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- Hurried Professors
- Our Position in the Curriculum
- Intercultural Communication
- Speech Activities
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Editor's Note

The editor is in debt to the editing and production staff members for their assistance. Many thanks are also due to former Chairperson Art Grachek and the members of the department for supplying production time and materials to the cause.

The first three papers were requested by the editor and my hearty thanks to those contributors. Of the remaining papers several deal with our announced theme and others represent a variety of communication interests. Thanks.

Please submit papers for possible publication in the 1988 Journal. Although we were somewhat inconsistent in documentation style in this volume, it is hoped that all material received for 1988 will utilize the MLA Handbook (second edition, 1984) as a style manual. Also, please encourage yourself, your colleagues and your students to consider submitting articles suitable for our broad range of interests as teachers of speech communication, theatre and speech activities.

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The Hurried Professor:
What Is Our Disciplinary Responsibility?

Ronald C. Arnett

I appreciate the opportunity offered by the editor of this journal to discuss an issue of importance to our discipline of Speech Communication.[1] The latitude in the request permitted me to select a theme of interest, which I have entitled "The Hurried Professor."[2]

The thesis of this article is that we may be "hurrying" our young professors prematurely, providing a troublesome model of leadership for our students as we push their professors to a level of professional maturity and "excellence" too quickly. Notice, my concern is not that the Professor should be lethargic and passive. I do believe in the classical importance of "activity," as a foundation for Western civilization.[3] My concern is that our expectations must be reasonable and provide a strategy for long-term growth, not just short-term productivity for the professor.

Are We Asking Too Much?

A faculty member today is asked to teach well, advise students, provide service to the campus and community, remain contemporary in one's discipline, and publish. Of course, if one has a family and any hobbies, such activities can be pursued in one's "spare time." If one takes each of these worthy uses of time seriously, the result is often the "Hurried Professor." On a personal note, having taught for over a decade and secured tenure at two different universities, I must confess that the profession I entered, or at least thought I entered, seems to be more rushed, hurried, non-reflective, and clearly more business-like, in the negative sense, than what I envisioned as an undergraduate and graduate student. This article is a description of some of my concerns and a public lament of the environment that many of us are now providing for our colleagues and students.

1. <u>This is publish or perish, not read or perish</u>! I sometimes question the direct correlation between doing research and remaining current with one's discipline in a general fashion. My suspicion is that we ask faculty to conduct research within a specific line of inquiry because we are more enamored with the visible result of publication than with actually augmenting the knowledge base of a young faculty member. Ask a colleague when

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Ronald C. Arnett was asked by the editor for this contribution while he was Chairperson of the Department of Interpersonal Communication, Marquette University. On July 15, 1987, Arnett began his duties as Academic Dean at Manchester College, Manchester, Indiana.

he or she last picked up a novel, examined Aristotle's notion of friendship,[4] or explored the work of Karl Wallace and democratic ethics.[5]

If you catch a young faculty member in a candid moment of self-disclosure, ask why all of his or her research is centered on a specific topic. The common academic answer is, "Because there is so much to know that one must narrow one's explorations in order to become an expert capable of contributing to the body of knowledge for the common good of one's discipline." Perhaps a more honest and practical answer is that the young professor does not have enough time to study what he or she does not already know or strongly suspect. Some narrow lines of research do indeed become "re-search" of material that one already knows for another journal audience.

Granted, I have a liberal arts perspective on what the University Professor should be--well rounded. We, as faculty, are generally quick to call attention to the fact our students have a narrow vocational interest. My question is whether or not the Professor of today is asked to be any different than the student model we critique? Perhaps the primary difference is that we "teach" and they "learn," putting us in the critic's seat with the student as our critical subject.

My concern is that we are generating a short-term strategy for acquiring tenure and promotion which may be detrimental to the long-term development of our own discipline and to the maturation of our faculty. The title of William Barrett's, _The Illusion of Technique_, is most appropriate in this case.[6] To publish in a constant stream of connected articles does not ensure wisdom, or an educated colleague or teacher. At its worst, it inspires a faculty member to acquire what Kenneth Burke called "trained incapacity:" the inability to focus on anything that cannot be related to or used in the next research project within the same narrow genre. In the words of one of my esteemed liberal arts professors, "Publishing is helpful to the academic community, but one should spend much more time reading, than writing. Such a practice keeps us from attempting to put to print that which we are not yet ready to say well."

A narrow focus has inherent long-term philosophical problems. Pirsig, in _Zen and the Art of Motorcycle Maintenance_, discussed the notion of "lateral thinking," which is nothing more than enriching one's thought on one subject by studying another and making connections and new insights via chance.[7] The problem is that when a person becomes so focused on one activity, possible serendipitous insights from non-related events are unlikely to occur. Viktor Frankl, in his discussion of "logo-therapy," or "meaning centered" therapy has utilized a special therapeutic technique, "dereflection," to limit "neurotic" concentrated focus on one subject.[8]

Philip Slater, a well-known social critic, stated the following about our civilization.

> An English psychologist once found that neurotic anxiety was a good predictor of success and achievement, both for

individuals and for nations, thus confirming a long-felt suspicion that something sick forms the driving force for our civilization.[9]

The question we must now ask is whether or not Slater's critique applies to the life of the University Professor, as well. Are we pushing so much and so fast that we are placing the long-term health of our academic communities at risk? Or are we just placing appropriate pressure in a supply and demand equation that now is weighted to the Professor's disadvantage, particularly the young Professor?

In the humanities it is not uncommon to write one's most important work later in one's career, even at the closing stages. Simply put, we must find time for our professors to learn. We should provide an environment where the contemporary rhetorician can study Greek and the classical tradition, where the professor of organizational communication is able to investigate anthropological research methods, and the teacher of interpersonal communication can discover the complexity of a field[10] that originated with uniform footnoting in humanistic psycology[11] and has theoretically accelerated beyond those beginning stages. If such an environment for continuing study is not available, we may limit potential scholars to being only "researchers" in a limited and specific genre of inquiry. A "scholar" has depth, grounding, and wisdom in an academic area; a researcher has a vitae full of his or her "research agenda."

2. Ushering in the Next Generation or Career Development? What is the "Hurried Professor" to do when faced with the ethical dilemma of either caring for his or her students or getting something visible on one's vitae? Are Professors given credit for quality advising or personal counseling with students or the running of student organizations? Generally, the answer is no. For self-preservation some faculty begin to conceptualize the notion of service as a potential limitation that may even harm their careers. Yet it is through a commitment to service to our students that we usher in the next generation of young scholars, citizens, leaders, and role models.

Christopher Lasch, another social critic, has voiced concern about the changing definition of love; love used to mean sacrifice and commitment, but now it is more likely simply to imply self-fulfillment.[12] Such an attitude is considered more with the societal norm than many of us would care to admit and it seems the University has not been immune to such an orientation. Again, let me compare the complaint I sometimes hear about students with the reality of the atmosphere in which they are instructed. When I hear, "Students today are only concerned about making money, not service to the ongoing society," I question whether or not we are engaging in more psychological projection than many of us would care to admit. Some questioners of the University would suggest that "hard driving competitiveness" and "self-centeredness" are now becoming the norm for the college campus, including the faculty.[13] The next time you hear a faculty member offer such a critique of students, ask whether or not that person is providing a role model of service

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students are not already following in the footsteps of the serviceless orientation of their instructor.

In an atmosphere of self-preservation, the desire to engage in close contact with students is questioned as a strategy for assisting one's career advancement, yet the latest Carnegie report on Higher Education repeats a call for a renewed dedication to teaching and students. Daniel Levinson, in The Seasons of a Man's Life, describes the necessity of finding a mentor to lead one into adult life.[14] I agree that a mentor-student relationship is important, but on a university campus we must differentiate this positive activity from cloning. To accept the role as mentor requires working with and enhancing the given good qualities a person naturally possesses. On the other hand, to clone is to make over in one's own image. When time is at a premium, the temptation for cloning is greater as the faculty member accepts only those working on projects specifically related to one's own interests.

3. Career Versus Calling. One of the critical points announced in the sociological work, Habits of the Heart, by Bellah and associates, was the lack of meaning in so many careers. A reason for doing one's task that transcends personal advancement seems missing in many career conscious persons, according to this analysis. They examined the old distinction between career and calling in non-theological language and asserted that a career is concerned most with advancement within a professional occupation. A calling is concerned more with the service one renders and the contribution one leaves behind when the task is completed. Bellah and associates contend it is the notion of calling that can permeate a job and add meaning to work that a concern for "career development" can not provide.[15]

As we push the notion of "career" on the young faculty member, we may be laying the foundation for a significant midlife crisis when he or she has reached the peak of one's vocational ladder. On the other hand, the concept of "calling" places one in a community of service, not just individual achievement.

> When the trajectory of a career flattens out, and it becomes clear that one will not, after all, make it to the top, then making it loses its meaning--as opposed to continuing in a calling and practicing law, carpentry, or scholarship as best one can, even if one cannot be the best . . . . In a calling . . . one gives oneself to learning and practicing activities that in turn define the self and enter into the shape of its character. Committing one's self to becoming a 'good' carpenter, craftsman, doctor, scientist, or artist anchors the self within a community practicing carpentry, medicine, or art. It connects the self to those who teach, exemplify, and judge these skills. It ties us to still others whom they serve.[16]

Perhaps Bellah's differentiation of "career" from "calling" sheds some light on recent discussions about low faculty morale problems, which have grown to significant numbers in recent years.[17] To accept the call to be a mentor to students and to study new material outside one's limited research domain may not

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assist one's career, at least in the short-run, but it can provide a meaningful foundation for a life well-lived.

In The Will to Meaning, Frankl detailed three ways of discovering meaning in human life. Meaning emerges from what we get from what we give, and from the stand we take against the inevitable.[18] Guiding one's professorship by the notion of career alone limits meaning to what one can get: the rewards, status, and benefits. A calling permits one to gain meaning by giving, by being of service to students through advising, counseling, and mentoring, which takes time away from the more visible benefits of a career. A calling can also find meaning in one's stand against the inevitable. One may not be able to be the next Burke, Meade, Gadamer, or Rogers. But one can work within one's limitations and find meaning in assisting others in the climb to heights one can not scale and by using the skills one has, rather than lamenting what is not possible. Calling embraces dedication and commitment to the tasks of learning and caring for one's students.

4. What Kind of Standard Bearer Do We Offer? From the above discussion of limited time, pressure to restrict study to a specific agenda, reluctance to spend too much time with students not interested in our concerns, and the empasis on career, as opposed to calling, how do you suppose Aristotle would evaluate us as "standard bearers?"[19] If each of us were to be honest about who is or was that "standard bearer" in our personal and professional lives, would it be the "Hurried Professor," unable to find time for us unless we could assist in a research project of immediate value to him or her? Or were you assisted by someone who took the time to get to know you and to spend energy shaping, without molding, and caring without an expectation of reward?

In Nichomachian Ethics, Aristotle provides an interesting definition of intelligence that the standard bearer must possess. Intelligence, for Aristotle, requires knowledge and activity that embraces the "virtues."[20] Aristotle's definition of intelligence has contemporary significance. It helps to explain to my students how bright people can do such horrendous things to others. For example, how could people like John Demjanjuk, if indeed he is convicted of being "Ivan the Terrible" from the Treblinka death camp in Nazi-occupied Poland, represent such an intellignet culture and do such grotesque things to human beings? The answer is that he embraced knowledge without virtue. Or, how could our "intelligent" college students engage in the racial discrimination that took place at the University of Massachusetts in 1987? Again, the conclusion is that they acquired information without the development of virtue.

Aristotle insists that there is no "intelligence" without structured virtue that cares for the common good, which he defines to include others and oneself.[21] Nothing is wrong with a faculty member concerned about his or her own advancement. The problem is when the "mean" (Aristotle's notion) of the common good is violated for the "excess" of self-preservation to the exclusion of others. In an environment of limited time and high pressure, we begin to promote the person living on the edge of

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"excess" as the standard bearer. The irony is that if we use the wisdom of Aristotle, we may not be very intelligent, as we encourage faculty to pursue a self-protective strategy that takes them away from concern for the common good and into a career obsession. Knowledge without the virtues of service is not only contrary to his definition of intelligence in the long run, but perhaps even dangerous, if we are to take Nazi Germany as a yet too close example.

Do We Have a Disciplinary Responsibility?

Questioning whether or not we, in Communication, have a disciplinary responsibility to critique the phenomenon of the "Hurried Professor" may not even be possible within the narrow research agenda and career aspirations of the "Hurried Professor." However, to consider the position of professor a calling is to open the door to concern, not just for one's own personal development, but for the long-term health of the university environment, requiring us to question the status and health of our own vocation.

Traditionally our discipline has asked probing questions motivated by "ethical" mandate to participate in civic discourse concerning issues relevant to the common good. It was this commitment to get involved for the good of self and community that formed early Greek democracy, out of which the rhetorical beginnings of our discipline were formed.[22] In order for a democracy to function properly, communication must provide the key to participation in corporate discussion. Participation is the foundation which Bellah and associates detailed when quoting Alexis de Tocqueville's Democracy in America.[23] Participation and activity have, of course, classical roots in the ethics of Aristotle and the writings of Homer, who incidently, provided the narrative from which Aristotle's virtues are gleaned.

In our discipline, Walter Fisher's discussion of narrative as a communication paradigm presupposes the importance of involvement and participation in "Public moral debate."[24] His work relies to a great extent on Alasdair MacIntyre's After Virtue, which is grounded in the classical foundation of Aristotle and Homer.[25] MacIntrye contends that we are in a moral crisis of major proportion. He contends that, today, no objective standards can be called into action for justification of behavior, because there is serious question that any one objective standard is appropriate. In such an environment were left to define truth more by preference and liking than belief in its universal applicability. We are then left in a atmosphere of "conceptual incommensurability," where no one answer can be accepted as superior to all the others.

> The effects of incommensurability ensure that protestors rarely have anyone else to talk to but themselves. This is not to say that protest cannot be effective; it is to say that it cannot be rationally effective and that its dominant modes of expression give evidence of a certain perhaps unconscious awareness of this.[26]

MacIntyre's concerns can be traced to the early work of G.E. Moore in Principia Ethica, who stated that the notion of "good" (Aristotle's language) is no longer definable.[27] The result of what MacIntyre terms the era of "emotivism" is that we hold back making a statement or taking a stand that will have a corporate impact. If truth is just a personal preference, it is certainly not something that one should struggle to maintain in the rough and tumble of public discourse.

Perhaps it is this moral despair of no single answer that keeps us from participating and permits those of less noble impulses to push their personal preferences of career advancement blind to the calling of service, while the more reflective person sits in quandry and angst. Anatol Rapoport has critiqued the plight of some Germans who during World War II did not want to challenge the growing power of the third Reich.[28] Professors who want to discourage the lack of involvement and discourse described by Rapoport need to take the responsibility to encourage students to ask questions, even as social scholars such as MacIntyre conclude that we are in the midst of a moral crisis in Western civilization.

One can turn to the work of Hart[29] or Redding[30] to discover the foundation of what many of us were taught in our early courses in communication--questioning, free speech, and critical evaluation are part of our heritage. We can not just sit back and permit a lack of moral certainty to stop our inquiry. We may not have the answer, but we are the professional caretakers of the vehicle through which the search for resolutions to problems, like the "Hurried Professor," must be sought.

In essence, I do believe we have a responsibility to ask questions beyond the narrow confines of our career objectives. Our discipline was founded on the importance of public participation in moral discourse. The phenomenon of the "Hurried Professor" not only must be questioned by us, but perhaps rejected when narrow career interests begin to overwhelm our participation in shaping public moral discourse about our own discipline and the larger world around us.

A Basic Agenda

Finding answers to the questions facing academics and campuses today is a complex task. No single conversation offers the answer, but I believe that my friend and colleague, Don Sikkink, now the Dean of Fine Arts and Humanities at St. Cloud State University, is on the right track in attempting to question the phenomenon of the "Hurried Professor." He stated that we should ask of every professor a commitment to quality teaching and an effort to remain "somewhat" contemporary in knowledge of advancements in one's discipline. Beyond that common center we must ask for one more level of excellence, such as service to the campus and community, work with students outside the classroom, or scholarship. But we can not ask for it all. Contrary to the popular beer commercials, we can not have it all. To ask for too much may limit less visible work with students and future growth as a scholar.

To begin to halt the phenomenon of the "Hurried Professor," administrators need to have reasonable expectations and to recognize that in the "calling" to be a University Professor, not all of us have been given the same "gifts." No campus runs with just one type of professor, whether it be service oriented people, faculty who work with students outside the classroom, or publishers. However, it seems doubtful whether or not a campus can run without neurosis when the faculty member is asked for excellence in all three categories of teaching, publication, and service. In an article entitled, "Career Paths in Higher Education: Lessons from the Corporate World," similar advice and warning is offered.

> . . . although the institution itself may need to fulfill all three of its missions, it is absurd to assume that each individual faculty person must fulfill all three equally well . . . Rarely do we find any business or governmental institution that expects its employees to live up to three different perceptions of excellence simultaneously.[31]

Perhaps if we can begin to make our expectations clear and reasonable we can reverse the fifteen year decline in faculty morale.[32] If we can not promote healthy interaction on university campuses, we may have to take the words of Paul Woodring, a Distinguished Service Professor at Western Washington University, seriously. He described how he would pick a college to attend if he were beginning undergraduate school again. His advice may not be inappropriate for the faculty member interested in finding a professorial home where time for continued intellectual growth and a commitment to ushering in the next generation of scholars and leaders is at least as important as one's individual career climb.

On Choosing a College

If I were selecting a college today
it would not be one listed: Most
Highly Selective
that admits only talented over-
achievers
who scramble to get ahead of the
others
in order to join the Yuppie Brigade.

I'd prefer an atmosphere more relaxed
with time for leisurely contemplation
for reading books that were not
assigned
for long conversations with other
students
and hopefully with some professors
where students are searching for
meaning in life
with less regard for high-salaried jobs
on the very first year out of college.
But my kind of school is now hard to
find

for even those that once were
committed
to liberal studies and broad
understanding . . . 33

The phenomenon of the "Hurried Professor" is not just a campus problem; it is a complex societal issue. My concern, however, is that faculty are the role models for many young people and I question whether or not we are leaving them with a legacy of long-term health for the human community. Our discipline of communication, most certainly, can not offer the solution to this problem, but perhaps we can respond to a professional responsibility to enter public discourse and begin to ask questions about what we are doing, why we do it, and for whom.

Let me end this public expression of concern with a note of thanks to my own teachers and many of my colleagues who have and continue to struggle against the "Hurried Professor" phenomenon and embody the "living spirit" of education that Martin Buber applauded.

> In an age which is losing form the highly-praised 'personalities,' who know how to serve its fictitious forms and in their name to dominate the age, count in the truth of what is happening no more than those who lament the genuine forms of the past and are diligent to restore them. The ones who count are those persons who--though they may be of little renoun--respond to and are responsible for the continuation of the living spirit, each in the active stillness of his sphere of work.[34]

Notes

[1]If the reader is interested in the tone of this piece, an initial reflection on our discipline, Arnett, "Marketing A Communication Degree: An Ethic of Choicemaking,: can be found in the Speech Association of Minnesota Journal, 12 (1985): 26-39.

[2]David Elkind, The Hurried Child: Growing Up Too Fast Too Soon (Reading, MA: Addison-Wesley, 1981).

[3]Aristotle, Nicomachean Ethics (Indianapolis, IN: Hackett Publishing Co., 1985) 7-8 and 290-293.

[4]Aristotle, 207-266.

[5]Karl R. Wallace, "An Ethical Basis of Communication," The Speech Teacher, 4 (1955): 1-9.

[6]William Barrett, The Illusion of Technique (New York: Anchor Press, 1979).

[7]Robert M. Pirsig, Zen and the Art of Motorcycle Maintenance: An Inquiry into Values (Toronto: Bantam Books, 1974) 114-115.

[8]Viktor E. Frankl, The Unheard Cry for Meaning: Psychotherapy and Humanism (New York: Simon and Schuster, 1978) 150-158.

[9]Philip Slater, The Pursuit of Loneliness: American Culture at the Breaking Point (Boston: The Beacon Press, 1976) 88.

[10]See for example, "Four Approaches to Interpersonal Communication: Review, Observation, Prognosis," Western Journal of Speech Communication 48 (1972): 7-14.

[11]Of the basic texts in interpersonal communication, only two still primarily reflect the humanistic psychology orientation. Ronald B. Adler and Neil Towne, Looking Out/Looking In, 3rd ed. (New York: Holt, Rinehart and Winston, 1981); and John Stewart, Bridges Not Walls: A Book About Interpersonal Communication, 4th ed. (New York: Random House, 1986).

[12]Christopher Lasch, The Culture of Narcissism: American Life in an Age of Diminishing Expectations (New York: Warner Books, 1979) 42.

[13]Vernon Schmid, "The Pastor's Duty to Stand Sentry," The Christian Century December 1983: 382.

[14]Daniel J. Levinson et al., The Seasons of a Man's Life (New York: Alfred A. Knopf, 1978).

[15]Robert N. Bellah, Richard Madsen, William M. Sullivan, Ann Swidler, and Steven M. Tipton, Habits of the Heart: Individualism and Commitment in American Life (Berkely: University of California Press, 1985) 66, 69-71, 119, 218, 287, and 300.

[16]Bellah 69.

[17]Carnegie Foundation for the Advancement of Teaching, "The Faculty: Deeply Troubled," Change, 4 (1985): 31-34.

[18]Viktor Frankl, The Will to Meaning: Foundations and Applications of Logotherapy (New York: Plume Books, 1970) 50-79.

[19]Aristotle 65.

[20]Aristotle 168-172.

[21]Aristotle 3.

[22]James L. Golden, Goodwin F. Berquist, and William E. Coleman, The Rhetoric of Western Thought, 3rd ed. (Dubuque, IA: Kendall-Hunt, 1983).

[23]Alexis de Tocqueville, Democracy in America, ed. J. P. Mayer and Max Lerner (New York: Harper and Row, 1966).

[24]Walter R. Fisher, "Narration as a Human Communication Paradigm: The Case of Public Moral Argument," Communication

Monographs 51 (1984): 1-22; and "The Narrative Paradigm: An Elaboration," Communication Monographs 52 (1985): 348-357.

[25]Alasdair MacIntyre, After Virtue: A Study in Moral Theory (Notre Dame: University of Notre Dame, 1981).

[26]MacIntyre, 70.

[27]MacIntyre, 15.

[28]Anatol Rapoport, "Strategy and Conscience," The Human Dialogue: Perspectives on Communication (New York: Macmillan Co., 1967) 92-93.

[29]Roderick P. Hart, "The Politics of Communication Studies: An Address to Undergraduates," Communication Education 34 (1985): 162-165.

[30]W. Charles Redding, "Rocking Boats, Blowing Whistles, and Teaching Speech Communication," Communication Education 34 (1985): 245-258.

[31]Barbara Fuhrmann, "Career Paths in Higher Education: Lessons from the Corporate World," National Forum 67 (1987): 23.

[32]Jack H. Schuster and Howard R. Brown, "The Faculty at Risk," Change 17 (1985): 13-21.

[33]Paul Woodring, "On Choosing A College," Chronicle of Higher Education 3 March 1987: 42.

[34]Martin Buber, Between Man and Man (New York: Macmillan Co., 1965) 102.

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The Challenge To The Speech Teacher

George V. Bohman

Speech Communication is an extensive and burgeoning field. Hence, it is not surprising that many who teach pay little attention to the overall history and philosophy that underlie what we teach and how we teach what often seem distant, specialized segments. Moreover, this ignorance and disregard of the traditions is generally seen in the training of those at all levels of speech education.

As teachers, what are some of the problems of instruction and their roots? What are reasonable expectations from courses or activities in high school and college? In America alone, in the past 350 years of basic courses, we have tried lectures and Friday performances weekly or monthly, lectures on modern communication theory with occasional performances, and performances with little theory or criticism. In the past century or less, we most often find an integration of brief discussions of theory with performances and more or less expert criticism. In later decades, we have also been exposing students to various types of recordings. In speech activities such as disputations or debates, oratory, or other individual performances in speaking and reading, we have held ranked contests with decisions, or festivals, with written and/or oral criticism. In these, we have let students develop _laissez faire_ or with coaching by more or less expert teachers from speech or some other field. Slowly, some generally agreed standards seem to be emerging. But, WHY do we make each choice? What do we learn from past centuries?

For some background, we have several good textbooks in teaching methods. For the history of the field, we recommend that all teachers become familiar with the essays of prominent teacher-historians in Karl R. Wallace ed., _History of Speech Education in America_ (1954), which is in most libraries. Excellent and terrible articles have appeared in our house organs, beginning with the _Quarterly Journal of Speech Education_ (vols. 1-111 _Public Speaking_ and since vol. XIII, _Quarterly Journal of Speech_); the _Speech Teacher_ (now _Communication Education_); and _Communication_ (formerly _Speech_) _Monographs_. Material of interest has also appeared in the major regional journals of the Eastern, Southern, Central States, and Western associations, and some good state publications and suggested courses of study, especially in Michigan. Do not overlook forewords of books which reveal authors' philosophies, as well as book reviews. Frequently, sectional meetings at conventions will present alternate views on controversial problems or the advice of teachers. Read widely and attend professional meetings.

George V. Bohman is Professor Emeritus and former chairman of the Department of Speech Communication, Journalism and Theatre, now the Department of Speech Communication and Journalism, Wayne State University, Detroit.

Perhaps you will read at least one Greek or Roman rhetoric (if you have not already done so in a graduate course.) Aristotle's Art of Rhetoric and his Poetic, Cicero's De Oratore, and Quintilians's Institutes of Oratory have been very influential. Surprising to many modern theater teachers, the Poetic, was the heart of my first course in Play Production. After being published, the English rhetorics of Thomas Wilson, Alexander Campbell, Archbishop Richard Whately, and Hugh Blair were long used as textbooks from the late eighteenth to mid-nineteenth centuries. Then, following a flood of good and bad works on elocution, the field returned to the Classical emphasis upon the whole process of speech preparation and delivery. James A. Winans' concept of "conversational quality" in Public Speaking, 1915, on which much has been written including valuable letters by Winans himself, has been very influential. Other early works to read include A. E. Phillips, Effective Speaking, 1908, and Charles H. Woolbert, Fundamentals of Speech, 1920, 1927.

Because of the scarcity of copies of originals and reprints of pertinent books on rhetoric, elocution, and logic from the first two centuries of printing, I chaired a committee of distinguished rhetorical scholars who selected 150 works to microfilm through the worldwide network of University Microfilms, Ann Arbor, Michigan. These were released for sale by that office in the early fifties and can afford each graduate program in Speech ready access to this large body of scholarly works.

What is basic in a speech communication curriculum? Examine catalogs of major university and college departments, looking where necessary for split-off departments of radio-television, theater, speech science, correction, and audiology. Also examine course offerings at the secondary school level. As you read, note that in many schools interest and growth of activities programs preceded courses. Earlier in the century, this also occurred in colleges.

How will you arrange projects in a first course? Topically? In a sequence of accumulating skills? Can you plan your criticism to emphasize newly accumulated skills? How well can you justify with solid history, modern data and psychology the place you ask for speech communication in the budget for both the curriculum and extra-curricular activities in either school or college? What universities are qualified to give first or second graduate degrees?

In the early twentieth century, James A. Winans asked for and received sanction for a master's degree at Cornell on the grounds that it was a fresh field and it needed to find out who it is and what it was through graduate research. Now, in a more sophisticated era, graduate councils may want broader supporting fields. In a major university, audiology was refused degrees separate from the rest of speech communication. In another, a separated theater was warned that the separation might endanger their doctorate. What strengths lie in strong, comprehensive departments compared with smaller, highly specialized ones? We must remember that sixty years ago, speech separated from English on grounds of neglect by the parent; and, until more recently, written composition [illegible] similar neglect [illegible]

Fairness is required in promotions, salaries, and budgets in large departments, with chances for innovation.

As teachers and speech administrators, how well do you understand the varied, but fundamental needs for speech preparation and performance by staffs in business, government and all the professions? According to many employers, good, clear thinking in both speaking and writing for exposition and persuasion are essential skills of the well educated man or woman. Speech communication courses which neglect ample performance and expert criticism fail to meet these needs. These require smaller classes and well-trained teachers. A few years ago, a dean of engineering is reported to have risen in a university faculty senate to inquire where to find an adequate course in speaking in that school which was strongly obsessed with communication theory in course outlines, even at the lowest levels. Recently, three alumni appeared on a panel at our university to discuss broad liberal education which would include both skills and basic subject matter in courses for future employment. Two were corporate executives, one also a lawyer, the third was head of a Federal Reserve Bank. They would employ graduates with a B.A. degree without professional school credits till later if they could find able young men and women with a well-balanced education that included competence in basic skills.

In this regard, we may also comment that skills often have suffered because the massive growth of the ancient <u>quadrivium</u> has led to neglect of the <u>trivium</u>. Mass lecture courses are less expensive (beside the cost of the effective teaching of skills).. The sad fact is that the basic teaching of the <u>trivium</u>, though subject to changing fads in terminology, has remained essentially the same through the centuries while so much of the subject-matter of the <u>quadrivium</u> has expanded in volume. However, much of this detail in the sciences and social sciences becomes rapidly outdated, and once learned requires constant vigilance in order to keep up with new knowledge. It is the consequent over-powering mass of the <u>quadrivium</u> that has contributed to the neglect of the <u>trivium's</u> basic skills in modern education. At present, fortunately, business and professional people have realized the value of skills in communication and clear thinking.

Before closing these comments let me note that at least three-quarters of our liberal arts students and many in the professional schools at Wayne State University have been taking a suitable first course. The revised liberal arts core of the curriculum recently recommended and adopted requires everyone in the University to complete a substantial core of liberal arts courses, the basic speech course included. The course outlined is essentially what we have taught for the past nearly sixty years. It includes the fundamentals of delivery and speech composition with projects in exposition and persuasion in which both theory and teacher-criticism are well integrated. If we can also restore the requirement of the core for the major or minor, adding to the first course additional courses in voice and diction, oral reading, and public speaking, perhaps we will then no longer be embarrassed by sloppy diction, poor voices, and offensive mispronunciations by our graduated majors in radio-television, theater, the ministry, politics and legal argument, nor with the accumulated habits of some debaters with unintelligibly rapid speech.

Perhaps convention papers will be read better by our graduates of disciplines. Perhaps our teachers will be better models for their students. They and our professional graduates will learn to avoid heavy reliance on microphones and use clean articulation and meaningful projection of voice and the use of pause and means of variety other than force and volume. Perhaps organization too will be clear and dullness less pervasive. Perhaps our teachers and administrators will carefully assess the "fads" in teaching while still remaining willing to experiment with careful evaluation of the "new."

For the past several thousand years of linguistic development and articulate speech, probably long before written symbols, human beings have tried to improve their survival by effective speech. The familiar letters on argument and persuasion of the Pharoah Ptah-Hotep to his son, about 4,500 years ago, are only one example from the major human civilizations. At dinner one night some years ago with the noted anthropologist-archeologist Abraham Speiser of Pennsylvania, I asked whether or not the research would be fruitful if I had a linguistically well-qualified doctoral student who would pose the question, "What roots of Greek rhetoric are to be found in the early civilization of the ancient Fertile Crescent such as Chaldea?" He gave an instant affirmative. Such data could be found on cuneiform tablets, perhaps more than 4,500 years ago in the development of villages and local and state governments. What of ancient Hindu or early Chinese civilizations?

Persisting motivation has stimulated speech in human development. Teaching excellence in speech is our duty. Will we keep pace?

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What Is Clear Is Not Japanese

Junji Miura

What is the stereotypical Japanese like? While I was teaching at St. Cloud State University as a visiting professor in 1980-81, I tried to find out what and to what extent my American students and friends knew about Japan. To summarize, their average knowledge about Japan included the following:

> It is a mysterious, small country with big cities full of people. But it is well organized and controlled, and human relationships are gentle. It is a country where old and new mingle, the gardens and mountains are beautiful, and its excellent art is beginning to influence America. Once devastated by World War II it could have remained an underdeveloped country with a scarcity of natural resources, but now it is one or the major industrial countries of the world and exports high technology. The Japanese are group-oriented and devoted to their work. Their marriages are arranged, they wear kimonos, and wives are driven to housekeeping all day like slaves. The divorce rate is low. Many suicides are reported. They kill dolphins and whales.

I met a number of Japan specialists with enormous knowledge of Japan, of course, but this was what I learned from my American students. They seem to know very little about Japanese people, even though the number of Japanese in America is rapidly increasing and they are more and more in evidence.

It is not an easy task to define a people per se, while being straightforward and to-the-point. Let me quote two descriptions of the Japanese.

> The Japanese people are a complex people--the spirit and vanity of a Frenchman, the hot temper and artistry of an Italian, the energy and commercialism of an American,. . . the meticulousness and strictness of a German, the philosophicalness and broadness of a Chinese, the merriment and happiness of a Mexican, and the formality and kindness of an Englishman.[1]

Another fairly popular description is this:

> The English start to walk after thinking; the French think while walking; the Spanish think after they have walked; and the Japanese walk after they apologize.[2]

To this, let me add my description of Americans:

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Americans start thinking and walking almost at the same time.

Is there a stereotypical Japanese communication pattern or Japanese thought pattern? As human beings, we must inevitably see the universe from a center lying within ourselves and speak about it through our life experiences and the culture we are in. The English language and its related thought patterns have evolved out of the Anglo-European cultural pattern. Japan has undergone two epoch-making events that have had tremendous impact on our way of thinking in the past century. One was the Meiji Restoration, when Japan opened her door to Western countries in 1868 after 300 years of isolation, with the deeprooted Taoism remaining in the background. The other was the termination of World War II, bringing into Japan things Western, especially American. My interest is whether or not past influences from Western nations have had an impact upon Japanese communication and rhetorical patterns.

In order to discover some of the similarities and differences between Japanese and American contemporary communication, I conducted interviews with Americans in long, direct contact with the Japanese, and with Japanese working in Japanese businesses in the United States. The following summarizes some of these interviews.

(1) The roots of the communication problem are in lack of information and lack of understanding. Because of the nature of consensus seeking and the cooperative mode of the Japanese, in interactions with Europeans or North Americans they may be perceived as being less persuasive because they don't take an agressive stance. But, in reality, once one begins to understand, they are in fact more persuasive. Our decision making process generally tends to go filtering down to the people whereas the Japanese use what we call a bubble-up process where many points of entry for ideas come from quality organizations. Japan has an unspoken theory of communication. No one writes about it, but everyone understands. In fact, one of the things that make it so difficult for foreigners to come into the process is that they don't realize that very little has been written about the Japanese communication. They tend to be more contemplative, reflect more, but in our culture we have to come forth right away. The Japanese tend to sit back and reflect more, very carefully thinking about how they are going to answer. They think before they answer. And I perceive that we think as we are answering. We start to answer, but then we are constantly changing. It would be helpful if someone did begin to write down in articles or books or somewhere about the communication patterns of the Japanese, because we really don't know or understand much about their communication processes other than through observation. Even then we may make some wrong guesses about what is being said. (Specialist in global education, American).

(2) The Japanese feel that nobody can understand them. In English they are less persuasive because they don't come to the point directly enough. The basic approach is to hide the point

written form is very fuzzy. To the American eye it is overly polite. The opaqueness of Japanese is of benefit for business by being flexible in reaching agreement. I learned real patience from Japanese communication. I've learned not to say something offensive. The main thing we need to understand is the Japanese way of doing business well and the way of compromise. We have to stop expecting the Japanese to be Americans. (Anthropologist, American)

(3) The Japanese are less persuasive; they do not give enough information to persuade. Unless they are highly sensitive to it, the indirect approach with the Americans will leave a tremendous number of gaps and a lack of understanding. Japanese indirection is quite a hard barrier. (Specialist in in East Asian Studies, American)

(4) The American tendency is to be specific, and the Japanese tendency is to be general. The Japanese are so much more polite than most people, and even though their asking is more gentle, it is more effective. The Japanese are actually persuasive. One of the differences is that it appears that an American negotiating makes decisions on the spot and may be more likely to make decisions during the negotiation, while it seems that the Japanese desire is to go to the next person above in authority. The Japanese seem to be more cirlular. The Japanese try to end in mystery. (Poet, American)

(5) The problem that the Japanese seem to encounter most in trying to communicate with other people is either inability or a lack of recognition of the need to explain to outsiders their context, peculiar customs and ways of thinking, and they don't bother to explain those characteristics. To outsiders the Japanese are less persuasive, which is evidenced by such things as the lack of popularity, generally speaking, of Japanese movies or novels outside of Japan. And, in fact, very few Japanese television shows have been popular outside of Japan. The Japanese move toward some position that they have already established in a rather straightforward way. I often compare them with Americans who tend to stake out a position initially that is unrealistic and then they little by little retreat back to a more realistic position. The Japanese usually have a clear sense of where they want to go and have the patience and endurance to wait for the other side to come around. They don't usually move from that position. In Japan a great deal less emphasis is put on public speaking and on public presentation, and more emphasis is placed on written communication and on informal or nonverbal forms of communication. There is a certain mode of discourse in the West. We like to think of it as rational, and we take a linear and progressive movement from one thought to another thought in a somewhat sequential manner. Most people say the Japanese don't present their ideas in that way. The Japanese I know who do present their ideas that way are very successful in communicating. It is my observation that Japanese industries have successfully mastered the techniques of marketing products in the United States. They have learned how to design cameras, electronic products, automobiles, computers and other high technology products to suit American tastes. What has surprised me is the people in the communication business in Japan

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have not learned how to do this. Of course the communicators will find that competing for ideas in this country can be extremely difficult, and there are different standards and different expectations than in Japan. but they can learn the rules of the game if they study. (Program director of a foundation, American)

(6) The Japanese are unpersuasive to the Americans in written communications or in oral communication for language reasons. Even if the language is technically, completely correct, they don't really understand what persuasion strategies are or exactly how to phrase things properly. I would say that to Americans the Japanese are very unpersuasive. Books written by the Japanese, for example, are not persuasive; books written by Americans exactly on the same subject are much more persuasive to Americans because they know what it is that Americans are talking about or worrying about. Even the editorials of the major newspapers of Japan are not persuasive. In general, the Americans are more inclined to be direct in negotiation to a certain point, but that is based also upon different judgements as to when the time is ready. In any communication, Americans tend toward speaking much more in terms of verbal communication content, whereas the Japanese tend to depend less on the total verbal communication content, so sometimes there can be a misunderstanding. American communication will cover more of the total content verbally in a communication, comparatively. The Japanese? <u>They</u> tend to cover less at an earlier stage. The Americans will often feel that they can not take anything for granted; therefore, they must say more. The Japanese very often feel they can take things for granted, but they cannot assume that the other party understands all parts of what was meant. The Japanese communication pattern is very difficult for Americans to understand because there is a difference in the expectation of the communication. (Sociologist, American)

(7) The Japanese are less persuasive because so much is implied in their communication. You can sleep at the beginning of the negotiation, but be sure to wake up and listen attentively when you hear the Japanese say "however." The Japanese in general do not know how to express themselves. They need practice. I hope Japanese schools will give basic communication training. The Americans are given training for public speaking even in kindergartens. Silence is not gold in America. (Director of a Japanese company in New York, Japanese)

To native speakers of but one language, like most Japanese people, everything but his or her own tongue is likely to strike the speaker as somehow unreasonable. It is so difficult, even rather painful to find that what has long been taken for granted does not work and has to be explained in detail. In traditional Japanese writing, implication is highly valued, and therefore to be specific is the mark of immaturity. To try to be persuasive is considered, especially for subordinates (juniors), to be lacking in elegance and politeness. Most of what has been said in the interviews above show that in Japanese-American communication what has traditionally been considered virtues in Japan can sometimes hinder favorable flow and mutual understanding. Let me illustrate with an example [illegible]

American directness vs. Japanese indirectness

Japanese TV commercials are more "psychological," more subtle, and the intent is sometimes difficult to grasp at first glance. American TV commercials from my viewpoint attempt to show explicitly every good point of the merchandise, item by item.

In traditional flower arrangement the Japanese try to eliminate superfluous branches, stems, even flowers; that is, we try to make the art as simple as possible. In American flower arrangement, you try to make it look more gorgeous, more voluminous, more colorful.

It is not common in Japan to use imperative sentences often in a direct way. We more often add expressions like "please," "will you please." "would you please," "would you mind," and "I'd appreciate." An American teacher in a mission school in my city said to me in an angry manner, "Every year at the school festival not all the teachers are cooperative in carrying out the programs. So, I said in the faculty meeting 'You SHOULD feel the responsibility as faculty members of this school.' The next day the school bulletin took it up in very polite Japanese, saying 'We would be very much obliged if the teachers would kindly be cooperative with the school festival this time.'"

In the Japanese society the expression "I love you" between man and woman sounds too strong when literally translated. It sounds very much more strong and direct when it is uttered by women. Japanese translators of English novels have long had the trouble of translating this expression, because we find so many "I love you's" in Western novels. And the best translation so far is considered to be "Shindemo iiwa," which is literally translated "I can die for you." Which would you prefer, "I love you, dear" or "I can die for you, dear"?

American pushing vs. Japanese pulling

Physically speaking, I can immediately pick up several instances of American pushing and Japanese pulling. We pull the spoon, while you push it forward. The Americans push the pushcart, while the Japanese pull it. We call it a rear-car. You push the saw and the plane. We pull them. In counting with fingers, you stretch out your fingers, but we fold them. You thrust your sword through the body. Your sword is straight. The slightly curved blade of Japanese katana sword is not for thrusting, but for cutting down and pulling.

Not only physically but also mentally and spiritually Americans in general seem to me to be more outgoing, extroverted, and on the move outward, while the Japanese are, as long as in Japan, more reserved, introversive, and more attached to one place. I may not be mistaken to say that Americans are characteristic of dogs in this respect, and the Japanese of cats.

We have been taught to speak in a reserved way when we tell good things about ourselves. In introducing ourselves we tend to do it in a lower voice. In the Japanese society, being modest is still accepted as the mark among highest virtues. This is another form of pulling.

We tend to pull or draw the topic to personal matters, and very often it does not develop extensively. The frequent use of the phrase <u>we Japanese</u> is more evident to American ears. The most frequently used words in Japanese popular songs are "tears" for a noun, and "weep" for a verb. Americans see movies to be merry and laugh, but the Japanese go to the theater to weep. So it is not rare to see a movie ad like "You can weep three times oftener in this movie."

Since America and Japan have very much to do with each other in everything, Americans appear on Japanese TV very often, almost every day. To those of us that are used to American direct, straightforward logic, we take it as a matter of course. But, to the average Japanese, quite ignorant of this logic and thinking that Japanese roundabout logic is universal, the American direct approach is demanding, aggressive and difficult to get along with. How the Japanese, on the other hand, appear to Americans is another interesting and important question. You say, "Do to others what you would like others to do to you." We say, "Don't do to others what you would not like others to do to you." These are the two faces of the same coin.

American binary opposition vs. Japanese wa

Our decision making comes not so much from arguing, persuading, and contending, but from joint efforts to arrive at the best solution. The Japanese in general do not like arguing in decision making. This has to do with the Japanese tendency that we do not like opinions sharply divided. We tend to have special sympathy with those who are poor in argument, with those who are lost in argument. You may have noticed that when you speak to the Japanese, they nod very often, and that they are very poor in giving a definite "yes" or "no."

After the termination of World War II, there were two war criminal trials. One was the Neurnberg Trial, and the other the Tokyo Trial. It is said that German criminals all could answer very clearly, but that the replies by the Japanese criminals were vague, ambiguous and elusive, and they were again and again urged to simply say "yes" or "no." Yet they could not give a definite "yes" or "no." This made the American Military Chief Justice much disgusted and led him to say, You are the silliest and most stupid men I have ever known." But, a definite "yes" or "no" is impolite and even insulting in the Japanese sense before a person of very high standing.

More often than said by Japanese we hear Americans say, "He is a good guy." or He is bad guy." "I like her." or "I don't like her." We witness expressions of binary opposition, which the Japanese tend to refrain from using openly, because the Japanese have traditionally been taught to walk the middle path. The half that sticks out is pounded down. We had better stay in one place without moving from one side to the other too quickly, sticking to one idea longer and trying to improve it quietly. We had better not struggle to get ahead of our teachers; we have been taught to walk three steps behind the teacher so that we do not step on his shadow. Americans in general like bright colors, but the best selling color in Japan is dark gray, the most neutral tint we get in the pail at the end of the art class.

The Chinese character best loved by the Japanese is 和 (wa). We can't find an equivalent single word in English for wa. Wa is the sum total of "harmony, concord, unity, union, moderation, mildness and peace." Wa does not stick out, but stays among the group. If you have visited Japanese homes, school rooms or company offices, you may have noticed Chinese calligraphy in frames on the wall. The Chinese character most frequently used in the frames is wa. This is also the character that the guests at the wedding reception present to the newly-weds. Since their childhood, the Japanese are brought up under the influence of this wa spirit. The fact that the most frequently used girl's name is Kazuko, another way of pronouncing the character wa, shows how many Japanese parents wish their children to live in the spirit of wa.

Thought patterns, American and Japanese

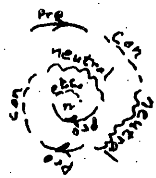
Robert Kaplan illustrates the world's paragraph patterns in five ways in his well-known paper "Cultural Thought Patterns In Intercultural Education" like the following:

English Semitic Oriental Romance Russian

To take up English and Oriental paragraph patterns, he says the English pattern is fundamentally straightforwardly developed, while the Oriental paragraph is indirect, periphrastic, and circular, moves around the main topic in some distance, never tries to get to the core of the topic directly. This will give English speakers the feeling of unnatural and unnecessary roundaboutness. He says the Japanese were not included in his survey, but I think his description about Orientals in general is quite close to the Japanese pattern. However, I would like to revise his somewhat more in detail.

It does not go in solid lines, but in broken lines with different length. Pauses have a lot of meaning. Long sentences are not appreciated because, as I mentioned earlier, the use of many subordinating clauses as in English will cause extreme difficulty in clear understanding in Japanese language.

According to Kyoko M. Oi's research, the pattern above must again be revised. She says that, as far as argumentation is concerned, the ratio of "Pure" argumentation is higher in the American corpus than in the Japanese group she tested. Pure-type argumentation is considered an ideal strategy for argumentative prose in the Western rhetorical tradition. This is the style described as 'linear" by Kaplan. In contrast with this linear style, the frequent alternation of "For" to "Against" arguments and the presence of neutral statements in Japanese argumentative prose hinders the flow of argumentation, giving the impression of what Kaplan terms "approach by indirection, turning and turning in a widening gyre." Hence our final revised pattern will look like this.



As a Japanese student of Western rhetorics, I can easily sense this will cause some Americans to say, "When you go to listen to a lecture by a Japanese, be sure to bring Tums with you."

We have read that most Americans as well as the Japanese I interviewed think that the Japanese are less persuasive, which means that the Japanese logic process is not the same as that of Americans. Western rhetorics did come into Japan with Christian missionaries as early as sixteenth century, but Western dialectics did not take root deep in Japan.

The reasons why Western rhetoric has not developed in Japan are, according to Akio Sawata, that firstly the Japanese are lyrically oriented people and they value pathos and ethos. Secondly, parliamentary debate has not been traditional for making important decisions through thorough debates. What is important in decision making in Japan is not confrontation but unanimity, which is another manifestation of <u>wa</u> spirit. Thirdly, because debate has not been thought much of, the Japanese as a whole have not been taught debating, nor have they been trained in it in school curriculums. Only recently has the Ministry of Education, Science and Culture started emphasizing in <u>Course of Study</u> (1983) the importance of the ability of expression.

I have tried to demonstrate some of my views on how 'what is clear to the Japanese' is not clear to the Americans. The

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differences are not matters of being good or bad, they are evolved out of cultures, which are not universal. But it is also true that these differences cause frustrations, misunderstandings and sometimes conflicts in bi-national contacts. At this time when the amount of international communication is growing by leaps and bounds officially and privately, it is hoped that this kind of cross-cultural research can progress in mutual collaboration. I appreciate very much this opportunity.

Notes

[1] Kiyosh: Negata, "Communicating with Japanese Zaikai-jin," Speaking of Japan 4.37 (1984): 23.

[2] A fairly popular expression in Japan, often attributed to Naoyoshi Horikawa.

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Do Language Arts Programs Work?: Integration Only With Integrity

Judith K. Litterst

Whenever talk surfaces about the efficacy of combining speech and English under the umbrella concept of language arts programs, I am reminded of the story of the blind man and the elephant. As the blind man encountered bits and pieces of the enormous animal, he presumed to know the true nature of the beast. So it is with trying to know about speech communication through involvement in language arts. What we encounter may be partial and distorted.

At our state speech association convention this September, school districts reported a variety of horror stories in which their speech programs were being cut or severely diluted by English programs. Several members also criticized the president of a major university in our state who recently announced a plan to upgrade admissions standards by requiring four years of high school English, a move which, if adopted, could place speech programs in a strictly elective position in language arts curricular offerings. Current legislation provides for four years of student work in communication skills in four year high schools and three in three year high schools. Courses are drawn from reading, writing, speech, language study, and media, but there is no guarantee that a year of speech is required, something our members would prefer.

As school budgets are squeezed and curricular offerings scrutinized for cutbacks, placing speech and listening instruction in English or general language arts programs seems, from an administrative point of view, to be a sensible alternative. But, as speech educators, settling for such moves may not be sensible, and may, in fact, be dangerous. Labeled as "integrative" the whole concept seems to be progressive pedagogy. I worry, however, that it is integration without integrity. Allow me to explain.

The dictionary defines integration as the "incorporation of diverse groups into a well-ordered community whose behavior is based on similar standards." Integrity is defined as "behavior in accordance with a strict code of values; honesty; entirety; the quality of wholeness." Do language arts programs provide for such "community" or "wholeness?" Or, do they instead result in diluted teaching of both written and oral communication? In the attempt to blend or show interconnections between disciplines are students only experiencing the trunk or the leg of the proverbial elephant?

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One can argue that communication is at the heart of language arts programs. The effective writer communicates ideas through organized, stylistic, grammatically proper written language. Students learn to improve writing (i.e., sending) and critical (i.e., receiving) skills as they study composition and literature. It is easy to imagine parallels between spoken and written communication as we think in terms of message development, audience adaptation, presentation, etc. If we permit communication process and public communication to fully represent the "elephant" of our field, this is fine. But, how does one effectively "integrate" topics in interpersonal communication? Is using group discussion or interviewing as a method for learning about English adequate? Is this the type of blending that is satisfactory? Will speech simply become a tool or vehicle for English assignments? What happens to the content--the integrity--of our discipline?

Examining a few simple models may help us to see what may be occurring in language arts programs. Ideally, one would like to think of these programs as depicted in Figure 1, where, as shown by

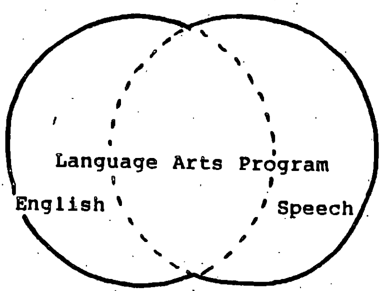

Fig. 1: The ideal

the bold line, a great deal of commonality exists, yet there is opportunity to explore divergent topics in the respective disciplines of English and speech. Yet, ask any teacher who has gone from a semester system to a quarter system or who has incurred a dramatic increase in enrollment to comment on what happens to content when time is shortened and more material required, and you get the response that, "Something has to go!" Consequently, in language arts programs, students may not be receiving adequate training in speech communication--or, adequate training in English skills for that matter.

What happens is that language arts programs may more closely resemble Figure 2 where a great deal of material is left out

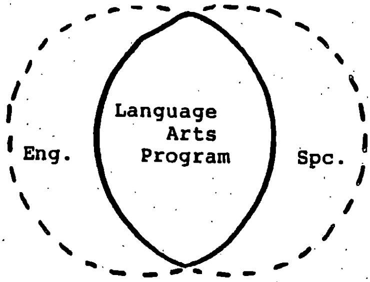

Fig. 2: Closer to Reality

due to time constraints, text and curriculum inadequacy, and diminished staff competence.

Oftentimes language arts programs are taught predominantly by English teachers at which point the focus may tend to look like Figure 3 with more content sacrificed from the speech area

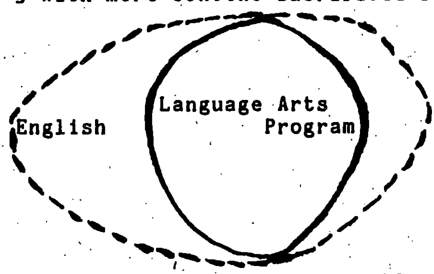

Fig. 3: Closer yet

than from English. Part of the problem, as we have discovered in our state, is that the definition of "communication skills" is ambiguous and is not defined in rule or statute although the Department of Education provides the following categories: reading/literacy, reading/literature, writing, speaking, listening, language study, media literacy, resource use (Youngstrom, 1986). Couple this ambiguity with the fact that speech communication licensure requirements may be outdated. (Ours have been in effect since 1972 and do not include interpersonal communication training.) It is no wonder that what is offered in the high school may be very limited in terms of modern topics in speech communication.

Aside from the issue of distorted focus and lack of time and resources to adequately teach speech, per se, there are two other related concerns. One of these is language arts licensure and the other the loss of curricular and co-curricular development in speech. To a degree, these are interrelated problems. What type of training is expected of language arts teachers? By the very term itself, the expectation might be for a preponderance of English requirements coupled with a smattering of speech courses. In our state, the major responsibilities of teachers of English and language arts are to teach language and writing and literature. I examined the proposed document for teachers of English/Language Arts in our state to see what the expectations were for speech competency. Speech communication was listed as an "additional responsibility" and skills and knowledge were presented under the category of implementation of "speaking and listening techniques in the classroom." I don't like to think our teachers implement techniques, but rather that they impart knowledge and develop skills. Furthermore, the skills and knowledge listed in this proposal omitted substantive reference to interpersonal communication.

A recent study of large high schools in our state shows that only 19% of the schools report offering coursework in interpersonal communication (Larsen, 1985). More courses still take a very traditional approach to communication instruction which assumes that we learn communication skills in activities such as public speaking. But, to achieve competency in adaptation, choosing appropriate communication strategies, and evaluation of choice, competencies teenagers should exhibit (Allen & Brown, 1976; White, 1975; and Wood, 1977), we should insist on communication instruction that is interpersonal or functional in nature (Litterst, 1986). This should be an important part of the high school speech curriculum.

Unless there is very firm control of language arts licensure, we run the risk of sacrificing professional integrity. If and when opportunities present themselves for curricular development, will oral communication needs be served? And, since there are no guidelines for licensure of some sort in directing and coaching co-curricular activities, what will happen to them? And, what will happen to our already licensed speech teachers? It seems that any way we look at it, we may very well be stuck with the back end of the elephant!

It may seem that I have been unnecessarily harsh with the whole concept of language arts. There are those who will argue that we shouldn't argue--that speaking and listening are gaining a legitimacy of sorts through such programs. I also am not condemning the value of integration. As an educator, I feel it is my responsibility to integrate writing across the curriculum. At least speaking and listening are now recognized as legitimate competencies along with the three R's of days gone by. But, if we do not, to borrow a cliche, protect our turf, that turf may no longer be there to protect.

Speech educators at all levels must unite through their state speech association and work assertively for a strong presence of speech communication in the schools. Dialogue must continue with officials in the state board of education and local school boards must be convinced of the necessity for strong curricular offerings in speech including coursework in interpersonal communication and valuable co-curricular activities like debate and individual events. Language Arts programs can succeed only if we take care to see that curricular blending does not sacrifice the integrity of our discipline.

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Speech Association of Minnesota Journal
1987, Volume XIV, Pgs. 31-36

The Status of Competitive Extracurricular Speech Activities in the Secondary Schools of Minnesota, 1985-86

Pam Cady

> When properly directed, forensics can be one of the best possible means of teaching students to participate constructively as citizens of a democracy. Consequently, forensic programs are deserving of whatever support is necessary to enable them to serve as many students as may take part with reasonable profit to themselves and to society.[1]

This was the foundational belief of Thorrel B. Fest when he conducted research regarding the status of forensics nearly forty years ago. It is also the foundational belief for conducting this study of forensics. This study presents an investigation of the status of competitive extracurricular speech activities in the secondary public and private schools of Minnesota during the 1985-86 school year. The descriptive data profile fundamental characteristics of the speech coach, speech program, and speech finances in Minnesota high schools.

For clarification, speech activities include only the following eleven individual events categories: serious interpretation of prose, serious interpretation of poetry, serious interpretation of drama, humorous interpretation, creative expression, storytelling, extemporaneous reading, extemporaneous speaking, original oratory, great speeches, and discussion. This classification of speech activities is consistent with the definition of the Minnesota State High School League (MSHSL) which serves as the primary agency for regulating and sanctioning extracurricular speech activities in Minnesota.

Methology

In May of 1986, forced answer response questionnaires were sent to the 410 designated high school speech program respresentatives listed in the 1984-1985 MSHSL Directory. In June, a follow-up letter was sent to those who had not responded. The questionnaire contained a total of 35 multiple choice questions centered on three major research questions: What are the current characteristics of speech coaches in Minnesota during the 1985-86 school year? What are the current characteristics of the speech programs in Minnesota during the 1985-86 school year? What are the financial characteristics of the speech programs in Minnesota during the 1985-86 school year?

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Three hundred and seventeen were returned signifying a response rate of 77%. However, only 297 were valid because 20 noted that although their program was listed in the current MSHSL Directory it was no longer in existence.

Analysis

The returned questionnaires were examined for responses and coded for data processing. Means, modes, and medians were calculated. Voluntary comments were recorded. Results were categorized by total, A, AA, metro, and outstate classifications. The total group consisted of all the designated speech representatives that returned valid questionnaires. The AA respondents included those coaches employed at high schools with an enrollment of 500 or more students. The A respondents coached in schools with 499 or less students. The metro schools included the seven metropolitan counties of Anoka, Carver, Dakota, Hennepin, Ramsey, Scott, and Washington as designated by the Minnesota State High School League. This group included most schools in MSHSL Regions 3AA, 4AA, 5AA, and 6AA and MSHSL Districts 15A and 17A. THe outstate group encompassed all schools not in the seven county metro area. These categories allowed large and small school populations and metro and outstate programs to be clearly characterized.

The following conclusions profile the current characteristics of head speech coaches in Minnesota:

1. Degree--most (83.2%) have a bachelor's degree, with speech majors (43.7%) followed closely by English (42.0%). Minors noted were in English (19.4%), speech (17.7%), or social studies (16.1%). Over half (61.4%) have a major or minor in speech. Comparatively few have obtained a master's degree (23.6%) and none have earned a doctorate. Of those with a master's, 27.5% majored in speech. More AA (44.9%) and metro coaches (47.8%) have earned a master's degree than A (16.0%) and outstate (21.5%) coaches.

2. Occupation--They generally are trained educators with a career in education as a full time secondary teacher (81.4%).

3. Forensic Experience--They have gained practical experience as high school speech competitors (62.0%) for 4 years (43.5%). They have not participated in high school debate (82.9%), collegiate speech (72.9%), or college debate (85.7%) activities. Of the few that participated in high school debate (17.1%), a 4 year commitment was the most common length of involvement (29.8%). Of those who competed at the college level, most were involved in speech for 1-2 years (61.3%) and in debate for 1 year (52.4%). More AA (42.3%) and metro coaches (43.5%) than A (21.7%) or outstate (25.7%) coaches participated in collegiate speech activities, with AA coaches reporting most frequently 3 years of competition (31.3%).

4. Coaching Experience--They have coached for 1-5 years (32.4%) and are relatively limited in professional coaching experience. AA (21.8%) and metro (26.1%) coaches have longer coaching experience (11-15 years) than A (18.3%) and outstate (18.7%) coaches.

5. Professional Memberships--Over one-third (37.4%) do not belong to any professional organizations related to speech. Of those belonging to organizations, most hold memberships in state associations. The Minnesota Speech Coaches' Association (48.8%) and the Speech Association of Minnesota (23.9%) were the most frequent choices. AA coaches reported the highest level of professional memberships with only 15.4% not holding memberships. This contrasted with A coaches who reported the greatest number of the nonmembers (45.2%).

6. Additional Extracurricular Assignments--Their time and efforts are divided because of multiple coaching assignments and additional work load (63.4%). They are most often assigned to direct drama productions (39.1%). Few coach debate as a second activity (8.1%); but, if they do, more AA (20.5%) and metro (26.1%) coaches than A (3.7%) and outstate (6.6%) coaches are debate directors.

Therefore, the head coach in Minnesota can be described as full time secondary teacher with a bachelors degree, experienced as a high school speech competitor but relatively inexperienced in years of coaching, not extensively involved in professional membership but involved in coaching more than one extracurricular activity. In each instance, AA and metro coaches have equal or additional education, practical experience, and professional membership when compared with their A and outstate colleagues.

The following conclusions profile the fundamental characteristics of speech programs in Minnesota:

1. Team Size--The program has 11-20 students (33.8%). About three-quarters (78.0%) have a range of 1 to 30 students.

2. Staff Size--The program has one coach without an assistant (57.2%). Those programs employing an assistant will have one assistant (78.0%). More AA (59.2%) and metro (54.5%) programs have assistants than A (37.0%) and outstate (41.9%) programs.

3. Tournament Participation--The program had an invitational tournament season (87.2%) of 6 tournaments (23.4%). Metro program invitational tournament schedules are the shortest with 5 trounaments (42.9%). AA program invitational tournament schedules are the most likely to extend from 9 to 13 trounaments (14.8%). The average distance traveled one way by teams is 26-50 miles (49.6%). Metro teams travel the shortest average distance of 1-50 miles (90.9%) and outstate teams

schools which travel 26-100 miles (85.6%). Program travel seldom extends beyond 100 miles. They do not compete in out-of-state invitational tournaments (92.5%). The competitive season includes Minnesota State High School League (MSHSL) competition (96.6%).

4. Practice Conditions--The program begins with coach-student practice in January (48.5%), December (19.2%), or February (12.7%) and ends in April (85.1%). The practice season extends beyond April for those involved in National Forensic League (NFL) competition or special performances. The practice season is not supplemented by summer institute training (89.4%). Speech coaching consumes an average of 17-24 hours per week (37.5%), with the head coach spending 6-10 contact hours per week (37.5%), 2 administrative hours per week (32.5%), and 9-12 tournament hours per week (35.8%). The assistant spends less time with an average of 1-5 contact hours per week (41.1%), no administrative hours (58.9%), and 9-12 tournament hours per week (42.4%).

Consequently the speech programs in Minnesota can be described as moderate in team size, understaffed, and highly time consuming, with a practice season encompassing four months, a 6 tournament invitational season plus MSHSL competition, and 17-24 hours per week in coach-related duty assignments. The bulk of responsibility lies with one individual, the head coach. The profile of the A, AA, metro, and outstate programs are generally uniform, without any program displaying a significant difference.

The following conclusions serve to profile the fundamental financial characteristics of speech programs in Minnesota:

1. General Budget--Programs do not have a specific budget (56.8%). Of those with a budget, the amount appropriated is often unknown or undecided. The class A budgets ($200.00) are significantly lower than AA budgets ($1000.00). Four items are consistently budgeted: entry fees (44.8%), judging fees (41.8%), transportation (39.7%), and general supplies (36.7%). Few fund lodging (11.4%) and food (7.1%). A wide variety of sources are utilized to fund speech budgets with school board appropriation the most likely source (44.8%). Those programs belonging to the NFL (14.3%) generally have special budget allowances to cover student and coach costs. However, this is true for only half or less of those involved. If a student qualifies for competition in a national tournament, the school will pay for at least part of the costs, with the most frequent items covered being registration (6.7%), transportation (6.4%), and lodging (5.7%). Those schools not paying for the student's costs, derive funding from fund raising (3.4%) or directly from the student (3.4%). Generally schools subsidize the coach's cost in the area of transportation (7.7%) and lodging (6.7%). If the costs were not paid by the school, fund raising (2.0) and donations (2.0) were most frequently employed to meet the costs. Although [illegible] involved in the

National Forensic League may enter students in national competition, for some, the financial responsibility of such competition has not been explored.

2. Stipend Arrangements--Head coaches (97.3%) and assistant coaches (94.0%) receive monetary reimbursement for their coaching. The stipend amounts are diverse. The most frequently cited head coach stipend was $600.00 and the assistant coach stipend was $900.00. Those programs with an assistant may pay those assistants more than the head coach is paid in programs with only one coach. The AA head and assistant coach stipends are nearly twice that for A coaches. Metro coach stipends are significantly higher than for all other groups. Released time is a rare option.

Therefore, the financial characteristics of speech programs in Minnesota can be described generally as operations with vague or unknown budgets, but covering the basic costs of registration, entry, judging, transportation, and general supplies. Basic coach and student costs for national tournament competition are partially covered, sometimes employing a variety of means to subsidize the costs. Stipends reimbursing head and assistant coaches vary widely. Budget and stipend arrangements for AA and metro coaches appear to be most solid financially.

In the final analysis several conclusions became apparent. First, the response rate of 77% indicated the interest, concern, and willingness of speech coaches to share information about their profession. Secondly, the fundamental characteristics of the speech coach, speech program, and speech program finances varied according to school size and geographic location. Program parameters were generally uniform; however, large schools and metropolitan schools generally were characterized as employing coaches with more experience and training, and financing programs with greater support. Thirdly, the profile of the speech coach indicated a need for examining the standards and practices of coach training and certification. Lastly, the profile of the speech program's financial condition indicated that programs must become more financially accountable.

Recommendations

This study has given rise to questions which need to be explored. Given that speech programs are understaffed, what can be done to improve the situation? What role does the speech community, including concerned individuals, professional organizations, university training programs, the Minnesota State High School League, and the State Department of Education play in increasing the number and competence of trained professionals in the field? Which standards for training need to be improved? What implications for coaching certification need to be addressed? What qualifications do employers seek when hiring speech coaches? What qualifications should be sought by employers? Have individuals been employed in the coaching positions because of interest and expertise or have they been assigned to the

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activity regardless of training and desire? Ultimately, what can be done to improve staffing conditions?

Secondly, given that many speech programs are unaware of their budget limits, sources of funding, and items covered by the budget, what can be done to improve the financial climate of programs? Are coaches aware of how to set up budget proposals? How can universities better train coaches to handle the financial planning for their programs? What happens to programs that overspend? Finally, what steps need to be taken to help programs become fiscally responsible?

Closing

This study provides needed information in an area where research has been limited and reveals needs at various levels. The data provide quantification of characteristics which, locally, will allow coaches, teachers, and administrators to make informed decisions. It will be of assistance in the evaluation and adjustment of current programs and the implementation of new programs. Professional organizations can refer to this study when addressing questions, making suggestions, examining needs, and discussing concerns about secondary speech activities in Minnesota. University teacher training programs can also benefit by employing this information in curriculum development. Nationally, it will provide needed information for the comparison of programs on a state-to-state, regional, or national basis. Speech is a vital extracurricular activity that must be supported. This information is intended as a step toward understanding leading to the enhancement of speech activities.

Note

[1]Thorrel B. Fest, "A Survey of College Forensics," Quarterly Journal of Speech 34 (1948): 168-70.

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Acting Versus Oral Interpretation

Deborah J. Bendix

Anyone who has ever had the opportunity to teach and coach oral interpretation speaks of that infamous "fine line." Your stance, on this issue, is quite often dependent upon whether you are a liberal or a conservative in speech. What we all too often fail to remember is that even we as speech educators cannot agree on a standard definition of exactly what denotes the "fine line." Indeed, you can imagine the inner fear of our students when they read on their critique sheets, "you have crossed the fine line of interpretation into acting." Thus we have perhaps given rise to one of the most controversial oral interpretation discussions. What is acting versus oral interpretation? What do we teach our students about the difference between the two? What will appease their judges?

I do not claim to be an expert in the area; however, I do have some definite views on this subject of oral interpretation and acting. My views have developed and evolved throughout my training, participating, and coaching. They seem to work well with the students that I work with and coach.

I believe that acting is "literally and wholly becoming the character on stage; to breathe, walk, talk, gesture, and think like the character being portrayed." Oral Interpretation, on the other hand, is "the art of interpreting literature aloud to suggest the mood and meaning to the audience. This may be done through the use of voice, face, eyes, gestures, and yes, even upper torso physical movement." The latter allows the interpreter more freedom, creativity and individuality in their performance. To support this style of what I term "freedom interpretation" or "body and voice interpretation", I share the following with our students and judges of oral interpretation:

<u>**TO THE INTERPRETER**</u>

1. Do not allow the physical action to overshadow the spoken word. When the physical action takes precedence over the spoken word then you have gone beyond "suggestion." As Shakespeare's Hamlet once said, "Nor do not saw the air too much with your hands thus, but use all gently." Total overall control is essential to the oral interpreter.

2. Allow the literature to remain supreme in the performance; however, use the voice and body to work in unison with the literature to convey the mood, message and meaning.

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3. Adhere to the author's original intention of meaning. Do not forsake all else for the sake of a visually and/or vocally stimulating performance.

4. Allow your interpretation to be natural. Do not force it. Do not do technical things for the purpose of achieving a result if it is not in matrimony with the literature.

5. Realize that as the oral interpreter you have a proxemic closeness and intimacy with the audience that cannot be matched by a performer on stage. The interpreter receives/reads immediate audience feedback. As a result of this proxemic closeness it becomes extremely vital that oral interp performers never use their voice or physical movement to cross the boundary of suggestion. For example, if you are interpreting a lion, do not get down on the floor and roar like a lion. In such close proxemics your audience may a.) pull back for fear you'll next be biting off their leg and/or b.) think you've lost all sense of self control and gone berserk. Do not ever let your audience doubt your strict control over the literature, the voice, and the body.

6. Your head, face, arms, and torso are all connected. They can aid in the overall interpretation. However, taking steps is not encouraged in interpretation. In the minds of too many judges this does cross into the literal acting because you have wholly become the character(s).

7. Do not memorize and get rid of your script if you are not a natural at upper torso movement. It can detract <u>from</u> more than work <u>with</u> the literature. It can result in a performance that looks more mechanical than natural.

<u>TO THE JUDGE</u>

1. Take into account the type, style and era of literature being interpreted. It is expected that different styles of literature will call for different approaches to the vocal and physical interpretation. For example: Shakespeare's <u>Midsummer Night's Dream</u> should not be acted nor interpreted in the same style as Marsh Norman's <u>Night Mother</u>. They come from two very unique styles and eras of drama. A comment on a ballot for Night <u>Mother</u> like, "You were too real - too believable. That's not interpretation," shows that the judge has very little sensitivity to the fact that total <u>realism</u> is crucial to that style of drama. Likewise, a comment for <u>Midsummer Night's Dream</u> such as "do not use gestures" reveals a lack of understanding for that style of drama.

2. If you are bothered by what a student is doing physically, then close your eyes for a few moments during the performance. If the voice, without the visual, can still hold the interpretation, and it is better than all else in the round, do not penalize the student.

3. Ask yourself, "Did the interpreter make me think, feel and react to the literature?" If the interpreter did then he/she has served the ultimate purpose of the performance.

4. Avoid making up your own hard, fast rules to pin-point when a student is acting versus interpreting. Generally the latter only serves to pin-point fault in the interpreter to justify a ballot and/or rank.

5. Remember that these are students with whom we are working. We are their mentors. If we as speech educators cannot agree on a clearly defined separation between acting and oral interpretation of literature, then we cannot expect our students to either. After-all, if we truly analyze this issue philosophically, the art of interpretation is intrinsic in acting; and, much of the art of acting is intrinsic in interpreting.

6. On your ballot, tell the student gently, yet firmly, how you have reacted to the <u>performance</u> as a <u>whole</u>. Allow the interpreter freedom, creativity and individuality; and yet, teach them that <u>suggestion</u> and <u>control</u> are crucial elements to a solid oral performance of literature.

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"Acting Versus Interpretation" A Response

Daun Kendig

Performance criticism has long been one of the most challenging and controversial areas in the field of oral interpretation. Performance by nature is so ephemeral that even identifying what has occurred is a challenge. This is further complicated by the host of variables at play in each effort. Consequently, a competent performance critic must ground her efforts by clearly recognizing the critical norms underlying the evaluation process. To be valid these norms should clearly and consistently reflect the critic's philosophy of performance as well as the aims of the specific performance situation.[1]

Deborah Bendix' discussion of "Acting Versus Oral Interpretation" is a good example of a critic's effort to define the norm while demonstrating fairness and flexibility in its application. It is confirming to see a teacher concerned not only with the validity of the process but also with the well-being of the student at the opposite end. As Bendix points out, the infamous "fine line" between acting and interpretation has haunted high school students, teachers and judges for longer than most of us would like to admit. In fact, its roots are so old that while many are quick to cite the rule, few understand its history or its logic. By tracing the development of the acting versus interpretation norm, I will argue that the controversy that Bendix identifies marks more than a predictable difference between liberals and conservatives; it marks the decline of the value or applicability in the norm. As aesthetician Arnold Berleant observes,

> We know that no norm owns. . .immortality, that most are like champions of the prize-ring; they have a life story of birth and growth, of battles for place and power, of a measure of victory and of final overthrow; that like others, they grow old and die a natural death. . .The scope of a judgment of beauty is no greater than the range of individuals who freely acquiesce in it and freely employ it. Their consent establishes its boundary.[2]

Like the champion of the prize ring, the "fine line" owes its birth and success to a variety of forces. Unlike the champion of the prize ring however, these forces grew from the history of culture, aesthetic and literary theory. In "A 'Distanced' Art: Interpretation at Mid Century," Beverly Whitaker Long traces the rise of this norm through the 1950's as well as the eventual challenge and fall that resulted over the next two decades.[3]

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Long explains that the norm originally grew from efforts to define oral interpretation as an art form by linking it to aesthetic theory. During the first half of the century aesthetic and interpretation theory argued that because art is inherently different from reality, we must identify the psychical processes responsible for this difference to understand aesthetic response. Edward Bullough first identified the distinction as DISTANCE, which he defined as simultaneous detachment from practical concerns and engagement in the aesthetic object or process. From this perspective, Bullough saw the creative artist as responsible for establishing distance through spatial, temporal and stylistic choices. So, for example, the poet's use of fixed metrical structures was one means of distancing this form.

For oral interpretation the distance norm translated into a very distinctive performance style which asserted the difference between acting and interpretation. The argument went something like this: While theatre creates distance through the elevated stage and focused lighting, among other things, the art of interpretation must create distance through conventional behaviors such as use of manuscript and, if possible, a platform or lectern, an emphasis on distancing features in the literature, such as rhyme, meter and figurative language, and demonstration of control or suggestion. This latter criterion is perhaps the most troublesome in its ambiguity but it usually translated into a list of rules governing the amount of acceptable movement, for example upper but not lower body movement, or the necessity for eye contact with the audience.

Long notes that while this norm enjoyed wide acceptance up through the fifties, the sixties were a time of significant change not only in interpretation but in other art forms. Many poets, for example, had rejected distancing techniques in favor of more direct forms of expression. Within these larger aesthetic movements, oral interpretation was changing its telos or purpose. While the earlier philosophies relied on prescriptive rules of behavior to identify oral interpretation as an art form geared primarily toward pleasing an audience, the new philosophy argued that performance was a mode of experiencing literature with the purpose of deepening understanding for both the performer and the audience. This distinction may seem subtle but its implications were not. Most notably this new philosophy rejected the set rules or conventions of the old form in favor of developing an organic relationship between the literature and the performance. So, for example, if a persona or character is addressing a generalized audience, it is necessary to open focus and use eye contact with the performance audience; but if the persona or character is engaged in a private reverie or intimate conversation, it is necessary to close focus and forgo any direct recognition of the performance audience. This change brought an end to any comfortable distinction between acting and interpretation since, as these theorists argued, the style and the content of the literature should determine the style of the performance. Don Geiger, in one of the most revolutionary texts of this period summed up the problem this way:

> Everyone knows what oral interpretation is is until he begins to define it. Then it becomes tempting. . .merely to say what it is not. It is most usual to say that oral interpretation is not acting. In an age of professional and departmental specialization this is a commendably pure tactic, but it involves certain risks. In proving that oral interpretation is not acting, one is in danger of showing that neither is oral interpretation anything else.[4]

Geiger goes on to analyze the many problems and exceptions to the rule and eventually notes that the notion of "aesthetic distance" leads some to suspect that "when you read a sentence as if you mean it, you are an actor; but when you read it as if you mean <u>some</u> of it, you are an oral interpreter."[5]

Beyond arguments of evolution, we will always get into trouble if we insist on fixed properties as criteria for judging any art. Since by its nature art is innovative, it inevitably grows beyond the norms. In the process it forces us to modify or develop our perceptions and expectations. Look at literature and performance as an example. Writers and performers continue to break the rules as genres shift and overlap, as experimental forms come to the fore and as old forms are redefined. There are a number of professional stage productions that under the old rules would be classified interpretation, just as there are a number of excellent oral interpretation performances that would be banned as acting. Although the distinction between acting and interpretation accurately reflected the aesthetic and literary theory in the first half of the century, it does not reflect current theory. Ms. Bendix shows incredible tact and creativity in dealing with this outdated norm, but imagine what teachers like this would be capable of generating if they were out from under this thirty year old shadow. I would challenge these teachers to review current interpretation theory in an effort to generate norms that more accurately reflect contemporary literature, students and performance purposes. There is too much talent on <u>both</u> sides of the process to sacrifice to "the fine line."

Notes

[1]Beverly Whitaker Long, "Evaluating Performed Literature," Studies in Interpretation, Vol. II, ed. Esther M. Doyle and Virginia Hastings Floyd (Amsterdam: Rodopi, 1977) 267-282.

[2]Arnold Berleant, The Aesthetic Field: A Phenomenology of Aesthetic Experience (Springfield, Illinois: Charles C. Thomas, 1970) 173.

[3]Beverly Whitaker Long, "A 'Distanced' Art: Interpretation at Mid Century," Performance of Literature in Historical Perspectives, ed. David W. Thompson (Lanham, Maryland: University Press of America, 1983) 567-588.

[4]Don Geiger, The Sound, Sense, and Performance of Literature (Chicago: Scott Foresman and Company, 1963) 79.

[5]Geiger, 80.

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Two Sides of One Coin: Rhetorical Invention in Speech Communication and English

Kenneth W. Haught

Despite the obvious distinction between oral and written mediums, the Speech Communication discipline and the English discipline have much in common. Since both are interested in teaching students to compose discourse, it is hardly surprising that both have resurrected the classical concept of rhetorical invention and attempted to tailor it to contemporary times. Over the last thirty years, the professional journals of the two disciplines have published numerous articles that either explicate and criticize preexisting invention techniques or propose new ones.

A close examination of these articles, however, reveals a subtle area of difference between Speech Communication and English. Each features a different function for rhetorical invention. The Speech Communication articles emphasize invention techniques which explore the audience, the situation, and/or the subject-matter to discover certain constraints and resources which a rhetor must consider in order to gain the understanding or agreement of the audience. The English articles emphasize invention techniques which exploit linguistic ambiguities or the individual personality of the author to create something unique to say. Neither discipline, of course, ignores the perspective of the other, but these emphases do exist.

This essay examines the differences between the way rhetorical invention is discussed in Speech Communication journals and in English journals. The techniques of rhetorical invention are thereby made more accessible, and the respective positions of the two disciplines within the Language Arts curriculum are clarified. The essay argues further that the two perspectives on rhetorical invention should be conjoined. If viewed as equal partners, as two sides of the same coin, discovery and creativity provide a more comprehensive approach to composition and reflect a wider range of rhetorical theory. The essay first examines representative articles on rhetorical invention from each discipline to reveal the two emphases. The essay then argues that speech communication and English ought to consider using both approaches to invention.

Rhetorical Invention in Speech Communication

The rhetorical invention techniques most frequently endorsed in Speech Communication articles function to discover external con-

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straints and resources which limit or aid the rhetor's intent to affect his or her audience. The product desired, the understanding and/or the agreement of the audience, provides guidelines for producing that product. Two different types of such techniques can be distinguished. On the one hand, rhetorical invention inventories preexisting information about the audience, situation, or subject-matter to determine what data and propositions can or must be included in the composition. On the other hand, rhetorical invention provides preexisting forms which shape the inventoried matters to render them comprehensible or persuasive.

Karl Wallace's approach to rhetorical invention illustrates the first type. He feels that in order to gain an audience's agreement on some controversial matter a rhetor must determine and use the moral principles which help that audience make choices in difficult situations.[1] These principles, he believes, vary greatly between groups.[2] Thus, Wallace's invention examines the values, value hierarchies, and habitual patterns of thought of the specific audience. These differ depending on age, group affiliation, economic status, education, political preference, and so on. Moreover, Wallace adds that any moral principle must be seen as relevant to the subject-matter at hand.[3] His system of invention, therefore, includes questions about sources of information, about facts found in things and people, about the facts involved in process and change, and about classifications applied to facts.

Similarly, David Hunsaker and Craig Smith believe that rhetoric establishes areas of common ground between author and audience in order to achieve agreement on some controversial position.[4] They suggest that potential common groundings are limited by the values and beliefs of the actual audience and by the situation under discussion.[5]

Elbert Harrington's approach to invention is also similar to Wallace's, and he believes that rhetoric must apply all the resources and methods of human inquiry to each thesis considered.[6] Harrington's approach to rhetorical invention, then, includes observation, research in the library, and a liberal education. These help the rhetor locate the relevant facts within each subject-matter.

Alternatively, an interpretation of Aristotelean rhetorical invention established by several authors illustrates the form-acting-on-matter type of invention technique. Robert Brake notes that Aristotle believed that rhetoric's field of study is the generally applicable preexisting form. Facility with propositions from the specific subject leads away from rhetoric and into the special science of that specific subject.[7] Robert Dick distinguishes between Aristotle's two classes of generally applicable rhetorical techniques. Formal topics (definition, division, cause, and the like) provide possible patterns of relationships between propositions in any subject-matter.[8] Common topics (possibility, past fact, future fact, and degree) are probability attributes which can characterize propositions from any subject-matter.[9] Since form can be defined broadly as that which actualizes matter by organizing it or by characterizzing it, both formal and common topics are forms. Finally, Thomas Conley suggests the source and persuasive potential of these generally applicable forms. He argues that they are relationships or attributes which all audiences believe are possible and which can warrant links between desired conclusions and admitted facts.[10] Thus, rhetoric adds universally applicable and accepted premises to the propositions of fact from some subject in order to render claims about that subject persuasive. Nothing creative is entailed.

A related proposal by William Nelson suggests that idea generation for speech composition should use a list of abstractions that parallel human conceptual operations to aid in the recall or retrieval of specifics within any subject-matter.[11] He distills abstractions of rhetorical argument and philosophical inquiry and summaries of linguistic and cognitive theory to produce this list.[12] Included are the attributes of form, activity, feasibility, and possibility and relations like causality, correlation, novelty, and similarity. An experimental study by Nelson and two co-authors found that the use of this list when generating ideas increases the thoroughness and workability of those ideas as judged by an audience involved with the subject.[13]

In summary, numerous approaches to rhetorical invention in Speech Communication emphasize the discovery of constraints and resources which are external to the rhetor or the process of composition. The assumption is that by conforming to an accepted perception or a familiar analytical pattern, the rhetor's ability to attain agreement is increased. A caveat must be added in that some approaches to invention in Speech Communication often do attend somewhat to creativity. The creative potentials of analogy and brainstorming for example, are frequently discussed in Speech textbooks. Nevertheless, rhetorical invention in Speech Communication is more concerned with adaptation to the perspective of the other than with developing unique insight.

Rhetorical Invention in English

The guidelines for rhetorical invention published in English journals usually emphasize creativity. The unique perspective on experience is granted importance, and process is allowed to determine the product. As in Speech Communication, two different types of invention can be distinguished. One type emphasizes that symbols influence human perception and lead to unique meanings. Another type emphasizes how the individual author promotes unique perceptions.

Ann Berthoff's approach to rhetorical invention focuses on linguistic creativity. She believes that language gives reality its form and meaning humans want it to have with language.[14] Berthoff admits that established formations or conventions can be recalled and that such recall may even be necessary in politics, science, economics, and some parts of education.[15] However, she feels that creative reapproximations of reality made possible with unique applications of language are more valuable.[16] Such reapproximations allow critical assessments of convention and

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insert human feeling into sophisticated concepts. She goes so far as to define rhetoric as imagination, a linguistic exploration which transforms experience.[17]

Similarly, Taylor Stoehr speaks of the use of language as a process of thinking. Indeed, for him, without language there would be no thought.[18] Stoehr admits that a meaning which makes sense to an audience must include some adaptation to the audience's conventional understandings.[19] However, he believes that using only those conventions to predetermine discourse leads to little but "dull platitudes."[20] Stoehr's rhetorical invention technique, then, involves the kind of spontaneous play with the language elements in a situation or subject-matter which will result in a unique expression of that situation or subject-matter.[21]

D. Gordon Rohman's examination of analogy as an invention technique expands on the foregoing discussion of language. Analogy, Rohman explains, is a general process in which terms from two previously unconnected aspects of experience are combined to provide a novel perspective on those aspects.[22] The use of analogy as an invention device, he believes, produces a fresh and original pattern of language which makes for far more excellence in composition than the imitation of previously successful strategies ever can.[23]

Another aspect of Rohman's system of rhetorical invention suggests the influence of the idiosyncratic self. For Rohman, composition is the process of exploring the individual's uniqueness in each subject.[24] He feels that self-exploration establishes a personal context into which various subject-matters can be placed. He would accomplish this with an introspective journal. Rohman quotes several students to whom he assigned such a journal as saying the project helped them to establish a personal sense of self, language, and subject.[25] A second introspective technique which Rohman advances is meditation. With it, he says, writers internally compose a place where a subject can live, "the 'event' of your subject happening to you becomes an 'experience' happening within you."[26] An "insider's" rather than an "outsider's" perspective is developed. This innovative foundation serves as a basis for writing which adapts to the perspectives of others.[27] However, Rohman says little to explain the process of adaptation.

A similar proposal is found in James Britton and his co-authors' assertion that expressive composition, which reveals the author's self, lies at the heart of the human ability to conceptualize. Britton defines expressive composition as writing to the self, writing which is regarded as private, of no concern to others, or so difficult or tentative that the writer could not afford to address it to someone else.[28] It is composition at its most free, a verbalization of immediate preoccupations and moods. Britton insists that expressive composition promotes creativity.[29] Moreover, like Rohman, he believes that expressive experience provides a basis for movement toward more public adaptations.[30] The writer must know what he or she feels before attempting to adapt to others. Types of spoken and

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exclamations, extended remarks to one's self, thinking aloud on paper, diary entries, speech to a listener with whom the speaker feels intimate, and personal letters to intimates.[31]

A number of approaches to rhetorical invention published by English scholars suggest the importance of the creative function. The transformations that are possible with language and the novelties inspired by the individual personality are emphasized. As with invention in Speech Communication, though, a caveat must be added that English scholars have explored discovery-oriented invention techniques. Indeed, many of the foregoing sources refer to the adaptations made possible by discovery as a stage of composition which should follow creativity. Still, creativity does dominate their attention.

Reasons for Combining Discovery and Creativity

The alternative approaches to rhetorical invention in Speech Communication and English should complement one another more than the articles surveyed above suggest. Two of the foremost contemporary rhetorical theorists, Chaim Perelman and Kenneth Burke, indicate that composition cannot be complete without both discovery and creativity. Creativity must be supplemented by the adaptation to the other made possible by discovery. Conversely, there would be little need for adaptation to the other without creativity.

The first point, that creativity needs discovery, is easy to make. Innovative perceptions must appeal to preexisting conceptions to be accepted. Kenneth Burke puts the point most succinctly. Sheer relativism merely isolates. Total individualism would dispose of the identifications necessary to the dispersion of ideas.[32] Similarly, Chaim Perelman insists that both the analogy and the autonomous self must adapt to the audience in order to gain acceptance.[33] Subjectivism needs intersubjective validity to be accepted widely.

Less obvious, though, is that discovery needs innovation. Perelman and Burke provide two different arguments to make this point.

Chaim Perelman feels that the conclusions to which rhetoric attempts to gain agreement are most likely the results of innovation. He believes that little effort is needed to argue that things should stay the same, but change must always be justified.[34] Indeed, in one place Perelman states that change is all that ever needs justification.[35]

Kenneth Burke's argument is more complex. He believes that rhetoric faces an ethical dilemma. In order to achieve adherence, it subjugates itself to institutionalized abstractions.[36] However, institutional thought cannot avoid hierarchy. Inveitably, there will be varying levels of ability to achieve the ideal.[37] Social division will result. Ironically, then, rhetoric perpetuates potentially divisive systems in order to promote unity.[38] Alternatively, Burke advocates a rhetoric which ameliorates this problem with occasional innovation and creativity. The tension produced by inevitable division can lead to the rejection of established institutions and the creation of new institutions.[39] Burke commits rhetoric to a never-ending cycle between persuasion and creativity, a cycle that he feels more accurately characterizes the human condition.[40]

Conclusion

Clearly, the recently published approaches to rhetorical invention in Speech Communication reflect an emphasis on the discovery of external constraints and resources. Just as clearly, the recently published approaches to rhetorical invention in English reflect an emphasis on the creation of new perspectives on experience. The two disciplines, however, are exploring two sides of the same coin. Taken together, the two approaches to invention reflect the full range of rhetorical theory and more accurately suggest the complete nature of composition. While a narrow focus for research is fine, it should not cause myopia. Speech Communication must not ignore creativity. English must not forget discovery.

Notes

[1] Karl Wallace, "The Substance of Rhetoric: Good Reasons," Quarterly Journal of Speech 49 (1963): 244.

[2] Karl Wallace, "Topoi and the Problem of Invention," Quarterly Journal of Speech 58 (1972): 394.

[3] Karl Wallace, Understanding Discourse: The Speech Act and Rhetorical Action (Baton Rouge: Louisiana State UP, 1970) 114.

[4] David Hunsaker and Craig Smith, "The Nature of Issues: A Constructive Approach to Situational Rhetoric," Western Journal of Speech Communication 40 (1976): 154-56.

[5] Hunsaker and Smith 148.

[6] Elbert Harrington, "A Modern Approach to Invention," Quarterly Journal of Speech 48 (1962): 375.

[7] Robert Brake, "A Reconsideration of Aristotle's Concept of Topics," Central States Speech Journal 16 (1965): 108.

[8] Robert Dick, "Topoi: An Approach to Inventing Arguments," Speech Teacher 13 (1964): 315.

[9] Dick 315.

[10] Thomas Conley, "Logical Hylomorphism and Aristotle's Koinoi Topoi," Central States Speech Journal 29 (1978): 94-95.

[11] William Nelson, "Topoi: Functional in Human Recall," Speech Monographs 37 (1970): 121.

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[12] William Nelson, "*Topoi*: Evidence of Human Conceptual Behavior," *Philosophy and Rhetoric* 2 (1969): 8.

[13] William Nelson, John Petelle, and Craig Monroe, "A Revised Strategy for Idea Generation in Small Group Decision Making," *Speech Teacher* 23 (1974): 196.

[14] Ann Berthoff, "From Problem-Solving to a Theory of Imagination," *College English* 33 (1972): 646.

[15] Ann Berthoff, "The Problem of Problem-Solving," *College Composition and Communication* 22 (1971): 238-40.

[16] Berthoff, "From Problem-Solving" 647.

[17] Berthoff, "From Problem-Solving" 647.

[18] Taylor Stoehr, "Writing as Thinking," *College English* 28 (1967): 412.

[19] Stoehr 419.

[20] Stoehr 421.

[21] Stoehr 416.

[22] D. Gordon Rohman, "Pre-Writing: The Stage of Discovery in the Writing Process," *College Composition and Communication* 16 (1965): 111.

[23] Rohman 107.

[24] Rohman 107-108.

[25] Rohman 108.

[26] Rohman 110.

[27] Rohman 112.

[28] James Britton, Tony Burgess, Nancy Martin, Alex McLeod, and Harold Rosen, *The Development of Writing Abilities 11-18* (London: Macmillan, 1975) 66-67.

[29] Britton 30.

[30] Britton 82-83.

[31] Britton 88-89.

[32] Kenneth Burke, A Rhetoric of Motives, California ed. (Berkeley: U of California P, 1969) 25.

[33] Chaim Perelman and L. Olbrechts-Tyteca, *The New Rhetoric: A Treatise on Argumentation*, trans. John Wilkinson and Purcell Weaver (Notre Dame: U of Notre Dame P, 1969) 44 & 396.

[34] Perelman and Olbrechts-Tyteca 106.

[35]Chaim Perelman, Justice, Law, and Argument: Essays on Moral and Legal Reasoning (Dordrecht: D. Reidel, 1980) 28.

[36]Kenneth Burke, Permanence and Change: An Anatomy of Purpose, 2nd rev. ed. (Indianapolis: Bobbs-Merrill, 1954) 271.

[37]Burke, A Rhetoric of Motives 141.

[38]Kenneth Burke, The Rhetoric of Religion: Studies in Logology (Boston: Beacon, 1961) 191.

[39]Burke, The Rhetoric of Religion 194-95.

[40]Burke, Permanence and Change 271.

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An Investigation of Loneliness, Communication Apprehension and Communication Competence at the Senior High School Level

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This study focuses on relationships among loneliness, communication apprehension, and social management variables for high school students, as well as differences between biological sex groups and educational level groups on these variables. The results revealed that significant relationships exist among a majority of the dimensions of these variables. Significant differences occurred between male and female groups on adaptability scores, dyadic anxiety scores and composite apprehension scores. Post hoc analyses were completed to determine differences among high, medium and low lonely groups in their ratings of communication apprehension and communication competence variables. The results indicated that significant differences occurred between high and low lonely groups in their ratings over all dependent measures. In addition, other significant differences, as well as a discussion of the results, are reported.

The phenomena of loneliness, communication apprehension and communication competence have been reported to be widespread as they are experienced by a substantial percentage of adults. For example, Bardburn (1969) found that 26 percent of adults reported feeling lonely or socially remote from others recently. Rubinstein and Shaver (1980) reported that 15 percent of adults are lonely. McCroskey (1970) discovered that between 15 and 20 percent of the population suffer from communication anxiety. In addition, Duran (1981) and Wheeless and Duran (1982) indicated that lack of communication competence and communication adaptability are significant concerns in our society.

Since 1982 three studies have focused on the relationships among loneliness, communication apprehension, and communication competence. Zakahi and Duran (1982) provided a review of the literature on these variables and discussed the linkage among them. They began by discussing the construct of loneliness. Peplau and Perlman (1979) defined loneliness as a subjective experience in which an individual feels that the number and/or quality of his/her relationships are lacking. Derlega and Calkin (1975) indicated that loneliness appears to be a highly subjective experience associated with a perceived lack of interpersonal intimacy.

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Previous research by Horowitz and French (1979) concluded that lonely people suffer from a generalized problem termed "inhibited sociability." Other research by Jones, Freeman, and Goswick (1981) indicated that loneliness is related to low self-esteem, shyness, feelings of alienation, external locus of control, and the belief that the world is not a just place. Additional investigations have reported similar results (Loucks, 1980, Goswick and Jones, 1981).

COMMUNICATION ANXIETY AND LONELINESS

Zakahi and Duran (1982) noted that communication apprehension has been negatively correlated with emotional maturity, dominance, adventurousness, confidence, self control, tolerance for ambiguity and the need to achieve. In contrast, communication apprehension has been positively correlated with low self-esteem and low self-acceptance (see McCroskey, Daly and Sorensen, 1976; McCroskey, Richmond, Daly, and Falcione, 1977; Lustig, 1977). Previous research by Spitzberg (1980) revealed a significant positive relationship between communication apprehension and loneliness. Zakahi and Duran (1982) concluded that communicatively apprehensive individuals would probably be lonely. Their study did not confirm their hypothesis. Instead, the results indicated that the variables were not significantly related. They stated that these results might have occurred because the PRCA-1970 instrument places strong emphasis on public speaking which perhaps clouded its relationship to loneliness.

Zakahi and Duran (1985) conducted a follow-up study in which they used the PRCA-24 instrument which equally taps apprehension in four separate contexts: interpersonal, public speaking, group and meeting. The results of this study indicated loneliness and communication apprehension were significantly related. Dyadic communication accounted for 10 percent of the variance in loneliness.

Bell and Daly (1985) also conducted a study focusing on the relationship between communication apprehension and loneliness. Initially, they questioned the interpretation of Zakahi and Duran's (1982) study, suggesting that the failure to find a relationship may have been due to the regression procedure utilized. They suggested that the loneliness-communication apprehension correlation was probably positive and significant. In their study they used McCroskey's (1978) twenty-five item version of the PRCA Scale. The results of their study produced a positive significant relationship between communication apprehension and loneliness ($r=.31$).

COMMUNICATION COMPETENCE AND LONELINESS

The two studies by Zakahi and Duran (1982; 1985) also focused on the relationships between loneliness and communication competence/adaptabilty. Previous research by Duran (1981) summarized the communication competence literature. He defined communication adaptability as the ability to perceive the requirements of socio-interpersonal relationships and adapt interactional goals and behaviors accordingly. Previous research by Jones (1978; 1981) found that lonely people were less empathic in various social situations, reported having fewer social activities and experiences, and found interacting less socially attractive. He concluded that lonely people lack communication skills.

In Zakahi and Duran's (1982) study communication adaptability accounted for 25 percent of the variance. They concluded that the relationship between communication adaptability and loneliness may be an outgrowth of the inability or lack of desire to adapt to social constraints. In their 1985 study, social experience accounted for 18 percent of the variance, accounting for much of the same variance as dyadic apprehension. They concluded that social experience taps interpersonal skills in a range of social situations and that part of the problem of loneliness is caused by rigidity across different situations.

The review of literature indicated that there were conflicting results regarding loneliness and communication apprehension. In the Zakahi and Duran (1982) study there was no significant relationship between loneliness and communication apprehension, but in their 1985 study there was a significant positive relationship. In both studies there were significant positive relationships between loneliness and communication adaptability. Bell and Daly (1985) found a positive significant relationship between loneliness and communication apprehension.

This study will replicate and extend previous research performed with college students, attempting to cross-validate the results of Zakahi and Duran's (1985) study. High school students will complete the Revised Loneliness Scale, PRCA-24 Scale, and the Social Management Scale. A correlational analysis will be completed to determine the relationships among these variables. Next, the research will be extended by comparing male and female high school students and students of different age levels to determine if differences exist between levels in these groups.

RESEARCH QUESTION:

What are the relationships among social management variables, communication apprehension variables, and the loneliness variable?

PROCEDURES

A random sample of 151 students (seven classroom units, 89 females and 62 males) from a midwestern high school was selected for the study. Students were told that their teachers wanted to understand the class better and were asked to complete three instruments. All students completed the Social Management Scale, Personal Report of Communication Apprehension Scale-24 and the Revised UCLA Loneliness scale during the first week of class. A 3 by 3 Latin Square design was used to control for maturation.

INSTRUMENTS

Loneliness

Loneliness is defined as a subjective experience in which the individual's relationships are fewer or less satisfied than desired (Peplau and Perlman, 1979). Loneliness was measured using the revised UCLA Loneliness Scale (Russell, Peplau, and Cutrona, 1980). The new scale was submitted to principal factor analysis with an orthogonal rotation calling for one and two factors. The revised scale consisted of 20 items, half reflecting satisfaction with social relationships and half reflecting dissatisfaction. The 10 positively worded items and the 10 negatively worded items that had the highest correlations (greater than .40) were selected for the revised instrument. The internal consistency was a coefficient alpha of .94.

Personal Report of Communication Apprehension

The PRCA-24 instrument consists of four separate contexts: interpersonal/dyadic, public speaking, group communication and meetings (McCroskey, 1981). There are six items for each communication context. Items focus on fear of social disapproval in various communication contexts. The instrument has strong face validity and empirical validity. Factor analysis was used to confirm expected dimensionality rather than to define dimensionality. The internal consistency was a coefficient of .92.

Social Management Scale

The Social Management Scale is a measure of self-perceived communication competence. The 67-item scale was factor analyzed by principle axis analysis with oblique rotation. Based on an eigenvalue criterion of 1.0, the scree test, and a .50 factor loading cutoff point, two factors emerged. The competence construct refers to the individual's ability to perceive the requirements of socio-interpersonal relationships and adapt one's interactional goals and behaviors accordingly. The top 10 items for each factor were used to measure adaptability and rewarding impressions. Reliabilities for these dimensions were .85 and .87 respectively.

RESULTS

The results of the study indicated that significant relationships exist 1) between rewarding impressions and group, meeting, dyadic, public speaking, composite anxiety, and loneliness scores, 2) between adaptability, group anxiety, and loneliness scores, 3) among various types of anxiety scores and loneliness, and 4) between each type of anxiety and loneliness scores (see Table 1).

The mean results revealed that both males and females rated the rewarding impressions area higher than adaptability, and rated public speaking and meeting higher than other anxiety areas, while both groups rated the loneliness area approximately the same (see Table 2). Significant differences, as reported in Table 3, did occur between male and female groups on adaptability scores, dyadic anxiety scores and composite apprehension scores.

<u>Post Hoc</u> analysis was completed to determine which communication apprehension scores, adaptability scores, and rewarding impression scores discriminated among lonely groups. Specifically, subjects were classified into high lonely, medium lonely, and low lonely groups based on their mean responses on the revised UCLA Loneliness scale. Those scoring at least one standard deviation above the mean were classified into the high lonely group, while those scoring at least one standard deviation below the mean were classified into the low lonely group. Those scoring between the high and low were classified into the medium group. Using this method to classify students into lonely groups, approximately 25 percent were in the high lonely group, 50 percent in the medium lonely group, and 25 percent in the low lonely group. The mean results, reported in Table 4, revealed wide mean differences among lonely groups for all dependent measures. Significant differences also occurred in rating all variables (see Table 5).

The Scheffe procedure was used to determine differences among lonely groups. Significant differences occurred between high and low lonely groups on all dependent variables. Significant differences also occurred between high and medium groups on rewarding impressions, group anxiety, meetings, dyadic and composite apprehension scores. Likewise, significant differences occurred between medium and low lonely groups in public speaking and composite apprehension scores.

DISCUSSION

The results of this study support the findings of Zakahi and Duran (1985) and Bell and Daly (1985). In our study the results suggest that lonely high school students find communicating difficult, experience communication apprehension, find communicating unrewarding, and experience difficulty in adapting to dyadic communication situations.

As indicated in the results section, significant differences occurred between male and female groups in rating the PRCA scale and Social Management Scale. No significant differences occurred between biological sex groups in rating the revised UCLA Loneliness scale. The communication apprehension results support previous research by McDowell and McDowell (1978) as male high school students were significantly more apprehensive than female high school students.

When classifying subjects into high, medium and low lonely groups, there were wide mean differences on the communication competence and communication apprehension variables. These results reveal that the high lonely group members experience significantly more communication apprehension, are less adaptable and find communicating less rewarding. As pointed out by Bell and Daly (1985), future research might focus on whether or not communication apprehension predisposes an individual toward loneliness by acting as a barrier toward fulfillment of relational needs. In addition, future research might also compare the actual communication behavior of lonely people with that of nonlonely people. This calls for designing various dyadic and small group situations and charting the types of verbal and nonverbal communication generated by high, medium and low lonely groups.

In addition to actual experimental research, investigators might focus on other communication correlates of loneliness such as communication style, unwillingness to communicate, depression, and self-disclosure.

In addition to experimental and statistical investigations, survey research might also be completed. For example, panel studies might be completed to track the changes of students as they move from one educational level to another. Possible research questions are: 1) Do students score higher on the loneliness, communication apprehension, and communication competence scales at the elementary level than at the junior high, senior high, and college levels? 2) Are males or females significantly more lonely, experience more communication apprehension and see themselves as less competent communicators at various educational levels? 3) If standard scores are used to classify subjects into high, medium and low categories for the three constructs, are there significant differences between/among educational levels in rating the dependent measures? That is, would a greater percentage of students at the elementary levels be classified in the high categories on these variables than students from other educational levels?

Finally, informational interviews might be used to understand causes of loneliness, communication apprehension and communication incompetence. An interview guide and schedule might help uncover additional information that would lead to a communication-skills conceptualization of loneliness, communication apprehension and communication competence.

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Table 1

Relationships Among Social Management Variables, Communication Apprehension Variables and the Loneliness Variable

Variables	1	2	3	4	5	6	7	8
Rewarding Impressions		.13	.42*	.47*	.49*	.28*	.36*	.38*
Adaptability			.29*	.11	.21	.09	.12	.27*
Group				.56*	.54*	.36*	.37*	.21
Meetings					.63*	.44*	.39*	.27*
Dyad						.39*	.49*	.31*
Speaking							.26*	.22
Communication Apprehension								.14
UCLA								

*at $p < .05$ level

Table 2

Means for Social Management Variables, Communication Apprehension Variables and the Loneliness Variable

Variables	Means	
	Males	Females
Rewarding Impressions	25.84	24.54
Adaptability	22.56	19.01
Groups	16.44	15.02
Meetings	17.76	16.66
Dyad	16.61	14.95
Speaking	20.91	20.34
Communication Apprehension	72.30	70.87
UCLA	37.88	36.33

Table 3

Summary of Significant Results Between Male and Female Groups

Variables	F	P
Adaptability	17.702	.0001
Dyad	9.868	.0001
Communication Apprehension	7.341	.001

Table 4

Loneliness Groups

Means for Social Management Variables,
Communication Apprehension Variables

	Means		
Variables	High Lonely	Medium Lonely	Low Lonely
Rewarding Impression	27.00	24.33	22.79
Adaptability	22.20	20.95	19.31
Groups	19.08	15.09	14.18
Meetings	19.91	16.96	14.12
Dyad	19.29	15.09	14.31
Speaking	21.87	20.75	17.87
Communication Apprehension	92.70	68.15	57.56

Table 5

Summary of Significant Results Among High, Medium and Low Lonely Groups

Variables	F	P
Rewarding Impressions	12.99	.0001
Dyad	15.06	.0001
Meeting	12.24	.0001
Speech	9.88	.0001
Communication Apprehension	8.40	.0001
Group	7.35	.0001
Adaptability	6.48	.0001

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Communication Needs for Students Interested in Law Enforcement Careers

Maria Rodriguez

A recent U. S. Court of Appeals decision upheld a 45 college credit requirement for entry-level police recruits in Dallas. In Atlanta, the Public Safety Commissioner has recommended that minimal education requirements for police department candidates be raised to two years of college. Virtually "every national commission of violence in the last 20 years" has concluded that "college education can improve police performance."[1] As more municipal and state police departments and law enforcement agencies stress higher education, increasing numbers of students interested in these careers will be entering our colleges. While the focus of this paper is on students interested in law enforcement and criminal justice, many of the recommendations are applicable to other professions where communication skills are pivotal to job performance and advancement. In addition to developing specialized speech courses for these students, comprehensive communication apprehension (CA) screening and treatment programs must be made available.

Communication Requirements

In 1979, this writer had the opportunity to ride with New York City police officers on several tours in different precincts. Many of the more common calls, e.g., family disputes, necessitated good oral skills to ease tense and potentially volatile situations. Skillful interpersonal communication can be a decisive factor in remedying conflicts without resorting to more serious forms of intervention. Subsequent experience in training programs for New York City school security officers, Fire Department Marshalls and Transit Authority Police Officers, has reinforced my belief that intensive communication skills training should be a basic requirement for public service professionals.

Several research studies have underscored the importance of oral communication for police officers. About 80 percent of police assistance calls involving a two-party incident required skills in interpersonal communication.[2] In a survey of 554 police chiefs from all parts of the country, the abilities they saw as most crucial were: objective listening (38%); public speaking (29%); interpersonal communication (25%); and interviewing and report writing (7%).[3] Although 79 percent of rookie training programs included a communication skills component, only 53 percent had on-going instruction.[4]

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As more students interested in law enforcement careers enter colleges, career preparation programs have focused on designing job-related courses. The law enforcement professional needs good communication skills, and Speech Departments have responded by developing a variety of specialized classes including units on courtroom testimony, crisis intervention, and interviewing.[5] Generally, what has not been addressed is the importance of screening these students for communication apprehension. In any profession where good communication skills are closely linked with job performance, screening students for CA should be considered a basic requirement for career education.

Professional Impact of CA

Although many studies have focused on the effects of communication apprehension in more "traditional" careers, the implications of much of this research are applicable to law enforcement professions. Government employees with low CA worked more than 50 percent longer than those with high CA.[6] High communication apprehension is negatively associated with job satisfaction[7] and career promotions.[8] These findings are particularly significant for many criminal justice professions where interpersonal communication is critical to job performance and, consequently, evaluation of employees.

One other important factor is the ability for the high CA applicant to handle successfully the various interviews that are generally part of the screening process for criminal justice positions. In applicant screening studies, people with communication apprehension got fewer employment interviews and, if interviewed, were less likely to get hired.[9] Daly and Leth found that as prospective employees, they were "perceived as less competent, and projected to be less successful on the job, to require more training, to be less satisfied on the job, and to have more difficulty establishing relationships with co-workers".[10]

The Need for a Screening and Treatment Program

Some might argue that occupational choice is by itself a screening measurement for CA. Daly and McCroskey found "clear preferences on the part of high apprehensives for occupations having low communication requirements and low apprehensives for jobs having high communication requirements."[11] An interesting study by Arkin and Schumann indicated that when evaluation was low, high CA's communicated normally. As evaluation increased, the level of apprehension also increased.[12] Yet the importance of oral competency and the broad array of communication situations may not be apparent to high CA students interested in law enforcement until they actually begin to work. At a large urban college which emphasizes majors in criminal justice and public service careers, some 17 percent of the students screened could be identified as high CA.[13] A common method CA individuals use to cope with their anxieties about speaking is to avoid situations they perceive as threatening. For the law enforcement professional who is communication apprehensive, avoidance is not an available means to deal with his or her anxieties about speaking. Treatment programs must be offered to enable these students to overcome communication barriers that will adversely effect their job performance.

About seven percent of higher education institutions offer CA treatment programs.[15] Some educators feel that these problems should be handled in the classroom, but recent research indicates that this approach may be ineffective, or even harmful.[16] While starting a CA screening and treatment program for all students would be ideal, the reality of consistently shrinking resources has not made this a viable option for many colleges and universities. School administrators argue that the battery of proficiency tests (generally in reading, writing and math) are anxiety producing for students and costly for colleges. They assert that adding a communication apprehension measure would only increase the burden on an already overtaxed system. A more realistic alternative might be to look to the growing number of career education programs and concentrate college resources on those professions in which communication apprehension would have greatest professional impact.

Conclusions

Career education programs will continue to grow on our campuses. Secretary of Education William Bennett feels that college tuitions will continue to soar at a rate much higher than national inflation.[17] The rise in college costs is creating an increased emphasis on careerism and professional education. According to the Carnegie Foundation for the Advancement of Teaching study, 90 percent of high school students and 88 percent of parents see the major function of a college education to be job preparation.[18] Career education might be the most prudent way we can introduce, and expand, CA screening and treatment programs on our campuses. Identifying and treating CA students, particularly those interested in careers where good communication skills are requisite, may have a significant effect on retention and academic achievement as well as professional preparation.

Notes

[1]Gerald W. Lynch, "College-educated police Officers are Better Prepared for the Street," Atlanta Journal and Atlanta Constitution 29 Nov. 1986.

[2]Keith Erickson, T. Richard Cheatham and Carrol Haggard, "A Survey of Police Communication Training," Communication Education 25 (November 1976): 300.

[3]T. Richard Cheatham, and Keith Erickson, "Police Communication Instruction: Pedagogical Strategies," The Speech Teacher 24 (1975): 165-68.

[4] Erickson, Cheatham and Haggard 304.

[5] Maria Rodriguez, "Communication Training for Law Enforcement Officers," The International Journal of Group Tensions 1980, (10) 147-53.

[6] Scott, McCroskey and M. Sheahan, qd. in James McCroskey, "Oral Communication Apprehension: A Summary of Recent Theory and Research," Human Communication Research 4 (1977): 89.

[7] Raymond Falcione, James McCroskey, and John Daly, "Job Satisfaction as a Function of Employees Communication Apprehension, Self-Esteem and Perceptions of Their Immediate Supervisors," ed. B. D. Ruben (Ed.), Communication Yearbook I, New Brunswick, N.J.: Transaction, Inc., 1977: 358.

[8] John Daly and James McCroskey, "Occupational Desirability and Choice as a Function of Communication Apprehension," Journal of Counseling Psychology 22 (1975): 312.

[9] Virginia Richmond qtd. in McCroskey, "Summary" 89.

[10] J. Daly & S. Leth qtd. in McCroskey, "Summary" 89.

[11] John Daly and James McCroskey 312.

[12] Melanie Booth-Butterfield, "Stifle or Stimulate? The Effect of Communication Task Structure on Apprehensive and Non-Apprehensive Students," Communication Education 35 (Oct. 1986): 338.

[13] Maria Rodriguez, "Communication Apprehension: A Pilot Study Comparing SEEK and Non-SEEK Students," unpublished paper, John Jay College, 1987.

[14] James McCroskey, "Classroom Consequences of Communication Apprehension, "Communication Education 26 (1977): 30.

[15] Jan Hoffman and Jo Sprague, "Apprehension Treatment Programs at U. S. Colleges and Universities," Communication Education 31 (1982): 190.

[16] James McCroskey, "Classroom" 27.

[17] The MacNeil/Leher News Hour. Narr. by R. MacNeil. "Focus" segment with Secretary Bennett, Ernest Boyer and Ann Reynolds. PBS. WNET, New York. 20 Nov. 1986.

[18] Ezra Bowen, "What is College For?," Time November 10, 1986: 96.

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