiring students to conduct outside, academic research. The videotape of the actual persuasive speech was used to assess students' knowledge of the speech topic, and their ability to make sound rhetorical choices when communicating ideas and information under Outcome F. Faculty also collected students' persuasive speech preparation, formal, and speaking outlines to assess how well they could demonstrate the speaking process through organization, drafting, revision, editing and presentation under Outcome A. Instructors chose a preliminary assignment they used that demonstrated students' ability to invent topics for their persuasive speeches. One such assignment used was the topic proposal (Appendix B). Within the formal outline, instructors also evaluated how well students located, evaluated, and synthesized outside research and used APA documentation correctly via in-text and oral citations, as well as on the reference page, as listed in Outcome C.   Additionally, they measured students' ability to use secondary sources to support their arguments using logical, emotional and ethical appeals and to acknowledge other arguments as listed under Outcome E. An audience analysis form (Appendix C) was created by the department, asking students to explain how they identified and analyzed

their audience, and how they would adapt their content, structure and delivery for multiple audiences as a means to assess Outcome D.

Methods

Each Introduction to Public Speaking course at MSCTC has a maximum of 25 students. All students were asked to turn in the following artifacts from their persuasive speech: pre-writing assignment, preparation, formal, and speaking outlines, and an audience analysis form. All speeches were videotaped by the individual instructor, who then randomly chose a sample of five students from each public speaking course they taught. Before assessing artifacts from a different campus than where they teach, all instructors assessed several students together during the fall curriculum day to check for biases.

Then artifacts were distributed and assessed by two faculty members from a different campus. Students from the Fergus Falls campus were assessed by Moorhead faculty and Moorhead students assessed by Fergus Falls' faculty. Students' speeches from Detroit Lakes and Wadena were unavailable for assessment from 2003-2005 and 2008 since some of the courses were taught by adjunct faculty who had not been present at department or curriculum day meetings. Students from all four campuses were assessed in 2006-2007.

When all speech communication faculty members met for their spring 2008   department meeting, instructors agreed that logistically, it was too difficult to assess students from different campuses. Starting fall semester 2008, faculty from each campus decided to assess students from their own campuses, reporting the data from their students to the college's required action plans (Appendix D) posted on the Intranet. The department also included concurrently enrolled speech students during the 2007-2008 school year. High school concurrent enrollment speech instructors were sent a letter fall 2007 identifying which artifacts to collect from their students and explaining the process, and the rubric used to assess.

Results

From 1999 to 2003 the M State – Fergus Falls speech communication department assessed students and posted the results in a PowerPoint presentation. Since that time, however, due to busy and often conflicting schedules, the data had not been analyzed, nor had the department been able to evaluate strengths or weaknesses. As part of a sabbatical plan, this instructor reviewed and analyzed assessment data from 2004 to 2008, evaluating strengths and weaknesses. Performance targets were set at 2.5-3.0 for each outcome. Although there was significant improvement made in all outcomes from fall to spring semester, suggesting improvements in teaching methods, one of the challenges was getting students to turn in all artifacts. The department suggested assigning points for the different assignments in order to collect the necessary artifacts. It also became evident that instructors needed to spend more time
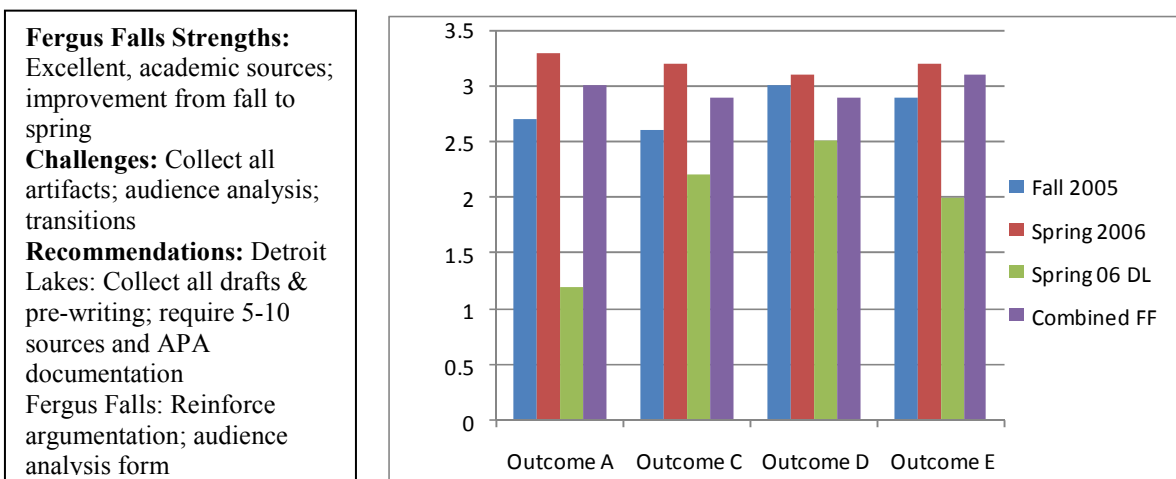
teaching students APA documentation. The 2004-2005 school year assessment results for Outcomes A, C, D, and E are indicated in Table 1.

**Table 1. Fergus Falls Campus 2004-2005 Assessment Results**

Strengths: Improvement in all outcomes
Challenges: Collect all artifacts; more audience analysis; documentation
Recommendations: Collect all drafts & pre-writing; focus on APA documentation; develop audience analysis form
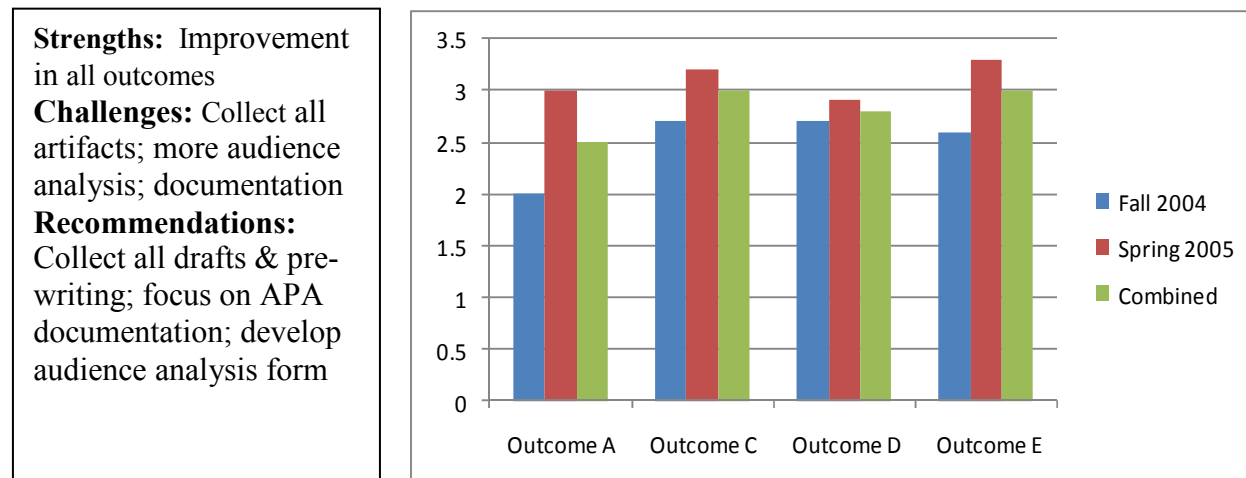
Results from the 2005-2006 school year revealed similar strengths and challenges. Performance targets from students on the Fergus Falls campus were met for each outcome, indicating improvements from the previous year. Scores also improved from fall to spring semester. Scores from students on the Detroit Lakes campus were significantly lower because not all artifacts necessary to assess were collected. A challenge noted among all students was the need to reinforce argumentation, APA documentation, and to ensure all instructors' persuasive speech assignments were somewhat uniform in their requirements, including 5-10 outside, academic sources. The department also recognized the need to develop an audience analysis form that sufficiently addressed all of the criteria under Outcome D. The 2005-2006 results are noted in Table 2.

Table 2. Fergus Falls 2005-2006 and Detroit Lakes 2006 Assessment Results

Fergus Falls Strengths: Excellent, academic sources; improvement from fall to spring
Challenges: Collect all artifacts; audience analysis; transitions
Recommendations: Detroit Lakes: Collect all drafts & pre-writing; require 5-10 sources and APA documentation
Fergus Falls: Reinforce argumentation; audience analysis form

Students from all four campuses were assessed during the 2006-2007 school year. Scores from students on the Detroit Lakes and Wadena campuses were significantly lower because not all artifacts necessary to assess were collected. If students had not provided instructors with the audience analysis form, for example, it was difficult to assess if students understood how to vary their text for diverse audiences. However, students on the Fergus Falls campus made considerable improvements in all outcomes, showing the benefits from several years of assessment and analyzing data to improve teaching and benefiting future students. One recurrent challenge was how to make assessment requirements available for adjunct instructors teaching public speaking on the two campuses (Detroit Lakes and Wadena) that did not have full time instructors. Often adjunct instructors are hired with short notice and without the speech department's knowledge. Therefore, it was difficult for their students to achieve at the same level as the two campuses with full time speech communication instructors. The 2006-2007 results are shown in Table 3.

Table 3. All Campuses 2006-2007 Assessment Results
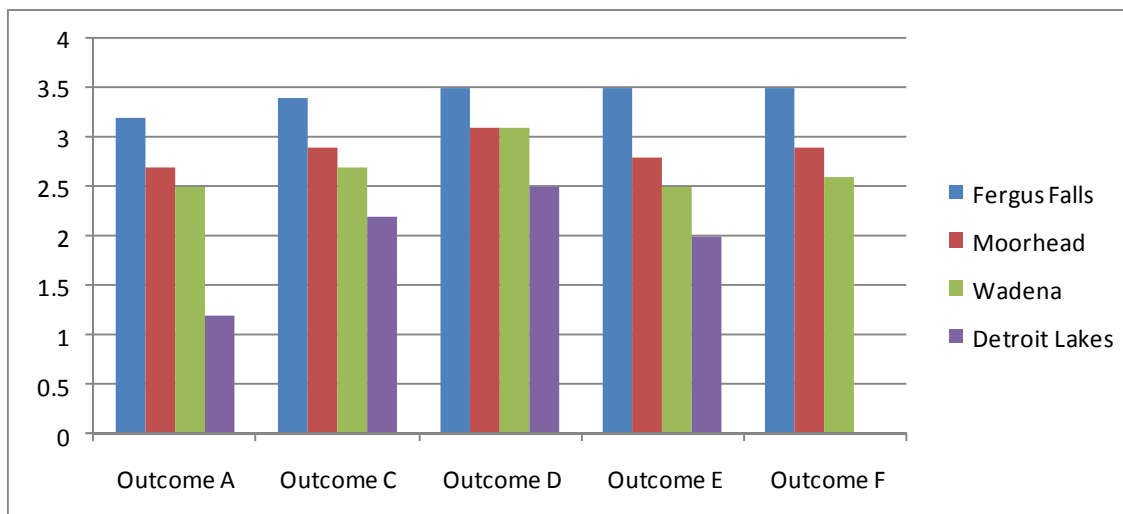
Conclusion

Often assessment is perceived by instructors as a time-consuming, meaningless activity required by administration or NCA. However, selecting artifacts and rubrics that are aligned with the outcomes we are teaching, analyzing the data to evaluate strengths and weaknesses, and then making curricular changes may benefit both instructors and students. Assessment compels instructors to openly evaluate his or her teaching and to make adjustments that ensure student learning. Developing an assessment plan can be an arduous and somewhat tedious process, but this instructor is hopeful that other public speaking teachers can learn from many years of experience assessing the public speaking course. In addition, perhaps using M State's speech

communication department assessment process, methods, and tools will help other instructors glean their own results, thus improving their own students' learning.

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Appendix A
Program Outcomes Assessment Rubric:
Persuasive Speech Preparation, Formal & Speaking Outline

Key   0 = No proficiency 1= Limited proficiency 2 = Developing proficiency 3 = Emerging mastery 4 =Mastery
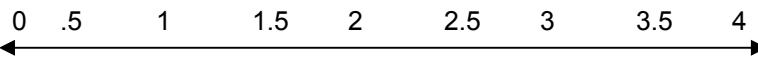
Program Outcomes

A.   **Understand/demonstrate the writing and speaking processes through invention, organization, drafting, revision, editing and presentation.**
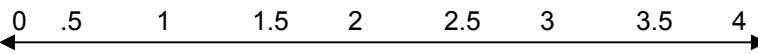
Criteria

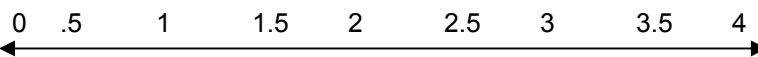1. learners will employ forms of prewriting to generate ideas for a text

    0   .5   1   1.5   2   2.5   3   3.5   4
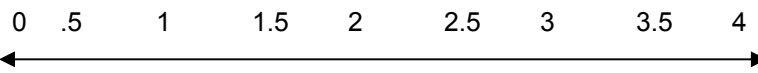
2. learners will generate multiple drafts to complete written assignments

    0   .5   1   1.5   2   2.5   3   3.5   4

3. learners will adapt written assignments into appropriate presentation notes

    0   .5   1   1.5   2   2.5   3   3.5   4

4.   learners will revise and improve written assignments based on feedback

    0   .5   1   1.5   2   2.5   3   3.5   4

5.   learners will maintain unity by incorporating effective transitions and by composing body main points that clearly support the thesis
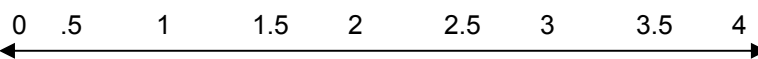
    0   .5   1   1.5   2   2.5   3   3.5   4

Overall Outcome Rating:

0	.5	1	1.5	2	2.5	3	3.5	4

C.   **Locate, evaluate, and synthesize in a responsible manner material from diverse sources and points of view**
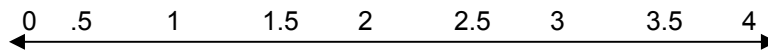
Criteria

1. learners will conduct library/on-line research to gather a sufficient number of credible sources to complete the research assignment
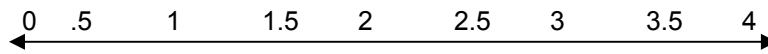
    0   .5   1   1.5   2   2.5   3   3.5   4
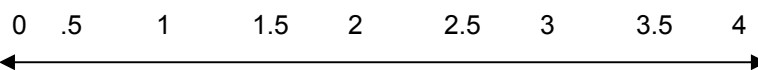
2. learners will document integrated sources through a precise reference page

 0 .5 1 1.5 2 2.5 3 3.5 4
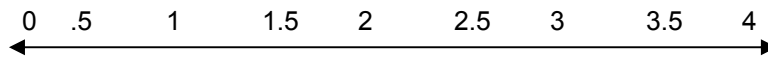
3. learners will accurately document sources through precise in-text citations

 0 .5 1 1.5 2 2.5 3 3.5 4

4. learners will integrate credible secondary sources to provide support, illustrate alternative perspectives, and/or establish context and background

 0 .5 1 1.5 2 2.5 3 3.5 4

5. learners will efficiently and accurately quote, paraphrase, and summarize research, making sure to provide a clear context for integrated material and to avoid plagiarism
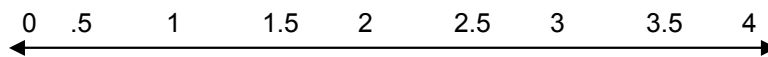
 0 .5 1 1.5 2 2.5 3 3.5 4

Overall Outcome Rating:

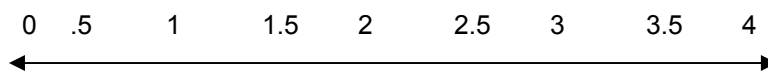| 0	.5	1	1.5	2	2.5	3	3.5	4

D. **Select appropriate communication choices for specific audiences**.

Criteria

1. learners will identify and analyze audience
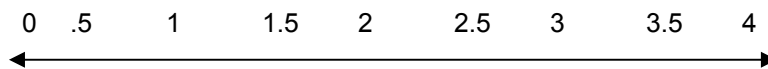
 0 .5 1 1.5 2 2.5 3 3.5 4

2. learners will compose a variety of texts for multiple purposes and audiences

 0 .5 1 1.5 2 2.5 3 3.5 4

3. learners will adjust sentence variety, tone, diction, and syntax to purpose and audience expectations
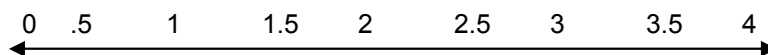
 0 .5 1 1.5 2 2.5 3 3.5 4

Overall Outcome Rating:

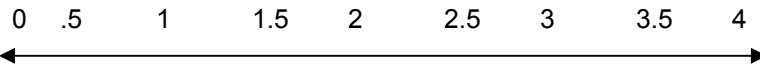| 0	.5	1	1.5	2	2.5	3	3.5	4

E. **Construct logical and coherent arguments**

Criteria

1. learners will establish argumentative claims expressed in clear authoritative positions on assigned or chosen topics
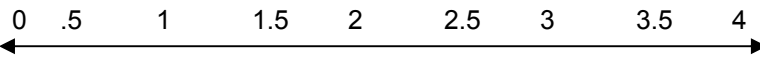
 0 .5 1 1.5 2 2.5 3 3.5 4
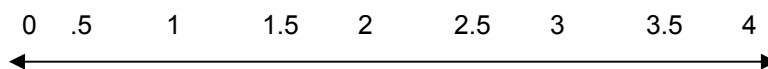
2. learners will support argumentative claims through a strong line of reasoning with appropriate logical, emotional, and ethical appeals

    0   .5   1   1.5   2   2.5   3   3.5   4

3. learners will acknowledge other arguments to enhance credibility
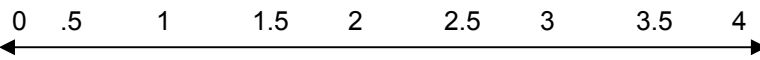
    0   .5   1   1.5   2   2.5   3   3.5   4

4. learners will, when necessary, integrate credible secondary sources to provide support, illustrate alternative perspectives, or establish context and background
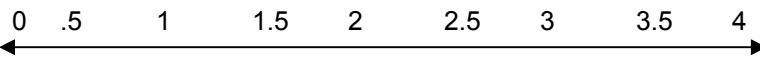
    0   .5   1   1.5   2   2.5   3   3.5   4

Overall Outcome Rating:

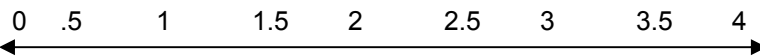| 0	.5	1	1.5	2	2.5	3	3.5	4

F.   Use authority, point-of-view, and individual voice and style in writing and speaking.
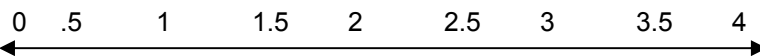
Criteria

1. learners will write speeches that display strong knowledge of the chosen speech matter

    0   .5   1   1.5   2   2.5   3   3.5   4

2. learners will write speeches that demonstrate a clear critical perspective on the subject

    0   .5   1   1.5   2   2.5   3   3.5   4

3. learners will demonstrate the ability to make sound rhetorical choices when communicating ideas and information

    0   .5   1   1.5   2   2.5   3   3.5   4

Overall Outcome Rating:

0	.5	1	1.5	2	2.5	3	3.5	4

Total/Average Score:

0	.5	1	1.5	2	2.5	3	3.5	4

Appendix B
M STATE – FERGUS FALLS
AUDIENCE ANALYSIS FORM

SPEECH 1114
MS. FREEMAN

Name_____Topic_____

Directions: Analyze your audience by asking their points of view on your persuasive speech thesis. Then fill out the following information **AND** include the survey questions you used to discover this information, along with your tabulated results (**15 points**).

1. How well do you feel you know your audience members? How is your topic beneficial to the audience?

2. Identify your thesis and preview for this speech. Considering the time limit of 8-10 minutes, how have you narrowed your speech so it will be appropriate for this audience and situation?

3. Does your audience agree, disagree or feel neutral about your thesis? Based on that information, are you writing an actuation persuasive speech or a dispositional persuasive speech?

4. How should you adapt your delivery style, content and structure if the audience **agrees** with your thesis?

5. How should you adapt your delivery style, content and structure if the audience **disagrees** with your thesis?

6. How should you adapt your delivery style, content and structure if the audience is **neutral** about your thesis?

Appendix C
Persuasive Speech Topic Proposal

Ms. Freeman
Speech 1114

1.   Select one or two topics you have already brainstormed, perhaps from your Expanded Personal Inventory. Please avoid the following topics that are too broad & overdone: abortion, gun control, animal testing, capital punishment, euthanasia, the drinking age, legalizing marijuana, steroids, creationism, etc. In addition, avoid trying to turn a research paper you've written into a speech.

2.   Spend at least an hour in the library or on the Internet tracking down possible sources and making sure there is enough academic and recent information available on the topic to generate an 8-10 minute persuasive speech. Keep in mind that you will need approximately 5-10 credible, academic sources (journal articles, books, newspapers, etc.) to give you a solid understanding of the topic and to enable you to support your thesis. Only 1-2 may be from the Internet.

3.   As you're engaging in your preliminary research, you'll need to skim over all sources, while reading some of them more closely. You want, in your proposal, to be able to voice some observation you've made about your topic, as well as how you intend to explore the issue further.

4.   Finally, write out your proposal. It will be approximately one page in length. The proposal should include the following elements:

   a.   Temporary thesis
   b.   Main points and/or pattern of organization (Note the different patterns for persuasive speeches)
   c.   Preliminary observations or hypothesis about your topic (Are you going to want us to take action or just slightly change how we feel about the topic?)
   d.   Potential sources (List specific ones that you've found.)
   e.   Your credibility with the topic (Why did you choose this topic?)
   f.   Audience motivation (Why should we listen?)
   g.   Potential questions for audience analysis

Your proposal should be typed (double spaced) and is due April 3, at the beginning of class. Consider writing a survey using surveymonkey.com to analyze your audience. After your topic proposal has been approved, begin writing your preparation outline & reference page (due April 15). If you change your mind about your topic, you must resubmit a new proposal to me. The topic proposal is worth 25 points.

Appendix D
Minnesota State Community & Technical College
Program Assessment Action Plan Fall 2007
General Education Division: Oral Communication

Goal Area # 1 **Oral Communication**	Develop students who use the English Language effectively and who speak and listen critically. Speaking and listening skills need reinforcement through multiple opportunities for interpersonal communication, public speaking, and discussion. As a base, all students should complete introductory communication requirements early in their collegiate studies.			
Performance Goals: MN Transfer Curriculum Goals	**Assessment Tools**	**Performance Targets**	**Data Summary**	**Actions**
Understand/demonstrate the speaking processes through invention, organization, drafting, revision, editing and presentation.	Instructor's embedded written preparation, formal, and speaking outlines in SPCH 1114. Assessed by outcome rubric.	Mean outcome rubric score: 2.5-3.0	Mean outcome rubric score: 3.0 (Fergus Falls On-Campus 2.3 (Concurrent)	* Assess artifacts (Completed Summer'08) * Compile data summary (Completed Fall '08) *Collect pre-writing assignments (Completed Fall '08)
Locate, evaluate, and synthesize in a responsible manner material from diverse sources and points of view.	Persuasive Speech written outlines and oral product embedded in SPCH 1114. Assessed by outcome rubric.	Mean outcome rubric score: 2.5-3.0	Mean outcome rubric score: 2.8 (Fergus Falls On-Campus 2.0 (Concurrent)	* Assess artifacts (Completed Summer'08) * Compile data summary (Completed Fall '08) *Concurrent: Find more academic sources. (Completed Fall '08)
Select appropriate communication choices for specific audiences.	Audience analysis form and/or written & videotaped assignment in SPCH 1114. Assessed by outcome rubric.	Mean outcome rubric score: 2.5-3.0	Mean outcome rubric score: 3.0 (Fergus Falls On-Campus 2.3 (Concurrent)	* Assess artifacts (Completed Summer '08) * Compile data summary (Completed Fall '08) *Use audience analysis form (Completed Fall'08)
Construct logical and coherent arguments.	Persuasive Speech written outlines and oral product embedded in SPCH 1114. Assessed by outcome rubric.	Mean outcome rubric score: 2.5-3.0	Mean outcome rubric score: 2.9 (Fergus Falls On-Campus 2.5 (Concurrent)	* Assess artifacts (Completed Summer'08) * Compile data summary (Completed Fall '08) *Provide depth & breadth to support argument (Completed Fall '08)
Use authority, point-of-view, and individual voice and style in their writing and speaking.	Instructor's choice of embedded written and oral product in SPCH 1114. Assessed by outcome rubric.	Mean outcome rubric score: 2.5-3.0	Mean outcome rubric score: 2.9 (Fergus Falls On-Campus 2.5 (Concurrent)	* Assess artifacts (Completed Summer'08) * Compile data summary (Completed Fall '08) *Conversational delivery style and more eye contact (Completed Fall '08)

Mask Work and Improvisations:
A Classroom Adaptation Based on the French Tradition

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Assistant Professor
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Department of Communication Studies
Azusa Pacific University
Azusa, CA

ABSTRACT

Both historically and currently, mask work provides excellent body training for actors and mimes. This article offers a brief history of French mask work as well as step-by-step instructions for a mask workshop that moves students from simple to abstract mask improvisations. The mask workshop also functions as an icebreaker and builds class camaraderie.

Mask work, long utilized for theatrical body training, in fact, has a rich tradition in French acting and mime. Jacques Copeau, a French theatre critic who opened the Vieux-Colombier Theatre, a theatre training school, used mask work to teach more natural movement (Leigh 8, 31). Inspired by the mask training at Copeau's school, Etienne Decroux, the creator of both illusionary and corporeal mime, spent the next sixty years developing ways to train the body (Leabhart 128). Because Decroux thought the trunk of the body should be the focal point of a performance, he worked with either a masked or immobile face (91-4). Yet another Frenchman, Jacques Lecoq, created a mask-training sequence as part of his performance regimen (61). Lecoq's use of a neutral, leather mask challenged students to perform strong and honest characters with a minimum of movement or energy (36-8). Still today, requiring the body alone to tell the story is still an effective educational tool for performance training.

Based upon this historical tradition, I have created an activity that challenges students to perform stories silently—without using words—only their bodies while their faces are masked or covered (38). This activity helps performers express "essential attitudes" with their bodies (53). Another benefit I have personally observed is that students become less inhibited as they experience some degree of success with each round of improvisations. Also, since multiple groups are performing simultaneously, all students are performing their stories to an audience of two to three people, which helps to reduce the fear of "disapproval" from the entire class (Spolin 9). Consequently, this activity has benefits beyond body training.

Objectives/Goals

Students should learn the following concepts from this activity:
1.   Students learn freedom of expression in the body. Too many performers rely upon their faces to carry the message and do not utilize the body to its fullest capabilities.
2.   Students become aware of their own postures and gesture habits. Students challenge one another to rid themselves of personal physical habits in order to assume and clarify new characters and situations.
3.   Students develop as critics. Students offer both positive and corrective critique after each mini-performance and, consequently, learn that they can help others and, hopefully, serve as their own self-critics for future performances.
4.   Students learn to take direction from others and immediately apply it to their next improvisation.

Courses for this Activity

This activity works well for all levels of acting and mime classes. The improvisational situations can become as sophisticated as the level of acting or mime class requires. Mime/pantomime classes or even single-day mime workshops can utilize this activity to help performers move away from stereotypical movements. Oral Interpretation students enjoy learning how to use their bodies through this activity. Directing classes would benefit from this activity because they not only learn to critique body movements but also to demand it from performers. Finally, actual rehearsals could benefit from this because the director can briefly describe character scenes and ask the actors to create the scene using only their bodies in order to make the scene more physical and dynamic.

Description of the Activity

Using large squares of white fabric to cover the students' faces (i.e. the masks), students are asked to improvise three types of mimes: simple, complicated, and abstract. Also, since students are not graded on their improvisations, they can relax and let go of their inhibitions as they progress through the levels of mime.

Implementation of the Activity

Materials for the Activity

I created white masks the size of bandannas from an old white sheet by cutting squares approximately 21 inches and hemming them on the sewing machine. Purchased bandannas would work; however, these colorful bandannas may distract from the improvisational situations.

Also, I remind students the class period before the activity to wear jeans, trousers, or sweatpants so that they can freely improvise. Instructors will need the list provided later for the improvisational situations.

Directions for the Activity:

1.   The length of activity is 60-80 minutes. It can be lengthened or shortened by the number of improvisational opportunities given to each student in each round. For example, to speed up the activity, I give each student one improvisation opportunity/round and to lengthen the activity, I give each student two improvisational situations/round. I often adjust during the activity so that it ends on time.

2.   Number 1-? to get the class into groups of 3-4. This usually breaks up friendship groups. Then the instructor must physically arrange the groups so that students' performances and comments minimally distract each other. Depending upon the facility, this means the performer or the mini-audiences should not observe two improvisations at the same time. In order to accomplish this, I often place performers next to the wall and observers facing the wall and the performer. All groups should improvise simultaneously in order to move quickly through the sequence and to keep the class' attention on their small group of 3-4.

3.   The instructor gives everyone a mask to use. Explain to the students that too often we rely upon our faces to communicate more than our bodies. This exercise is intended to help them communicate more truthfully and fully with their bodies. Remind students that these are silent improvisations, and they are not to speak or make any type of sound. Also, instructors should remind the students that the masks are washed after every use. This is important to some students. As I distribute the masks, student creativity emerges. Some tie the masks behind their heads and flip up the bottom when not improvising. Some simply lay the mask loosely over their heads, while some re-tie them each time. I am often surprised by new methods for attaching and wearing the masks.

4.   Mask Improvisations
    a.   The instructor offers students the following guidelines:
        1)   Don't go for laughs.
        2)   Don't play stereotypes.
        3)   This is not charades. The first to "guess" the improvisation does not win a prize.
        4)   Bodies, not faces, must "tell" the message.
    b.   The instructor shows each student the statement that describes the situation to be improvised.
    c.   Students must perform the character and situation for their groups.   After performing, students must remove their masks and have the following discussions:
        1)   Each group describes what they saw in the improvisation.

2) Each group states what was clearly performed and what needs to be corrected.

3) After listening to the above descriptions, performers tell their groups the intended improvisational character and situation.

4) Performers try to incorporate ideas that will improve the previous improvisation.

e. Students perform the same improvisation again integrating the group's suggestions as well as adding their own new ideas.

1) Once again, students ask the groups to describe what they saw.

2) The groups explain specifically what was better this time.

3) If the groups have any further corrective suggestions, performers listen carefully; however, no improvisation is performed a third time.

5. If time or inclination, at the end of class, all students can present their best mask improvisation to the class for comments.

6. The following mask improvisational situations can be drawn from three envelopes labeled: Simple, Complicated, and Abstract. However, instructors can also walk around the room and show students the next improvisation on a sheet of paper. This keeps the instructor walking around the room and also allows quiet intervention should that becomes necessary (i.e. making the situations easier or more difficult to fit the mood and skill of the students).

Improvisations List

Round I: Simple
1. Show your age, sex, and a physical reaction to a specific drink.
2. Show your age, sex, and a physical reaction to a specific food.
3. Show your age, sex, and a physical reaction to a received phone call.
4. Show your age, sex, and a physical reaction to a specific television show.
5. Show your age, sex, and a physical reaction to a specific class situation.
6. Show your age, sex, and a physical reaction to a specific sporting event.
7. Show your age, sex, and a physical reaction to a specific text message.
8. Show your age, sex, and a physical reaction to a specific book.

Round II: Complicated
1. An accountant who can't balance his/her checkbook.
2. A bank robber on his/her first robbery.
3. An astronaut responding to zero gravity.
4. An orchestra conductor conducting his/her favorite piece of music.
5. A carpenter building a bookcase for a beloved child.
6. A world-class surfer riding a great wave.

7.   A bank robber on his/her 20th robbery.
8.   A gardener trimming a large tree.

Round III: Abstract
1.   Show some type of tree in a storm.
2.   Show the life of a butterfly.
3.   Show a wall with cats walking on it and the wall's reaction to the cats.
4.   Show a log being burnt in a fireplace.
5.   Show an egg being fried in a skillet.
6.   Show a burning candle in a gentle wind.
7.   Show food digesting in the stomach.
8.   Show the heart pumping blood.

Evaluation of the Activity

Because this is an ungraded assignment—except for possibly participation points--evaluation is much more subjective. Nevertheless, several specific goals can be observed.

1.   As students progress from the simple to the complicated, they become willing to risk performing the abstract. This willingness to try the abstract not only stretches the performer but also is delightful for all to observe.
2.   The mask improvisations develop camaraderie as the students laugh together and grow to trust one another's instructive as well as complimentary comments.
3.   Students gain some self-confidence: first in their own ability to perform without using their faces and then in their ability to critique others.
4.   Hopefully, students will transfer this knowledge of physical delivery into their future performances; however, the instructor may need to remind them to use their bodies just as they did during the mask improvisational workshop. But after this activity, there is a clear reference point.

Reflections on the Activity

Since I give each group the same situation at the same time, I ask groups not to be too loud so that other groups do not hear individual comments. This activity is not merely advanced charades where a student is awarded for "getting" the improvisation first; this activity is meant to be enjoyable but the focus is on developing the body in performance.

I have used this particular activity for several years and students have consistently enjoyed it. As I walk about the room giving them their next improvisational situation, they smile and laugh as they learn to tell clear physical stories. Because I use this activity early in the semester, it functions not only for physical training but also as an "ice breaker." It sets a wonderful tone for future performances and gives us fond memories of improvising with others.

This mask improvisational exercise provides one impetus many students need to hone and develop their physical performances.

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Giving a Classmate an Award: Ceremonial Speaking Within the Classroom Environment

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ABSTRACT

As citizens we encounter ceremonial speaking occasions throughout our lives, from wedding toasts to retirement dinners to eulogies. While many textbooks offer guidelines for the various types of speaking occasions, these occasions are difficult to create within the classroom environment. Often instructors skip assigning a full ceremonial speech because of this. This activity is designed to provide students with an opportunity to practice some of the basic elements of ceremonial speaking, such as writing a thesis statement, providing supporting materials, and using magnification. Students are paired together, interview each other, and then present original award speeches to each other, thus achieving an in-class ceremonial speech that is not pretend and that creates a positive classroom environment.

Objective

To help students develop an understanding of what constitutes a well-developed ceremonial speech and to provide students with an opportunity to practice writing and delivering such a speech.

Courses

This assignment can be used in a public speaking course or a hybrid basic course where students are required to give presentations.

Rationale

As citizens we encounter ceremonial speaking occasions throughout our lives, from wedding toasts to retirement dinners to eulogies. While many textbooks offer guidelines for the various types of speaking occasions (e.g. Lucas, 2004; Osborn & Osborn, 2000; Zarefsky, 2005), these occasions are difficult to create within the classroom environment. For example, the mock wedding toast often falls flat in the public speaking classroom, since the audience is not the "real

audience" and has no idea who the bride and groom are. Often instructors skip assigning a full ceremonial speech because of this. Yet, the ceremonial speech in the form of a eulogy, wedding or retirement toast, etc. is the kind of speech most likely to be given by everyone at some point in their lives, as opposed to a formal persuasive speech, for example. This activity is designed to provide students with an opportunity to practice some of the basic elements of ceremonial speaking, while enabling them to do so without having to venture out of the classroom (where it may be difficult for the instructor to gauge their success) or having to make student audience members role-play someone other than themselves.

Activity

This activity requires approximately two 50-minute class periods, or portions of two class periods. The instructor provides an explanation of ceremonial speaking, which can be done on the same day or during an earlier class period, depending upon the length of the class periods. Then, students are paired up with each other. Ideally, they will be paired with another student that they do not know as well or speak to regularly during class, so that they will have to find information out about this person. I often pair students from opposite sides of the classroom. The goal in pairing them in this manner is to encourage them to do "research" on the other student (as explained below) rather than writing a speech with just their opinions about the friend they already know.

The students then are instructed to interview each other in order to come up with an "award" to present during the subsequent class period (e.g. "Most Embarrassing Moment," "Funniest Reason to Get Fired," "Best Mom, Sister, Brother, or Dad," "Being a Friend when Needed"). Students are told that they should start with general questions to get to know each other, but that once a preliminary idea for the award is discovered, they need to do further probing to solicit stories, examples, and quotations from the student they are interviewing. I circulate around the room, so if pairs are having trouble generating an award, I may help them brainstorm by suggesting interview questions to ask about each other's interests, activities, or family or by helping them take their answers and formulate them into an award name. While I do not provide final ideas for awards, I do give direction if a pair is struggling so they can move on to the heart of the activity.

The instructor should stress that speeches should still have an introduction, body, and conclusion, and that the introduction should contain a brief attention-getter, a thesis, and a preview. Generally, statements of credibility are left out of the introduction in this exercise because by this point in the semester students already know each other fairly well, the audience knows that the speaker has interviewed the other student, and any further statements of credibility would require make-believe on the part of the speaker which is counter to the purpose of the exercise.

Specifically, three concepts about ceremonial speaking are highlighted to the students:

1. **The unique nature of the thesis statement or central idea**. While the thesis in this speech may be different from other types of speeches, a ceremonial speech still has one, as opposed to the speaker merely stating what the occasion is (e.g. "I'm here today to present the Most Improved Employee award"). Instead, a better thesis illustrates why that person is receiving that award (e.g. "Jill's hard work and dedication make her deserving of the Most Improved Employee award").

2. **The use of supporting materials.** Unlike what students might see on television, an artfully crafted award speech does not contain just a list of accomplishments or activities. Providing an opportunity for students to come up with a particular award to give a peer provides a starting point to think about what kind of support can be used to justify why the student deserves this award. As the instructor explains the assignment, he or she should stress that a more interesting or developed ceremonial speech provides specific supporting materials, e.g. examples from that person's life, quotations from them on their activities, quotations from others about their contributions or personality, rather than "everything the person has ever done" (Lucas, 2004, p. 467). This concept can be used to reiterate the idea that supporting materials should directly relate to and support the thesis.

3. **Magnification.** An award should stand for values (Zarefsky, 2005, p. 431). Students should be encouraged to select certain features, distinguishing the other student, and focus on those so they "characterize the subject in terms of the values they represent" (Osborn & Osborn, 2000, p. 423). Osborn and Osborn suggest that this also stresses the use of language such as metaphors, similes and parallel structure in order to achieve this magnification, so these techniques would help reinforce prior class discussions about how students might use vivid imagery and dramatic language in their speeches.

The rest of the class period is spent with students interviewing one another. If time is limited, one option is to have students exchange email addresses with each other for any follow-up questions that might arise while writing the speech. This option should only occur if both students are comfortable sharing contact information.

During the second class period, students give their speeches which they were told in the prior class period should be approximately 2-3 minutes long. Both students come up to the front of the room together and present one after the other.

Debriefing

Students are provided with written feedback from the instructor on their presentations. I generally limit this to "strengths" and "areas of improvement" rather than a more detailed list of criteria given the abbreviated length of the speech and its role as a class exercise rather than a full speech presentation. Instructors may decide whether or not to assign a grade to the speech. I allocate some homework points for this exercise, in part to ensure that students take it seriously and prepare for the presentation on the second day.

Time permitting, following all the speeches, the class can discuss what some common characteristics of better award speeches were. The instructor then may choose to draw parallels to other types of ceremonial speaking occasions and which of these characteristics may transfer over, such as how a thesis statement might be constructed for an eulogy or a speech of introduction, or how the principle of magnification might also function in a speech of introduction or an acceptance speech.

Appraisal

Students find this activity a fun and creative way to practice ceremonial speaking in the relatively safe environment of the classroom. Some, on their own initiative, have even made tangible certificates or objects to give as part of the award ceremony. The majority of the students do take the exercise seriously, and are willing to engage with their peers. They enjoy finding out more about each other, which further builds community in the classroom both in terms of the students who interview each other and for the entire audience who learns unique and positive characteristics about their classmates. Additionally, the exercise provides a chance to praise and be praised, which everyone likes, and which is always a bonus in building a positive classroom environment and helping students overcome communication apprehension.

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Making Verbal Pauses Taboo®: Gaming to Improve Communication

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ABSTRACT

This activity contributes to the improvement of communication skills through application and enjoyment. The manuscript describes how a class can be divided into teams to test student's communicative abilities by playing the Milton Bradley game Taboo®. With "buzzing," timing and friendly competition speakers face-off at attempts to have their teammates guess words or phrases like "bowling alley" without saying "pins," "shoes," "spare," "balls" or "strike." This lively skill-building activity has been found to be an effective way to challenge the speaker to process what they are saying, reduce the use of verbal pauses, and use nonverbal pauses more effectively. Up to 30 players, fun (and learning) for all ages!

Effective communicators are prepared, practiced and effectively use words that are specific and concrete (Beebe, Beebe, & Ivy, 2007). A common misconception of novice speakers is the need to fill every minute of their presentation with sound. One of the most commonly used methods in filling speaking time is the use of verbal pauses. These verbal pauses come about when speakers are attempting to think of the next words to say. Therefore, there is a relationship between the lack of preparation and the use of verbal pauses. One of the most overlooked methods of preparation is that of practicing in front of an audience where the speaker is not completely relaxed. As such, the objective for this work is to provide instructors an innovative way to help students improve verbal communication by reducing the use of verbal pauses during speech delivery while ultimately stressing the importance of using silent (nonverbal) pauses. The activity described below offers an ungraded opportunity to speak in front an audience that increases learning concepts of concise communication through visual, auditory and kinesthetic means.

Rationale

This exercise allows the instructor to bring attention to, and help eliminate, the use of verbal pauses. Verbal pauses include but are not limited to, words and sounds such as, *um*, *ah*, *uh*, *you know*, *and*, *okay*, *but*, *like*, and *so* and can cause listeners to question the intellect and motives of the speaker (Lucas, 2009). These unnecessary, crutch-like, filler words are often used

habitually and can detract from the speaker's message and discredit their credibility (Haas *&* Smith, 2006; Jaffe, 2010; Lucas, 2009). Removing verbal pauses during speech delivery helps the speaker's message become more concise and therefore more easily received by the audience.

Although not all speakers use these verbal pauses, many do, and based on classroom experience, many students use the terms obsessively. As noted by Jaffe (2010) these verbal fixtures are not beneficial to the speaker or listener due to the long-drawn-out nature caused by this additional verbiage, which serves as a hindrance to proper communication. It is important to note that most speakers are unaware of their reliance on verbal pauses during speech making. Using an ungraded, low-stakes activity to generate awareness sets the foundation for eliminating the use of verbal pauses from one's diction.

Although effective listening is ultimately up to the receiver, the use of verbal pauses can tempt the listener to disregard the speaker's message despite the quality of information presented (Haas & Smith, 2006); therefore, messages clearly presented give the listener less opportunity to miss, misinterpret or misunderstand the message. When there are fewer distractions for a listener to neglect the meaning of a message, the listener is less likely to fall into a listening pitfall that can be detrimental to the understanding of the message (Barker, Wahlers, & Watson, 2001). Instead of using verbal pauses, speakers should seek to use silent pauses to increase understanding in communication. In contrast to verbal pauses, a silent pause is when a speaker has a natural break in their verbal delivery that affords the listener the ability to assimilate the information presented. When used effectively, silent pauses allow a speaker to alert their audience to important information, punch lines, or to manage the overall rate of delivery (Haas & Smith, 2006). Using silent pauses also allows the speaker an opportunity to collect their thoughts without reducing their credibility though the use of verbal pauses. This activity is geared toward eliminating the distractive verbal pause and utilizing the silent pause.

Materials Needed

To complete this activity, the instructor must come prepared with Taboo®, or other such team-oriented word game. Taboo® costs about $24.99 if purchased new, but used versions have been found at EBay and Amazon online stores for as low as $.99. The official game Taboo® consists of a deck of 504 cards, card holder, 60-second timer, buzzer, and a score card. An alternative to buying the game as a teaching tool would be to create your own materials. To create a personalized version of the word game, one would need a thesaurus, note cards, stop watch (or clock with second hand), and paper for scoring. Due to the popularity of the game, most students will understand the rules of Taboo® but a quick review is helpful.

Approximate Time Required

The activity typically takes no longer than 40 minutes for a class size of approximately 25 to complete. Each student will have at least two opportunities to speak within this time period.

What to Do Before and During the Activity

Before the activity begins, it is essential the instructor explains to students what verbal and silent pauses are, as well as how and why the use of the verbal crutches affects communication. The authors have typically used this activity when covering speech delivery or after recognizing a need based on the number of verbal pauses used during introductory speech assignments. The concepts and rules of the game are also important for students to understand. To play the game, the instructor should divide the classroom into teams. Based on the author's experiences, teams of roughly five members work best for this activity. The basic concept behind the game Taboo® is for an individual player from team "A" to have his/her teammates guess a word such as "scoop" without saying similar words which are identified on the game card, such as: "ice cream," "reporter," "cone," "newspaper," or "story." If he/she does say one of the identified words, his/her monitor (someone from team "B") uses the buzzer to indicate the mistake and team "A" loses a point. If his/her teammates guess the word, he/she continues on until his/her time runs out. To review directions or see a short clip of the game being played see: http://www.hasbro.com/search/_/Ntt-taboo?Ntk=All&Ntx=mode+matchallpartial

For this in-class activity, the game is played as outlined above (using the chalkboard/whiteboard for scoring), but the players are also "buzzed" and lose their turn if they use verbal pauses (e.g., *um*, *ah*, *okay*, *like*). If "buzzed" for using a verbal pause the guilty player looses all points for their team. It is important for the instructor to allot enough class time for each student to participate twice (play two full rounds). This is usually very obtainable as the first round typically goes quickly. Additionally, the instructor should relate the using of game cards to note cards or speaking notes during a speech. When switching from one game card/note card to the next, students have a heightened chance of using verbal pauses as they attempt to fill the space while their thinking of their next verbal move. A practice round is often helpful.

Once the lesson and rules have been delivered, divide the class into two teams. If there is an odd number of students ask one student to be the score and time keeper; otherwise the role of time and score keeper role is left to the instructor. To score during the game students must get their teammates to guess the word in play without using the Taboo words or a verbal pause. Participants have 60 seconds and can continue their turn for the allotted time as long as they do not use a verbal pause. If the presenter uses a verbal pause and is therefore "buzzed" during their time, all points, earned during the current turn and subsequent turns are lost, and it is the other team's turn. If the student does not use a verbal pause during the allotted 60 seconds without being "buzzed" they earn one point per correct team guess. After playing one round it is also important for the instructor to pause game play for reflection. At this break it is common for scores to be very low or tied at zero as only a couple students generally play through their allotted time without using a verbal pause. After the first round of game play, the instructor should refer to the scoreboard, the overall scoring deficiency, and how many verbal pauses slip during the activity. Discuss with students how to avoid verbal pauses while promoting the use of

silent pauses. It is also beneficial to remind the class about listening challenges and the overall ineffectiveness of verbal pause use.

What to Do After the Activity

This exercise is a fun and effective way to demonstrate how frequently verbal pauses are used regardless of the situation. It is valuable for the instructor to challenge his/her students to avoid using verbal pauses in their everyday conversation, which will benefit them during speech making. Ultimately, it is imperative to remind students that this activity is not just to have fun, but also to learn better communication skills. After playing the game and generating awareness, challenge students to avoid the use of distractive verbal pauses in everyday conversation which will also help them reduce verbal pauses. In addition the aptitude to eliminate these verbal pauses will allow students to differentiate themselves from their peers who have not put forth the effort to effectively express themselves. After all, "of all the knowledge and skills [individuals] have, those concerning communication will prove the most important and the most useful" (DeVito, 2006, p. 2).

Suggested questions for discussion include: Was it easy for you to avoid verbal pauses? Was there a difference in your performance during the first round versus during the second? How is this activity similar to extemporaneous speaking? How have your experiences with impromptu speaking helped you with this activity? What will you do differently in your next speech based on this activity? Will you change how you communicate in everyday communication?

Appraisal

Students have received this activity positively, and frequently request to play again. They generally enjoy the activity but are shocked at how many verbal pauses they use when speaking. Their use of verbal pauses is both surprising and an eye-opening realization to the frequency of and their reliance on verbal pauses. By the end of the exercise, students usually catch themselves in the process of using verbal pauses and sit down before they are "buzzed" by the challenger. Students gain a heightened awareness to their use of verbal and silent pauses during this exercise and later, either at the end of the semester or in subsequent semesters, report that they continue to be alert to their use of pauses. The effectiveness of this activity has been demonstrated time and time again during the authors' five years of use. For example, one of the authors previously had a student use 67 verbal pauses during a two-minute impromptu speech. After completing this assignment and continuing to practice at home for the remaining two months of the semester, the same student was able to deliver a two-minute impromptu speech with only 7 verbal pauses. Additionally, over the course of one semester, one author kept track of student ($N = 56$) verbal pause use. On average, over the course of this activity and four additional speeches, student verbal pause use was reduced by 39%. Though there is a low sample

size and these results cannot be generalized to the larger population, with the use of Taboo and practice, students are usually able to deliver an extemporaneous presentation with fewer than 10 verbal pauses.

Students who take what they learned from this game seriously show significant progress and improvements have been documented. Further, multiple positive comments are included every semester on the authors' course reviews supporting that the students enjoyed the assignment and found it to be beneficial.

Conclusion

This activity was designed to help students improve their speaking ability, perceived intelligence and credibility by alleviating the use of verbal pauses. The activity also brings attention to silent pauses and listener perceptions, as well as offering students additional practice, with speaking notes, in front of an audience. Most important to the students, facilitating this activity in class provides an opportunity have fun while learning to become a better speaker.

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BOOK REVIEW

The Story of 42nd Street

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In a word, this book is superb! Written with a passion, it is co-authored by two writer/historians who obviously love the theatre and *everything* about it. The result: *The Story of 42nd Street* will inspire instructors who teach popular theatre history. It will also provide them with fascinating information about "the world's most famous theatrical boulevard" (p. 33), information that will assuredly enliven class lectures, class discussions, and easily make for new and exciting homework assignments spurred on by these lectures and discussions.

In sum, this volume relates how between 1893 and 1920, twelve theatres were built on 42nd Street. In *The Story of 42nd Street* each of these playhouses is clearly and thoroughly described. For example, as regards the American theatre, aside from learning that it was the first built, opening May, 1893, we are told that it was the dream realized by T. Henry French and his wealthy partner Count Elliott Zborowski. (If the name French sounds familiar, it's because his father, Samuel French, was the famous publisher of plays). We learn the architect of the American, Charles Coolidge Haight, made the exterior "a light-colored brick ornamented with terra-cotta decorations" (p. 37). Interestingly, there was a terrace built atop the theatre. Here patrons could sit and enjoy a light repast while enjoying various entertainments. We learn that the interior was done in various shades of red with lots of gold accenting and while the theatre was big, it felt cozy. The other eleven theatres on the Street including: Hammerstein's Victoria, the Theatre Republic, the Lyric, the New Amsterdam, the Liberty, the Lew Fields, the Eltinge, the Candler, the Selwyn, the Times Square, and the Apollo are just as conscientiously described.

The individuals whose names are forever linked to the heyday of these playhouses—often great names in theatre history—are vividly presented. Thus, we read about the career of Florenz Ziegfeld, Jr. Among other things we discover the origin of his ideas for the lavish productions

he mounted, how he micro-managed his shows, how successful he was when it came to the theatre, and how gambling often made him lose the enormous sums of money he made. A sampling of the other greats presented in this work include: Oscar Hammerstein I, the Shuberts, David Belasco, Irving Berlin, George Gershwin, Robert Edmond Jones, Eleanora Duse, Sarah Bernhardt, Minnie Maddern Fiske, John Barrymore, Fanny Brice, Bill "Bojangles" Robinson, George M. Cohan, Eddie Cantor, and many, many more.

Then, of course, there are the shows, including productions of Shakespeare, dramas, melodramas, musical revues, musical extravanganzas, and comedies—shows that ultimately served as models of what the best of popular theatre *should* be. Here, for example, we read about the sweeping success of Anne Nichols's *Abie's Irish Rose*, opening at the Theatre Republic, July, 1922. Undoubtedly, this story of the marriage of an Irish girl to a Jewish boy, allowed immigrants to America and, most particularly, their children (and there were many) to see America as a real "melting pot." For "by the end of Nichols's play . . . the bride's Irish father and the groom's Jewish father forget their differences . . . reconciled over the cribs of their grandchildren . . . named Patrick and Rebecca" (p. 71). *Abie's Irish Rose* ran for five years. Indeed, it made Nichols a wealthy lady.

Another production studied in this book is Lew Leslie's revue entitled *Blackbirds of 1928*. It opened at the Liberty on May 9, 1928, and was the most successful production ever to grace that house. The African-American cast included, Bill "Bojangles" Robinson, who wowed the audience with a stair tap routine that he created, the well known singer Aida Ward, and Tim Moore, a comedian who in succeeding years would appear on the *Amos 'n' Andy* television program as George "Kingfish" Stevens. All the critics loved the production and most especially Bill "Bojangles" Robinson. Some of the other shows explored in *The Story of 42nd Street* include: George M. Cohan's *Little Johnny Jones*, David Belasco's *The Girl of the Golden West*, Franz Lehar's *The Merry Widow*, the Marx Brothers in the Irving Berlin/George S. Kaufman production of *The Cocoanuts*, George and Ira Gershwin and George S. Kaufman's *Strike up the Band*, and Ben Hecht and Charles MacArthur's *The Front Page*.

The authors also take us through 42nd Street's decline. This decline was caused by, the Stock market crash, the arrival of the movies, and simply, changing times. Sadly, many of the theatres aforementioned turned into pornography movie houses and the street generally took on a "seedy" look attracting drug peddlers and prostitutes (p. 223). Thankfully, in recent years 42nd Street has returned, even *more* glorious than before. Many of the theatre that once lined the street have been restored. Talented performers tread the boards once more. Marvelous shows await eager patrons.

In short, this special book includes many never before published photographs that pick up where words leave off. Highly enjoyable, it boldly reveals that while time passes, people still go to the theatre for the very same reason: entertainment. Finally, it makes a person proud to be teaching popular theatre history and *most of all* proud of our American popular theatre.