ABSTRACT

        This journal is devoted to the art of teaching in the
field of speech communication. Articles collected in this issue
address topics in the development of speech communication courses at
the higher-education level and include the following titles:
"Classroom as Process: A Dramatistic Observational Model for Speech
Communication Teachers," "Taking Community College Speech to the
Community," "An Instrument for the Speech Communication Teacher in
Measuring Teaching Effectiveness by Student Evaluations," "Research:
A Programmed Approach," and "Quest and Quiescence: Notes on Two
Communication Games." (KS)

THE FLORIDA

SPEECH COMMUNICATION JOURNAL

DEVOTED TO THE ART OF TEACHING IN THE FIELD
OF SPEECH COMMUNICATION

VOL. II, No. 1   1974

THE FLORIDA SPEECH COMMUNICATION JOURNAL

EDITORIAL BOARD

We earnestly solicit articles practically related to the principles and problems of teaching Speech Communication in various learning contexts. Articles should be submitted in three copies to the Editor, Donald E. Williams, Department of Speech, University of Florida, Gainesville, Florida 32611.

CLASSROOM AS PROCESS: A DRAMATISTIC OBSERVATIONAL MODEL FOR SPEECH COMMUNICATION TEACHERS

SUSAN DELLINGER

Accountability is the by-word of the decade in education. It reflects one of the greatest boons and one of the greatest problems facing the educational system today. Principals, teachers, instructional aides, and coordinators are being forced to justify their methods and measurements of progress with their students. The American public is no longer willing to accept the traditional educational institution without documented justification of its relevance.

The push to make schools accountable began in the 1950's. Conant and Rickover came to the fore as initial critics of this long-established American institution—the school classroom. Their major concern was with revisions and improvements in school curricula. They were succeeded by many critics, some writing for a much larger public than the institutional circles of education departments. Such authors as Holt, Leonard, Glasser, Silberman, Weingartner and Postman have written books which have had wide circulation within the general public.

Though a teacher may agree with Glasser that failing children is harmful in today's role-oriented society,[1] and though he may agree with Weingartner and Postman that when he tells students of the importance of a unit, he is often playing "Let's Pretend" for the sake of the curriculum guide,[2] he does not often have a real choice about grading procedures or major curricular changes. He is merely one cog in a very large system. Major changes suggested by modern critics come slowly in such a large system.

One major change resulting from the accountability push is the use of behavioral objectives. Currently, education journals are full of articles dealing with methods of writing behavioral objectives in order to justify the teaching of American children according to adopted practices.[3] Behavioral objectives are statements of purpose used by the teacher to design and evaluate his lessons. When properly written, they specifically state the goals for the lessons and the measurable outcomes in student behavior. The student must perform (deal with concepts, demonstrate skills, regurgitate, memorize, etc.) to specified levels of accomplishment.

Behavioral objectives are beneficial to the teacher for they give him tangible proof of his accomplishment. They provide basis for measuring output. However, through them, accountability has fostered a product-

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orientation to education. By stressing observable outcomes, the emphasis is placed on the final product instead of the learning process. Concerning the product process orientation in writing objectives, Mager says:

> A course description describes various aspects of a process known as a "course." A course objective, on the other hand, is a description of a product, of what the learner is supposed to be like as a result of the process.[4]

The product-orientation in education is not limited to behavioral objectives. It is a basic influence in other relevant educational research today. In the product-orientation to educational research, one variable—the product—is identified (1) as being of great importance, and (2) as operationalizable. Some of the important product-oriented studies are Binet on I.Q., Getzels on teaching styles, the Columbia curriculum studies, and Trump on administrative effectiveness. Though much of this research has been valuable, the product-orientation assumes a static "input-output" view of education. While this may answer the accountability question for the present, education must take a process view to maintain a more defensible stance in the future.

Need for Process-Orientation

The largest problem with the product-orientation is its effect upon the individual teacher. The purpose of educational research is to improve the educational system and the individual educator within it. The result of the product-orientation has been the product-oriented teacher, who stresses high grades, good test scores, and social classroom decorum. However important these categories may be, it is the fundamental task of research to increase teacher awareness of the process through which these products are derived.

Prior to employing the "process concept" in research, researchers must practically define this somewhat ambiguous term. Berlo gives a clear, workable definition of process:

> If we accept the concept of process, we view the events and relationships as dynamic, on-going, ever-changing, continuous. When we label something as a process we also mean that it does not have a beginning, an end, a fixed sequence of events. It is not static, at rest. It is moving. The ingredients within a process interact; each affects all of the others.[5]

The classroom event is a process, according to Berlo's definition. It is dynamic and moving. It has ingredients, or variables, which interact and affect each other. The process view poses a problem in research when the interaction of variables causes variable alterations during the process. Miller reinforces this possibility in his definition of process: "Process implies a continuous interaction of an indefinitely large number of variables with a

concomitant, continuous change in the values taken by these variables."[6]

In dealing with changing values of variables, the deterministic approach to research no longer applies. Once entering the probabilistic world of variable interaction without manipulation, the educational researcher can be free to develop viable descriptive studies which allow for a fuller conceptualization of educational process.[7]

By examining a large number of variables in flux, as Miller describes, the individual teacher can acquire a clearer, more realistic concept of the actual process of teaching and learning. Both teaching and learning are processes. The research in verbal and non-verbal classroom interaction has begun to define teaching from a process-orientation. The work of Bloom, Piaget, and Gagné in learning theory has developed sophisticated categorical schemes for viewing learning as process. However, none of these attempt to define the total classroom experience in process terms. None provide the teacher with a clear, workable conceptualization of the interacting variables with which he must contend.

NEED FOR A COMPREHENSIVE CONCEPTUAL MODEL

In addition to subject matter grasp and skill in teaching strategies, the successful teacher must have some workable conceptual scheme concerning what education is all about and his role in it.[8] Today most teachers have an adequate preparation in their subject matter areas and extensive training in skill development. The problem lies with their conceptualization of education and, specifically, with the internal classroom teaching/learning experience. They have not yet developed conceptual configurations which are complete and comprehensive. Thus, there is a need for research to provide such a conceptual scheme. This need is supported by Tyler, a curriculum researcher, in his paper to the First Annual Phi Delta Kappa Symposium on Educational Research:

> If when one entered a classroom he had no prior conceptualization of teaching and learning, he would see children and an adult, he would hear children and adult speaking, he would note physical items in the room, movement of the people and the like. What gives it meaning for the investigator of classroom instruction is a "model" which he conceives, a simplified picture of the structure and process of classroom instruction.[9]

If we accept Tyler's proposal, then the problem is one of finding a good conceptual "model" through which we as teachers or research observers can observe the classroom as total process. This model, to be complete and realistic, must include many variables. The identification of the variables is only the first step in the development of a model. The important classroom variables for this study are: given educational space, allotted time

segment, teachers and students as assigned participants, materials to be used. objectives, and the socio-psychological aspects involved in human interaction such as motivation, expectations, self-concept, roles, etc. Such a model must also allow for change in variables through variable interaction. Only in this way will it attain the process-orientation necessary to account for a more comprehensive view of human behavior than is currently found in educational research.

In order to offset the predominant product-orientation spawned by the widespread interest in accountability and behavioral objectives, educational researchers must develop comprehensive conceptual models which are process-oriented.

Dramaturgic Model

This paper introduces a conceptual model for observing the classroom as a total process. The proposed model is a blending of dramaturgic concepts and theory with the classroom teaching/learning process. More specifically, it is an analogy based upon the dramatistic pentad of Burke. The analogy blends Burke's concepts of act, agent, agency, scene, and purpose in order to understand better the classroom elements of time, space, methodology, teacher, student, and motivation. It provides the teacher and/or observer with a specific conceptual framework which encompasses most of the basic elements functioning and interacting within a class period, teaching day, and/or full term of study.

There are three major strengths in this particular observational model. The first and most important strength is the process-orientation of the dramaturgic observational model. The second is the provision to account for five major variables in classroom interactive behavior. No other extant observational system allows the observer access to that many variables.[10] The third strength is provided by the Pentad Ratio System. This system allows the observer to focus on the relationship between any two variables which seem most interesting at any given point in the movement of the interaction. Using this model, the observer is free to examine the dynamic changes in the variables as they interact. The observer is not bound to three-second observations, as in the Flanders system,[11] and is free to examine whichever variables or variable combinations seem most dominant or interesting at any point in the process-flow. Thus, this model offers a new conceptualization of classroom behavior which is both comprehensive and process-oriented.

Model Versus Analogy

The key elements in this study are "model" and "analogy." Both are methods of comparison. An analogy is an extended metaphor used to com-

pare two separate entities. A model, according to Tyler, is a "simplified picture of a structure."[12] If it is a simplified picture of a reality, there must be some comparison between that reality and the picture to endow the model with value.

These terms can be used interchangeably. A model can be an analogy and *vice versa*. Black identifies four types of models: scale, analogue, mathematical, and theoretical. He says that, "Analogies are a means of transferring to a new situation the 'structure or web of relationships' of the original one."[13] Hyman discusses analogies to teaching by drawing the parallel that "what we can say about psychotherapy, athletics, or gardening, we will also be able to say about teaching, once we have shown that they have common features."[14] Thus, the dramaturgic model must draw the "common features" between dramaturgy and education in such a way that the relationship can prove fruitful to the "new situation"—the observation of classroom behavior.

Keying off the Greek concept of drama, "dran: to do, to act,"[15] we find that inherent in drama is the notion of movement, action, *process*. This is where the analogy begins to solve some of the problems which other educational research has not. The most vital element which a theatrical production and a class period have in common is process. They must both have movement, both enact something, and both progress within the limitations of time. If the progression is to be a successful, satisfying one, the objectives of both the teacher/director and the students/actors must be considered.

In addition to having process in common, both education and theatre establish their own milieu, a type of microcosmic world consisting of individuals whose goals, temperaments, and personalities will blend or clash at some point on a continuum on any given day. Another point becomes clearer in discussing education and theatre as microcosmic social worlds, for within this microcosmic setting, the dramaturgic unities of time and physicalization (space) can be, and must be, considered within their micro-setting. How the teacher determines the value of a twenty-minute module, for example, is similar to the director's decision about the length of the first act. Space is also an important factor for both teacher and director. The teacher must adjust to an open-spaced school just as the director must make certain adjustments for an arena stage setting. The teacher is sometimes director, sometimes playwright, sometimes scene designer, sometimes actor. These are only some of the role choices, and understanding these roles in terms of a dramaturgic analogy will help the teacher in both choosing and playing the necessary roles.

BURKE'S DRAMATISTIC PENTAD

The basic construct to be used in establishing the dramaturgic analogy is the dramatistic pentad of Burke. Burke comes from a long line of social philosopher/theorists.[16] He can be categorized with Mead, Parsons, and

Cooley in his search for a social model. In discussing Burke, Duncan says Burke sees social interaction as "a dramatic expression, an enactment of roles by individuals who seek to identify with each other in their search to create social order." The dramatistic pentad is the system he designs to support this premise.

The Burkeian dramatistic pentad was designed to examine the drama of human relations. The model proposed here will apply the pentad to the drama of classroom human relations. It is the simplest, yet the most comprehensive, construct through which to draw the analogy between dramaturgy and the classroom. It is process-oriented as it can be used to examine interaction in progress. It is used as a descriptive device rather than as an evaluative one.

The most important factor concerning the analogic use of the pentad is that it allows for examination of five crucial variables:

> *Act:* names what took place in thought and deed
> *Scene:* the background of the act, the situation
> *Agent:* person or kind of person who performed the act
> *Agency:* what means or instruments he used
> *Purpose:* why the agent performed the act.[18]

In order to allow the observer more flexibility in the use of the pentad, Burke established the ratio system. This system allows examination of any one part of the pentad in relation to another. There are ten possible ratio comparisons for added insight into any communication situation:

Act-Scene	Scene-Agency
Act-Purpose	Scene-Purpose
Act-Agency	Agent-Purpose
Act-Agent	Agent-Agency
Scene-Agent	Agency-Purpose

There is a great deal of sociological theory underlying the Burkeian pentad. Though some of this will be dealt with in this model, the pentad will be used primarily as a simple construct through which to draw the analogy of the observational model. The pentad was designed to be a practical method of analysis for human, verbal interaction. Only two studies have been located which apply it in situations other than basic dyadic communication. One is that of Chesebro in his application of the pentad to rhetorical ethics.[19] The other is found in the *Holt Guide to English* in which the pentad is used as a construct by which to analyze journalistic composition.[20] The latter is more analogous to the use of the pentad in this particular study. An analogy between pentadic terms and the classroom as process can be found in Chart I.

CHART I

(SUGGESTED) PENTADIC ANALYSIS OF CLASSROOM PROCESS

I. ACT	Procedure of classroom process. What actually happens?
II. AGENT	Teacher and/or students
A. Co-Agents	Those members of classroom situation who promote the act, thus, further the process.
B. Counter-Agents	Those members who overtly block the progress of the act, process.
III. AGENCY	Methods used by agents to further the act. Examples would be visual aids, texts, teaching strategies, and people.
IV. SCENE	Physicalization: room size, furniture arrangement, seating arrangement, etc.
V. PURPOSE	In educational terms: the behavioral objectives, the choices.

The ratio system of Burke allows the teacher to analyze any combination of the above five variables in the system, thus making them all interrelated.

NON-BURKEIAN DRAMATIC THEORY

This model will expand the pentadic construct through the *act* variable. Even with the *process* dimension inherent in both classroom and dramatic production, the reality of the classroom interaction cannot be fully examined through the pentad alone. It must be expanded to include a more precisely defined process of development temporally from the beginning action to the final action. The process orientation then becomes the heart of the analogy and is best discussed under Burke's *act* category. In order to maintain the idea of the dramaturgic analogy, the obvious dramaturgic evaluation of time development is the plot structure of the act. Though there are no comparable educational terms, the model will attempt to argue that every class period in which teacher and students interact develops much the same as the plot structure of an act consisting of: exposition, rising action, sub-plots, crisis, anti-climax, climax, and denouement (resolution). This section of the analogy is perhaps the most conceptually compelling and provocative of the five. (See Chart II for possible application of act to classroom interaction.)

The Burkeian dramatistic pentad functions as a comprehensive construct which provides the basis of applying the dramaturgic analogy to the classroom. It enables the theorist to interlace dramaturgic concepts such as that of the plot structure of the act into the basic schema. It provides the observer of classroom behavior with the ratio system which enables him to isolate and compare interesting variable relationships. (See Chart III.) It fulfills the process requirement through specificity of its use in analyzing interaction in progress.

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CHART II

HYPOTHETICAL PLOT DEVELOPMENT OF THE CLASSROOM PRODUCTION

Plot Form:	*Projected Class Statements*
I. BALANCE	Calling of roll, general exposition
II. DISTURBANCE	Student presents question
III. RISING ACTION (plan of protagonist)	Either teacher or class member or entire class take control by (1) supporting channel indicated by disturbance; "Yes, let's discuss that." or (2) taking a new tact: "Instead, today let's discuss the assigned chapter."
IV. CONFLICT (obstacles)	Motivational aspect (for internal conflict); "For College Entrance most of you must be familiar with the formula for the cube."
V. COMPLICATING	"Before you learn the cube formula you must master the formulas for the basic cylinders and rectangles."
VI. SUB-STORY	"Group B may break off and begin discussion of methods to be employed in Chapter 6."
VII. CRISIS	"Since most of the class does not have a mastery of the pre-requisite knowledge, we must now learn it."
VIII. CLIMAX	"You will now please demonstrate your knowledge of the formulas by taking this quiz."
IX. RESOLUTION (denouement)	"Now that you have all successfully demonstrated this knowledge, please apply it to the problems in Chapter 8, as Group B has already done."

CHART III

DRAMATURGIC CLASSROOM ANALYSIS

Student Teacher Observed:

Instructor Observing:

Date:

• • • • • •

AGENT:

     Co-Agents:

     Counter-Agents:

     Evaluation of teacher's methods of handling counter-agents:

AGENCY:

     Text:

     Visual-Aids:

     Personal Space:

     Evaluation of teacher's use of agencies:

SCENE:

Seating Arrangement:

Room:

Evaluation of teacher's utilization of scenery:

PURPOSE:

Evaluation of initial purpose and teacher's success in accomplishing this purpose:

ACT: (Plot Structure)

Plot Element	Time Sequence (minutes)									
	5	10	15	20	25	30	35	40	45	50
Balance										
Rising Action										
Conflict										
Crisis										
Climax (es)										
Denouement										

Evaluation of teacher's handling of progression of the plot: General comments concerning the adaptation of agents, agencies, scene, and purpose to plot development:

1. This was the focal concept presented by Glasser in his October 28, 1972 lecture delivered at the Changing Schools Conference in Denver, Colorado, sponsored by the Colorado Department of Education. It is also the basis of his book, *Schools Without Failure*.

2. Neil Postman and Charles Weingartner, *Teaching as a Subversive Activity* (New York: Delacorte Press, 1969), Chapter I.

3. See monthly issues of *Phi Delta Kappan* journal, January through December of 1972. At least one article appears in each dealing with either behavioral objectives or accountability.

4. Robert F. Mager, *Preparing Instructional Objectives* (Palo Alto, Calif.: Fearon Publishers, 1962), p. 8.

5. David Berlo, *The Process of Communication* (New York: Holt, Rinehart, and Winston Co., 1960), p. 24.

6. Gerald Miller, *Speech Communication: A Behavioral Approach* (Indianapolis: Bobbs-Merrill Co., 1960), p. 33.

7. David H. Smith, "Communication Research and the Idea and Process," *Speech Monographs*, XXXIX (August, 1972), p. 177.

8. Dwight W. Allen and Richard M. Krasno, "New Perspectives in Teacher Preparation," *The National Elementary Principal*, XLVII (May, 1968), p. 58.

9. Ronald Hyman, *Teaching: Vantage Points for Study* (New York: J. B. Lippincott Company, 1968), p. 2.

10. There are a number of extant observational models presently in use in educational research. James Becke has compiled seventy-nine of these in his anthology of observational models called *Mirrors for Behavior* (Philadelphia: Research for Better Schools, Inc., 1970). He explicates these models in a fourteen-volume series of the same name. He divides the major content focus of these seventy-nine models into seven categories: affective, cognitive, psychological, activity, content, social structure, and physical environment of the classroom. All categories are based primarily on observation of human interaction as opposed to content-analysis.

11. *Ibid.*, I, pp. 5-8.

12. Hyman, p. 2.

13. Max Black, *Models and M*   niversity Press, 1962), p. 24.

14. Hyman, p. 1.

15. *The World Book Encyclopedia Dictionary* (Chicago: Field Enterprises Educational Corporation, 1966), p. 599.

16. Social theorists have traditionally used the dramatic analogy. Simmel and Dewey make reference to the social being as "actor." George Herbert Mead describes social enactments as games, play, drama. Talcott Parsons draws a model of man in society as an actor using expressive symbolism. Recently, Erving Goffman has drawn a detailed analogy between drama and everyday social interaction in *Presentation of Self in Everyday Life*.

17. Hugh Dalziel Duncan, *Communication and Social Order* (New York: Oxford University Press, 1962), p. 5.

18. Kenneth Burke, *A Grammar of Motives* (New York: The World Publishing Company, 1945), p. xv.

19. James W. Chesebro, "A Construct for Assessing Ethics in Communication," *Central States Speech Journal*, XX, (Summer, 1969), p. 105.

20. William F. Irmscher, *Holt Handbook of English* (New York: Holt, Rinehart, and Winston, n.d.), Chapter III.

The fundamental reason why careful account must be taken of the manner of speaking is that good speaking, like any other art, requires a certain measure of idealization. It is an accepted canon of art that all artistic endeavor must be in some degree idealized, otherwise it is not art. Music is an arbitrary—idealized—selection of intervals and time; sculpture is an idealized representation of different forms of life; painting is always a carefully selected—idealized—combination of colors, lines, and composition. So, then, speech must be a careful and painstaking selection—that is, idealization—of the material of thought-carrying: ideas, images, concepts, vocal sounds, bodily postures, bodily movements, gestures, and facial changes. Unless there is this selection, this idealization, there is no art, no effectiveness.—Charles H. Woolbert, *The Fundamentals of Speech* (New York: Harper and Brothers, 1920), p. 68.

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TAKING COMMUNITY COLLEGE SPEECH TO THE COMMUNITY

Walt Blomquist and Art Pollock

More and more in Florida's dynamic community junior college system, member schools are engaging in efforts not only to serve, but actively to involve themselves within the community in which they exist. In our advanced . public speaking course, the planned interrelationship between campus and community has not only improved the college's image in the eyes of local citizens, but of greater importance, it intensified student learning experiences as well.

True to the course title, "Principles of Public   ing," our students have as their goal the creation and delivery of polished public speeches before community audiences in off-campus settings.

Students are allowed complete freedom in selecting their topics, projects, and target audience in the community. Classes meet informally with the instructor twice a week, with students spending the remainder of assigned class. time planning, researching, and preparing for the public addresses each will make. Upon preparing a speech outline, the student discusses his topic with classroom peers and the instructor to gain feedback and specific ideas about the selected topic and its proposed content. Once this speech outline has been reviewed and put into final form, the student presents his talk in class. Discussion, a question-answer session, and candid criticism follow. Often, the student has a sound recording made of his speech at this point. Classmates' commentary, a personal self-critique, and individual conferences with the instructor serve to refine the projected community address. Finally, a classroom video tape recording session is scheduled for the student speaker. Through taping and playback, the speaker, the instructor, and. the class can once again assess the strong and weak points of the speech and begin to make final modifications in the manner and mode of presentation well before the contracted date for the community speech occasion.

Upon arrival of the occasion for the community address, the instructor and at least two designated classmates accompany the student speaker to the speech site. Often, prior to the student's address, the instructor is called upon to explain the college's unique program to the community audience and to introduce the student speaker to his auditors. ,

During the speech, the instructor and the speaker's classmates observe and make evaluative notes on the speaker's presentation. Immediately following adjournment of the community gathering, the speaker, his instructor,

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and classmates as well repair to a nearby coffeeshop to discuss the speech occasion. This gives the student a valuable opportunity to hear immediate feedback pertinent to his "real world" speaking experience.

Over the past few years, student speeches have been presented to many diverse groups within the college area, including the usual round of civic clubs, a military wives group at a nearby United States Air Force installation, a county historical society, and a local garden club. One ambitious student with a paraplegic spouse, mailed out one hundred questionnaires to community churches and civic clubs, seeking interested listeners for a deeply personal speech topic: "Removing Barriers for the Handicapped." With almost astoundi·   ccess for a first mailout, the student-speaker received over fifty inv·   ·o local podiums.

Letters to ·   ·   ·s and favorable community media comment have furtl·   ··   ·d the high regard in which this program is held. Moreover, student   ·nselves have testified as to the functional educational value of the program and the opportunities it affords. Most have called attention to the more demanding challenges for audience analysis featured outside a largely homogeneous classroom and to the opportunity for improving personal confidence in speaking outside the campus environment.

In sum, a class in "Principles in Public Speaking" can be not only a step in helping community colleges relate better to their community, but an important link in the student learning process between the classroom and the larger, more realistic world outside.

Pure logic regards only the subject, which is examined solely for the sake of information. .... Eloquence not only considers the subject, but also the speaker and the hearers, and both the subject and the speaker for the sake of the hearers, or, rather, for the sake of the effect intended to be produced in them.—George Campbell, *The Philosophy of Rhetoric* (New York: Harper and Brothers, 1875), p. 55.

AN INSTRUMENT FOR THE SPEECH COMMUNICATION TEACHER IN MEASURING TEACHING EFFECTIVENESS BY STUDENT EVALUATIONS

MICHAEL BURGOON AND DONALD ELLIS

Departments of Speech Communication are feeling pressure from a variety of sources to develop systematic ways to evaluate classroom instruction; administrators want data for promotion, retention, and tenure decisions while students demand more involvement in evaluation of teaching. The most common reactions to this need for measurement have been (1) to borrow an instrument developed by someone in an allied discipline and administer it to our ' ts, or (2) simply intuitively select questions we beli ng effectiveness and ask student o respond.

Gi impo of many of our performance courses in public speaking, argumentation, and oral interpretation and the development of less structured courses in interpersonal and small group communication, the borrowed instruments may not be ideally suited to measurement of teaching and courses in speech communication. Little systematic research has been conducted to determine if generalized instruments provide reliable, valid data across different academic departments. One can make a cogent argument for ensuring isomorphism between types of classes and types of evaluation instruments.

The second method of intuitively selecting items is extremely suspect. One ends up with little knowledge about dimensions that separate the good teacher from the bad one; moreover, when the measuring instrument is egocentric to the respective teacher, comparative data, howeve useful, are nonexistent. However, speech communication researchers have used methodologies such as factor analysis to develop instruments to measure source credibility dimensions of message interpretation, communication apprehension, and other communication variables. An extension this methodology has been attempted in some recent research, and ex and refineme those attempts are overdue.

The present investigation had two initial goals: (1) to de a general measuring instrument for teaching effectiveness that could be used in a variety of speech communication courses while being specifically suited to those courses, and (2) to compare different types of courses within speech communication and across disciplines to determine if there are different evaluative dimensions in various courses. As a result of problems en-

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countered in attempting to accomplish these purposes, a special combination of statistical analyses was employed that indicated promise as an improved method for developing and testing measuring instruments for evaluating instruction in speech communication. This study reports the statistical results and procedures employed, along with a suggested measuring instrument and recommendations for its use.

Method

Pilot Study

A total of 52 items from a variety of teacher evaluation scales was compiled in a pilot study and administered to 310 students taking either a performance-oriented public speaking course, or a relatively unstructured interpersonal-small group communication course, or a lecture oriented speech communication course. The 26 items that had satisfactory loadings on the factor analysis were retained in this investigation.[1] Each question-item was followed by a five interval semantic differential-type scale. Subjects were instructed to indicate whether they *strongly agreed, agreed, neither agreed nor disagreed, disagreed, strongly disagreed.* Each student was instructed to read each item and select the answer that best represented attitude-evaluation.

Subj

T   ained 26 item scale was administered to 379 students at a private colleg i. Michigan, a large state university in Michigan, and two universiti n Southern California. There were approximately 95 students from ea   th schools. Unstructured discussion oriented courses as well as more tradi onal performance and lecture courses were in ided from each scho l. F lly, a beginning and an advanced level psychology course were in luded   e sample. There was enough diversity in the types of courses ampl to ensure that our stipulated conditions were met. Also, given h   number of teachers involved, any resulting data could not be sai   her-specific.

Proced:

Dui ng the final week of the semester, all classes at the four schools used i   l procedures to ensure comparabili of data. Students in the respecti   classes were selected to administer the 2 em questionnaire and code t   li All students were assured of comple anonymity in answering th items. er the data were coded on compu r forms and analyzed, the cla   om te hers were given the results.

RESULTS

Primary Factor Analysis

Factor analysis is a technique used to look for items that are measuring the same latent variable. In other words, through its application, clusters of items that are related and believed to be measuring some larger construct can be detected. One might use items like *honest-dishonest, truthful-un-truthful, virtuous-sinful* to measure the "character" of some speaker. The items are marked in a similar way and all combine to produce some evaluation of a person's character.

The problem of not having instruments to measure different types of classes may not be solved by using this technique of factor analysis. As a matter of fact, an item that might be very important in a performance-oriented class, i.e. "The speaking assignments were," with the biploar ad-jectives *good-bad* bounding a five-interval scale, might be so irrelevant and unrelated to other items in other types of classes that it would not load on an overall dimension. It is possible that many of the items would be marked consistently positively or negatively and thus not discriminate between good and bad teachers. Factor analysis will not correct either of these problems.

However, the data in this investigation were intially submitted to factor analysis. For the analysis including the total group of students, four factors emerged that accounted for 44 per cent of the variance. In other words, of the variability in marking behaviors, considering all students and teachers, 44 per cent could be explained by four factors: "Competence", "Sensitivity", "Fairness," and "Respect". Table I summarizes the items, their mean ratings, and displays the factor loadings. In all analyses, to be considered loaded on a given factor an item had to have at least .60 on the prime factor and no loading higher than .40 on any other. This ensures that the item is measuring only one trait, which is a necessary part of measurement.

When the different types of courses were analyzed separately, the factor structures were similar to the overall analyses reported in Table I. However, in the performance-oriented classes, *no* item on the "Competence" dimension loaded on any factor.

These results accounting for a relatively small per cent of the total variance led to the suspicion that many items had little or no variability and were being marked nearly universally positive. The extremely high mean scores on some items in Table I constituted further evidence of this. This marking behavior would reduce accounted-for-variance and leave items on the scale that did not discriminate among teachers.

Multiple Discriminant Analysis

The statistical technique of multiple discriminant analysis is a sophis-

TABLE 1

ROTATED FACTOR LOADINGS ON ALL ITEMS

Factor 1: Competence			Factor 2: Sensitivity			Factor 3: Fairness			Factor 4: Respect		
Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean
10	.68	3.92		.28			—.03			.06	
11	.75	4.53		.02			.05			.10	
13	.65	3.67		—.01			—.25			.18	
14	.71	4.41		.13			.07			.08	
15	.71	3.82		.16			—.12			.05	
16	.69	3.81		.39			—.09			.05	
17	.60	3.99		.39			—.18				
	.23		2	.67	4.12		—.09			.14	
	—.03		3	.65	4.10		—.03			—.26	
	.10		4	.65	4.67		.17			.34	
	.11			.30		21	.61	3.45		—.15	
	.11			—.07		24	.64	3.99		.37	
	.18			.07			.34		5	.77	4.28
	.20			.07			—.16		8	.63	4.37

Items not loading: 1, 6, 7, 9, 12, 18, 19, 20, 22, 23, 25, 26
Variance Accounted for: 44 per cent

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ticated and complex procedure that has been relatively unused in the field of speech communication. This procedure allows one to determine if intact groups, such as the types of classes, have differential response patterns. It also allows a check to determine if each individual's response behavior is more like that of members of his or her respective group than that of members of any other group. There were 19 items that significantly discriminated among the four groups: 7 items did not differentiate.[2] Additionally, over 95 per cent of the membership of each respective class-type responded in such a way that indicated they were more similar to their membership group than to any other group. There were definitely diff
behaviors in the different groups. There were 19 items that were being used to riminate among the many teachers being evaluated.

Secondary Factor Analysis on the Unweighted Data

As a first step, the 7 nondiscriminating items were deleted and the remaining 19 items again submitted to factor analysis (Items 3,1,6,11,12,14 and 25 were removed). A surprising result occurred in this factor analysis; there were four uninterpretable dimensions that accounted for only 42 per cent of the variance. Obviously the 7 removed items were not accounting for any variance but were in fact forcing an artificial factor structure that appeared to be interpretable. This is always a potential error in factor analysis.

Secondary Factor Analysis — Weighted Data

Since the multiple discriminant analysis procedure gives each item on a scale a weight indicating how much it discriminates, a weighted value is the appropriate unit of analysis. This discriminant function weights each item by its importance. Since we know that all items are not equally important on any given scale, this procedure allows the items seen as more important by students to receive more influence in the final results. The weighted score was obtained by multiplying each raw score (1 to 5) by its discriminant function for each group. That is, how important an item was in each class-type was taken into consideration in the final results.

Table II shows results consistent with this reasoning. Four interpretable factors emerged that accounted for 68 per cent of the total variance; this is a significant increase in variance-accounted-for. The factors were "Sensitivity," "Clarity of Expectations," "Fairness," and "Interest." The factor structure on this analysis is different than on the previous analysis.

The competence dimension did not emerge; all the undergraduates at the four schools saw the teachers as "competent." Perhaps students in general are unwilling to label a teacher as "incompetent." Also, since our courses are unique in requiring skill improvement and generally allow the

TABLE II

ROTATED FACTOR ANALYSIS ON 19 ITEMS THAT MULTIPLE DISCRIMINANT ANALYSIS
INDICATED SIGNIFICANTLY DISCRIMINATED AMONG GROUPS

Factor 1: Sensitivity			Clarity of Factor 2: Expectations			Fairness			Factor 4: Interest		
Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean
2	.63	4.12		—.27			—.01			—.22	
5	.66	4.28		.01			.06			.21	
8	.74	4.37		—.09			.17			.03	
	—.15		9	.76	3.59		—.28			.14	
	.05		18	.91	3.54		.01			.05	
	.08		19	.60	2.90		.03			—.13	
	—.17			.08		13	.87	3.67		.01	
	.38			.06		21	.76	3.45		—.02	
	.24			.09			.14		1	.60	3.89
	.00			—.12			—.35		16	.88	3.81
	.00			—.26			—.15		22	.80	3.22
	—.25			.30			—.39		23	.79	3.57

Variance Accounted For: 68 per cent

teacher to (...teraction with studer. ...'tional n ...un
of competen.. ..., ...ort.mt in speech cor ...ion courses. Per-
haps measures of ii. v(ii. lecturing, presenting material in tradi-
tional ways, etc., are less imp ortant when a teacher structures a class to im-
prove the communication skills of students via either performance activities
or unstructured exercises and/or discussion. It is also possible that the
many teachers in this investigation. were in fact unusually competent and
the universally high competence ratings resulted.

The statistical analysis using multiple discriminant functions provided
stronger and purer loadings on dimensions that make sense. Combining
factor analysis and multiple discriminant analysis when examining measur-
ing instruments may increase substantially the validity and usefulness of
obtained instrumentation. When comparing the weighted factor analyses
for each separate class-type, similar structures emerged. However, since the
sample size was less than the required 200 for using this statistical tech-
nique, care must be taken in interpreting these results.

- USE OF THE INSTRUMENT

This investigation has produced a brief but internally reliable instru-
ment that can be used for the measurement of effectiveness by speech com-
munication teachers. The instrument can be used by students in a minimum
amount of time. Since the data were obtained from a variety of teachers at
four different colleges and universities, it has some generalizability. More-
over, because 68 per cent of the variance was accounted for, there is good
reason to believe that this instrument can provide a reliable approach to
teacher evaluation in an economical manner.

The following steps are suggested to the teacher wishing to use this
instrument:

1. Begin by using only the 19 items finally suggested in this investigation. Ask the
   students to respond on a five item agree-disagree scale.
2. Submit different types of classes (e.g., public speaking-interpersonal communica-
   tion or speech and theatre classes) to multiple discriminant analysis.
3. Weight the raw scores obtained in step 1 by the "importance" index provided
   by the multiple discriminant analysis.
4. Sum the items on each factor separately using the weighted scores. For example,
   to obtain a student evaluation of "sensitivity," add the weighted scores on
   items 2,5, and 8. Clarity of expectations would be the sum of 9,18, and 19.
   Fairness would be items 13 and 21 summed. Interest in the student and class
   would be items 1,16,22, and 23.
5. Comparisons of these summed scores can be made for various teachers to ob-
   tain relative data. Also any given teacher can look a' specific differences in
   classes or across different years.

Obviously, the general factors are not limited just to speech communica-

tion courses. Most people would agree that people in other disciplines could benefit from this kind of evaluation. However, we do know that speech communication students judge their teachers on these dimensions and therefore we can benefit by using their feedback. The fact that the instrument can be used by others is a positive thing. Perhaps, though, items like sensitivity and interest in the student would be less important in large lecture classes or classes that provide only lectures. We do know our students react positively to these qualities.

Each teacher and administrator must look at this instrument to determine its potential use in their respective situations. Perhaps more items should be added to reflect the nature of specific courses and departments. This could be done easily while still using the items on this instrument as the core items of such an evaluation.

If it can be agreed that a good speech teacher is sensitive to the needs of students, makes objectives of the course clear, deals fairly with students, and is interested in the material he teaches, then this instrument is a good way to measure those traits. It provides items that will discriminate between good and bad teachers; it also avoids using items that students are not willing to make judgments on. This objective measure allows a variety of comparisons while allowing each instructor to add items that are important in specific situations. On that basis, this instrument is recommended.

If teachers do poorly on certain items or dimensions, it becomes their responsibility to decide how to correct this. At least receiving this kind of feedback will be a description of student reactions that can provide the basis for corrective action if desired.

1. The 26 items that emerged were suggested by Wilbert McKeachie of the University of Michigan. The items selected were: 1. Is he actively helpful when students have difficulty? 2. Does he appear sensitive to students' feelings and problems? 3. Is he flexible? 4. Does he make students feel free to ask questions, disagree, express their ideas, etc.? 5. Is he fair and impartial in his dealings with the students? 6. Is his speech adequate for teaching? 7. Does he listen to students? 8. Does he respect students? 9. Does he tell students when they have done particularly well? 10. Does he introduce significant ideas? 11. Is he interested in the subject? 12. Does he use enough examples or illustrations to clarify the material? 13. Does he present material in a well-organized fashion? 14. Does he seem to be well-informed and up-to-date in his field? 15. Does he stimulate thinking? 16. Does he present his material across in an interesting way? 17. Considering everything how would you rate this teacher? 18. Are the objectives of the course clear? 19. Is the amount of work required appropriate for the credit received? 20. Is the assigned reading difficult? 21. Are the tests fair? 22. Are the writing assignments worthwhile? 23. Are the speaking assignments worthwhile? 24. Are the grades assigned fairly? 25. How would you rate the contribution of the textbook to the course? 26. Considering all of the above qualities which are applicable (including others that you added), how would you rate this course?

2. The multiple discriminant analysis procedures provide a mathematical function that indicates whether any given item discriminates beyond chance expectations among groups. Only those items that did discriminate were used in subsequent analyses.

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RESEARCH: A PROGRAMMED APPROACH

Don W. Stacks and Mark Hickson, III

One major concern in almost any speech communication course is research. Quite often researching presents a major problem for the instructor, evolving from the lack of a systematic approach to using the library. Some students in the basic course have a knowledge of library research, while others have rarely seen the inside of a library. It would probably be best if several days could be used to introduce students to library research by using field trips to the library. This, however, is usually impossible. For these reasons, the authors here suggest a programmed approach to using the library for research.

Research, as taught in the basic course is often "hit and miss," depending upon the value given it by the instructor. Yet, research is basic to a clear understanding of any problem. Methods are available, but generally so undirective that the student is often lost among indexes, card catalogs, abstracts, and microfiche.

To alleviate confusion, a new approach may be sought: a programmed, step-by-step, procedural guide for the researcher to use background material. In this system (Figure I), once a topic is chosen the researcher follows the flow through to the end, keeping notes as he goes. The basic units (articles and books) are interchangeable in that one derives *additional* sources from the other. In many instances the unsuspecting novice merely glances at the footnotes and bibliography, missing many promising areas available for research.

The system designed for books follows closely that of most library research classes, except that it emphasizes the use of footnotes and additional sources. The system for articles hinges upon the bibliography. Another approach for using articles is found under step three—"indexes." The index may be the difference between "excellent" research and merely "good" research. Source material may be found in many areas in which case the index becomes a necessity, and instruction and practice in using indexes are quite desireable. (See the Selected Bibliography of Indexes at the end of this article.)

The diagram (Figure I) is used to explain how to develop bibliographies and assimilate reference materials as well as how to gain information from an individual article or book. The indexes listed at the conclusion of this article provide a basic list of sources where students may begin obtaining books and articles. The combination of the programmed diagram and the

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list of indexes should provide the student a sufficient background to develop a bibliography on any subject, collect information from library sources, and learn that research is a *never-ending*, and fascinating activity.

Figure I

TOPIC(s)

FOR ARTICLES | FOR BOOKS

Consult bibliography of bibliographies in appropriate area (or topic)

Select several bibliographies; obtain author, title, card catalog number

Many of these sources will be indexes; look under appropriate topic; get aurthor, title of article, title of magazine or journal, volume number, year and month, and page numbers

Read article carefully, collect notes on notecards, keeping track of author, title, etc.

From footnotes and bibliography at the end, get additional sources for further research = author, title, etc.

IF ARTICLE

Card catalog, under topic(s)

Obtain author's name, title, card catalog number

Take number and find book in library

Use footnotes in book to find other books and/or articles

Take notes, keeping track of author, title, and card catalog number (in event you need the book again)

IF BOOK — Take the information on additional sources

IF BOOK

IF ARTICLE

ANNOTATED BIBLIOGRAPHY OF INDEXES

Accountant's Index. New York: American Institute of Certified Public Accountants, 1968. This index serves as a standard reference in accounting. Journals included are: *Management Accounting, Accounting Review, Journal of Accounting, Financial Executive, Selected Papers*, and *Accountant*.

Applied Science and Technology Index. New York: H. W. Wilson Company, 1970. This index is a quarterly index of applied science journals, primarily in the field of manufacturing and civil engineering. Representative sampling of material indexed: *American Paper Industry, Bidding Systems Design, Adhesive Age, Glass Industry, Construction Methods and Equipment,* and *Iron Age.*

Arnold, Florence A., ed. *The Agricultural Index.* New York: H. W. Wilson Company, 1970. This index contains articles found in *Guide to Farm Profits, Farm Marketing and Management, Why Wheat, Know Your Farm,* and *Farm Quarterly.*

Art Index. New York: H. W. Wilson Company, 1970. The index contains author/subject index in arts and crafts, fine arts, graphic arts, photography, etc. Sources include: *American Art Journal, Design, Camera,* and *Town Planning Review.*

Biological and Agricultural Index. New York: H. W. Wilson Company, 1970. The index is a monthly index of periodicals of the agricultural and biological sciences. Subject index only. A sample of the indexed periodicals: *Agricultural Chemicals, American Dairy Receiver, American Zoologist, Journal of Wildlife Management, Journal of Ecology, Genetics.*

Book Review Digest. New York: H. W. Wilson Company, 1971. The index lists reviews of current fiction and non-fiction appearing in selected periodicals and journals. Index sources include: *America, Bookworld, Commonweal, World Politics, Times Literary Supplement, Yale Review.*

Bradley, Mary A., ed. *Index to Publications of the United States Department of Agriculture.* United States Government Printing Office. This index contains articles on: O. E. S. Bul. 164; Annual Reports, 1914; Department Circular; O. E. S. Circular 115; O. E. S. Circular 60; and State Relation Service Miscellaneous.

By and About Negroes. Boston: G. K. Holt & Co., 1969. This index contains material from popular magazines. Some of the magazines are *Crisis, Ebony, Sepia, Freedomways, New South,* and *Phylon.*

Congressional Information Index. Washington: Congressional Information Service, 1970. This index contains any congressional publication or article concerning Agriculture.

Crammer, Lucille, ed. *Business Periodicals Index.* New York: H. W. Wilson Co., 1960. This index contains a list of periodicals pertaining to every imaginable business topic of interest. It includes such publications as: *Management Methods, Management Review, Monthly Labor Review, Journal of Finance, Journal of Marketing,* and *Journal of Retailing.*

Current Index to Journals in Education. New York: CCM Information Corporation, 1969. This index contains core periodical literature in the field of education. Included are: *American Education, Arithmetic Teacher, Art Education, Arts in Society, Adolescence,* and *School Science and Mathematics.*

Dissertation Abstracts. (Humanities and Social Sciences). Ann Arbor, Michigan: University of Microfilms (Xerox), 1969. This index contains abstracts of dissertations on various fields including education. Topics include teacher training, theory and practice, administration, recreation, guidance counseling.

Employment Relations Abstracts. Detroit: Information Coordinators Inc., 1970. The type magazine found includes: *Business Week, AFL-CIO News, Management Today.*

Engineering Index. New York: Engineering Index, Inc., 1970. This monthly index contains major engineering trade journals. References are made by subject/author. Index sources include: *Papers of the Society of Automotive Engineers, Physics Review Letter, Nuclear Instruction Letters, Applied Mathematics, Polyaeric Science, Transactions of American Society of Agricultural Engineers.*

Facts on File. New York: Facts on File, Inc., 1970. The index gives a weekly world news digest. Sources of information include: *The Washington Post, Wallstreet Journal, The UN Documents Service, Congressional Index, Foreign Broadcast Information, Foreign Affairs*.

Field Crop Abstracts. Farnham Royal, England: Commonwealth Agricultural Bureaus, 1968. This abstract contains subjects included in the Agronomy and botany of all field crops grown for food, oil and fibre, fodder, and tobacco. Books include: *American Potato Yearbook, Agronomy Journal, Advances in Agronomy, Agriculture Research, Mississippi Farm Research, Agriculture Science Review*.

Fletcher, William I. and Poole, Mary, eds., *Poole's Index to Periodic Literature*. Gloucester, Mass.: Peter Smith, 1963. This index contains articles found in popular magazines between 1802-1906. Some of the magazines are: *Art Journal, Dial, Expositer, Lippincott's Magazine, Munsey's Magazine*, and *Harper's Monthly Magazine*.

Food Science and Technology Abstracts. Presschaus, Germany: Commonwealth Agriculture Bureaus, 1969. This abstract contains important subjects in food technology. Books included: *Food Science, Cooking for Meals, Food Analysis, Freezing Preservation of Foods, Poisoning and Hygiene, The Safety and Supply of Food*.

Franck, Marga, ed. *Bibliographic Index*. New York: H. W. Wilson Company, 1968. This is a general index. Some periodicals included are: *American Mathematical Monthly, Educational Theory, Educational Research, Educational Journal*, and *Mathematics Teacher*.

Freeman, Herbert; Nanassy, Louis; and Stroop, Christine, eds. *Business Education Index*. New York: Business Education World, 1947-. This index includes articles on accounting, management, education, advertising, etc. Some examples of periodicals listed include: *Journal of Home Economics, Nations Schools, Business Week*, and *School and Society*.

Guthrie, Anne. *Readers Guide to Periodical Literature*. New York: H. W. Wilson, 1905-. This index includes articles found in most popular magazines including *Outlook, Nation, Look, Time*, and *Life*.

Index of Economic Journals. Homewood, Illinois: Richard D. Irwin, Inc., 1961. Such topics as economic scope, theory, systems, and history are included in this index. Periodicals include: *Business History Review, Applied Statistics*, and *Problems of Economics*.

Index to Legal Periodicals. New York: H. W. Wilson, 1970-. This index lists articles published in periodicals from the United States, Canada, Great Britain, Ireland, Australia, and New Zealand—also yearbooks, institutes, and annual reviews. Sources include: *Administrative Law Review, Public Law, American University Law Review*, and many others.

Index to Publications of U. S. Department of Agriculture. Washington, D. C.: Division of Publications, U. S. Department of Agriculture. This index includes research work of all agencies funded by the Department of Agriculture but excluding periodicals of that agency.

Kretzschmar, Florence, ed. *Employment Relations Abstract*. Detroit, Michigan: Information Coordinators, Inc. Articles from the following are indexed in this publication: *Administrative Management, American Economic Review, American Economist, American Teacher*, and others.

Lorimer, Frank; and Taeuber, Irene, eds. *Population Literature*. Washington, D. C.: Population Association of America, 1935-. This index contains publications dealing with the aggregate population, its characteristics, its distribution. Examples of sources listed include: *Feeding and Growth Population, Eugenics and Depression*, and *Taxation and the Minimum of Subsidence*.

Louis, Rita Volmer, ed. *Biography Index*. New York: H. W. Wilson, 1969. Some periodicals listed include: *Adult Education, America, Americas, Apollo,* and *Commentary.*

Music Index. Detroit: Information Coordinators, Inc., 1970. This is an index of current periodicals devoted to the study of music. Sources include *American Society of Composers, Jazz Journal, Journal of Folklore Institute,* and *The Music Review.*

New York Times Index. New York: New York Times, 1970. The index is called the "Master Key to the News Since 1851." It summarizes and classifies the news alphabetically by subject, person, and organization.

Nuclear Science Abstracts. Washington, D. C.: U. S. Atomic Energy Commission, 1970-. This index is published monthly and presents unclassified research work by the U. S. Government, private industry, and university research teams. Items are indexed by original presentation location.

PMLA (Publications of the Modern Language Association of America.) Menasha, Wisconsin: George Banta Co., Inc., 1970. This index contains guides to contemporary scholarship and criticism in all fields of modern languages and literature.

Population Index. Princeton University: Office of Population Research (Population Association of America), 1967-. This index contains current items, a bibliography, and population statistics. Sources include the *American Sociological Review, Economic History Review, Human Genetics, Social Security Bulletin,* and the *British Medical Review,* among others.

Social Sciences and Humanities Index. New York: H. W. Wilson, 1970. This index lists by subject and author studies in such fields as anthropology, archaeology, area studies, economics, geography, history, language and literature, philosophy, political science, religion, and sociology. Sources include: *American Economic Review, Contemporary Review, The World Today, The Review of Politics,* and the *Journal of Religion.*

Sutton, Roberta Briggs, ed. *Speech Index*. New York: The Scarecrow Press, 1966. This index contains speeches limited to those published in English from 1900 to 1965, with few exceptions.

Towner, Isabel, ed. *The Education Index*. New York: H. W. Wilson. This index includes a selected list of educational periodicals, books, and pamphlets including such publications as *Childhood Education, American School Board Journal,* and *Educational Administration and Supervision.*

Wilson, Robert, ed. *Public Affairs Information Service Bulletin*. New York: Public Affairs Information Service, Inc., 1915-. This is a selective index dealing with various subjects. Examples include: *Business Cycle Developments, Business and Finance,* and *Business and Society.*

The trouble with all the "universal" languages is that the juices of life are simply not in them. They are the creations of scholars drowning in murky oceans of dead prefixes and suffixes, and so they fail to meet the needs of a highly human world. People do not yearn for a generalized articulateness; what they want is the capacity to communicate with definite other people. . . . English forges ahead of all its competitors, whether natural or unnatural, simply because it is already spoken by more than half of all the people in the world who may be said, with any plausibility, to be worth knowing.—H. L. Mencken, *The American Language* (New York: Alfred A. Knopf, 1937), p. 606.

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EST AND QUIESENCE:
NO... TWO COMMUNICATION GAMES

PHILIP WANDER

Teac:
teacher
someth:
about
income
room ins:
living, ar
wealthy. I
not affore
to us. Wh
What hav
probabl·
certified
other tea
experienc
on a hillsi
the field
mony with
pantheism—is
in by blackb
chairs in wh
this course
to two gan·
splendid m·

vity, a purposeful doing of something. To call me a
.t he or she is a person from whom one has learned
.. It can also mean, and this is the ordinary way we talk
works in an institution called a school and receives an
certain contractual agreements having to do with class-
professionals, that is those of us who teach for a
called "sophists." Plato was of course independently
could afford loftier ideals. Yet, I feel that we can-
he question Plato, through his teacher Socrates, puts
ould teach? What do we teach that is worthwhile?
nat is worth teaching? These questions, however, are
., not by the professional, but by the amateur. The
kely to answer by relating what he or she learned from
r classrooms. The amateur is more likely to speak of
nt in organized classrooms, but in all of life. Standing
.y day, feeling the breeze and watching the flowers in
. unresisting, moving within it. and feeling the har-
at is at the heart of what we academically refer to as
we bring this world of experience into a room walled
nd flags, and filled with thirty uncomfortable plastic
.rds of thirty people who have been required to take
imes a week? This essay is in two parts corresponding
I evolved in an effort to share with othe·s in that
wn to us as human communication.

SIGNIFICANT QUESTION GAME

I have always
part this ornic
shape a curves.
be cons:
inspire
course on
anyhow
Hesse is
come an

difficulty integrating books into courses of study. In
having done away with textbooks, books designed to
ly and to serve as the sacred text on which tests are to
books I require in my courses are books which have
course that is no guarantee that they will fit into a
1. if one reads truly important works, seems very silly
with "Siddhartha." This magnificent work. by Herman
t a young man who, with his friend, leaves home to be-
voluptuary, a penitent, and in his old age, a sage. What is

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about this work is not that one has something to y about the remembers the name of the friend, Govinda, or ws when it What is important about the book is the que ns it raises o it occurred to me that the empha ought be life and not necessar found verbatim in the ok as I each dent to write one ser us life q ion After em utes, when ever on had en down their own n we talk for e about the act that e learn in schools he an wer gam T e expect the teach k the uestions, ow ver tri via se, the student is ex o know the answer usual comp in this system are tha ne teacher did not cove estion ir lie ectures, or it was not contained in the textbook. B ques-t nar e answer. If I asked you the name of Siddhartha's you er d e either that I thought remembering such a thin as truly queer thing to believe or that I wished to find whether member such facts, e lly queer, or that I want to de-her or not you had re the book. So you read ok to and must, therefore, keep your eye out for potent test ques-ns, t of knowledge parodie in trivia quizzes.

There a second part to the game. Each student now is to r ead his or quest How do you hear what you have just said? How much of you engage n what you have asked? Are the words merely la quer with ich oss over our world, a shiny secretion at the end of the tongue? man uthors wrote of speaking from the heart. A Zen master, D. T. suk ussed the Western preoccupation with the mind and contrasted ord ro the head with words from e stomach. How much of my body eng ith my ords? Can I feel them reaching out beyond my fingers d c to my toes? If you can reca l sometime when your words were cuci orting a person you loved who was in deep pain, talking of thing you may grasp the physical/ erbal whole in the act of utterance. th you may grasp the physical/ erbal whole in the act of utterance. is word in your question you would change, then do so in the nex ew moments.

th oint I have them break up into groups of four. Treat the ques-tion with he gravity they deserve. They are questions which your friends have found to be important in their lives. What follows are a few of the que ns which students raised:

am I r lly happy with my present life style?
Will my thoughts ever be so together that I will truly know myself as I really am?
D you think life is a continuous struggle between self and desire and, therefore, do you think consciousness of self should be eliminated?
How ficant will my education be to me in my future?

the bo... of E...en? V... must I stay so lo... ... se...ndar... (stagnant
...

... give up ... ego, my self, ... at ... become on ... ...lf?"
...mind ...ur own existe...e an... ...river as w... ...es of nature?
...s the ... ...s revelation...hat th... ...ld man an ... ...ha experienced to-
...ore the o... man went off to di... and how *do...* ... ...me?
... ...meric...n ...ciety make people strive toward li... ...ure possibilities to...
...ment th... ...ppiness is always in the future?

By m... ...of q...ue...ns, Plato believed, we appro...   ...t...n, the world of
ideas ... ...di...day to day char...er. Plato res...   ...introduction of
writin... ...an... ...t Athens. He o...jected because ...reads only a com-
pleted ...ument ...ne could no longer ask questi...s...n the speaker. The
re...on... ...s...ious to Plato is that he believe... ...dialectic, a sear...
fo... ... ...estion and answer, was a way ... ...rive at Truth much
in ...am... ...we have come to believe in Sci... ...s.
 ... ...on the ...rm "question", it oc... ...d to me to examine
it ...tr... ...treat it as a word with a h... ...or usage, and as-
so... ... ...word is "...ers" from the Lat... ...aren, to seek, make
an ...u.t... ...form one...t o... hence to seek ...tain, to ask for. It
is ...t... T... ...ls us, to t... La...n word *qu...i...* ...tter plaintive ...ies.
he... ...nd, if that ...e s... ...s related to ...wheeze," to hi...
sig... to se... ...inspiring is the ...nship c...stion to the mea...al
n...on of ...c... ...expedition ...ad ...re unde...taken by a knight to p...-
cu... scm...t...ng... ...achieve some exp... ...We can ...ar... something abo...
sp...t im wh... ...stions are ...ed ...ts unde...taken through a h...
ot ... term... ...Latin ter... *qu... ...ius*, was a judicial tortur... ...-
ac...ng ...nu... *...ulos...s* me...t compl...ining, qu... ...ome; *acquire* ...to
se...t... ...on... ...inquire. Plato had ...mind q...sti...ng in search o...the...
tru... ... ...e have come to cap...lize the ...or... of Ideas asso...ated
wi... ...Plat...n... ...uest. In the world ...our se...s...that we call real...y,
Pla...s beli... ...Truth is no...to be fou...d, exc...t...a form so dist...d
as to be ... ...ble. Dial...ic, thus, is a meth...d of search. This ...arch
ma... ...n with pain ...o another, as in ...n inquisition or in ...on-
que... it ...as be... ...ndertaken to improve one's position, in the spi...t of
acqui...ti...n... ...r... this is ...hat Pla...o was about, i... may be undertaken
with ...rof...d ...knowledge of one... own ignorance and desire for ...he
Trut... ...e sp...t of inquiry. ...sking questions abou... our own lives ...an
admis... th... ...do not know, tha...e are open to new experiences. ...t
we are ... ...searching, Siddhar... said to ...ov...nda, is not kno...

THE SILEN... GAME

At ... ...poi...during the term, I come into ...s, sit down, and for ...en
minute... ...ne...a word. At the end of that ...e, I bring my fist cra...-

ing down on the table in front of me and declare that we have
discussed silence as a part of human communication. I have he.
defined as one with whom there are no awkward silences. What
mean? It means, I suppose, that when there is nothing to say, on
feel obligated to say anything. It means that we both feel goo..
in one another's presence. It means that we both have a histor
together which is sustaining and a willingness to draw away from ordinar
chatter into our own thoughts without having to worry about ha
other is thinking. But what is awkward silence? It is a feeling o
say something just to break the silence; a feeling that the o he
feeling uncomfortable because I am not saying anything; a conc
through silence, I am saying something to the other I do not wish
perhaps something rude or even hostile. After breaking the silence
students to write down what went through their minds during
One student wrote:

> My mind was wandering on things that happened in the past, also th:
> that were to happen—whether I could attend them or stay home a study
> tests. Also my mind came to the present; when or what is today's inte going
> be in class.

Another wrote:

> It was strange coming into the room late. It seemed as if you were ma
> body else was quiet. So I kept my mouth shut and proceeded to op
> book, quietly thinking of how good that dope was before coming t
> hoping I didn't forget anything.

Another student wrote:

> What I was thinking about was wonder if something was wrong.
> has usually corresponded to sadness or humbleness. I was also thinking
> something that I should have been doing because silence sometimes
> ness or anger from within.

In a different vein, another wrote:

> In our moment of silence I thought everybody was praying, or in s of
> trance. You can hear a pin drop or a rat sneeze. Everybody is looking space.
> It was like a person doing something bad, and their parents were thi about
> what would be the punishment.

Still another, who had by now caught on to the game pattern this class,
remarked:

> I became aware fairly quickly that the silence was going to be maintain Usually
> the teacher starts the class dialogue but I could see that today was
> different. The first thing that came into my head was that today we pla
> *the silence game.*

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After discussing the na... of sil...ce between friends and ...... of a... ...ward silence, I ask ... que...: What sort of silen... ... ...hen you are reading? It is ... ...o thi... of s...nce when readi... ...d ...a to think about reading. W... sort o... beh...ior is this that we .... in so ... unconsciously? Usually ... think of it ... n means of securing ir...mation ...as a required activity ...ver whi... ...are to be tested. ...s ...kes of ...ading for many a task ...licus an... ...ficu..t, made worse ...y th... ...t ...at ...st textbooks are not w... reading. G...en such an assi...am... ...o ...ad ...d remember a great de... ...a boo... one w...uld never read ...olum... ...ly, one ...structs an ethic for r...ng: On... ...ust concentrate; c...must ....er the central ideas the au...or was t...ng to get across; one ...ust ...... in relation ...other books ...... on the same subject. Yet reading m... ...so be understo...l as a form of ...unicati... ...ilence in this sense, exi...s ...space between ...he words and t... ...att...... ...erleau-Ponty writes that th...... im...portant part of reading ...in ...e thoughts that one has ...ur... ...u...ac...tivity, one...own thought... ...ili...g u... between the letters and ...e ...ords. This is, of course, untrue ...ne...aim ...speed reading, for there one... own ...houghts are so much diversion or ...tra...ng from the subject, or ...en one is about the business of gathering i...orm...tion from books or mem...anda and putting it in a different, more c...dens...d form, a not u...com...... ...o...... ...on in the off...e buildings of modern ...ciety.

But there is a different ki...d o... silence while reading. In ....port...nt books, one may leap behind ...he ...age, that scale of pressed ....ned with black markings, to become one ...ith the character in the ....to walk down the street, see the flowers growing on either side, sm... ...he lilacs spilling over the fence, hear the sounds, feel the feelings, an... ...now the strange love that Gatsby has for Daisey Buchanon. This is the ...lenc... art imposes on the outside world. In artful, compelling human ...t....... there is no room for the irrelevant. Day to day chatter, the detritu... ...of life, is dispersed in favor of the aesthetic experience, and we are, if only for a moment, deaf to the crashes and jangles of an artless world. The roma...tic... Santayana, once observed, eludes what troubles him. This is commonly re-...ferred to as escap...m, and so it is, and thus its relation to silence.

After discussing silence and our thoughts inspired by it, I ask that each student then read what he or she has written. Read it as one who is reading what an old friend said some time ago. Read the words so carefully that you can hear them, and try to ...mmon up the person beh...nd these words. What sort of person wrote those words. One student wrote:

> She feels that the silence is a bit ...ncomfortable and would lik... ...see i... ended. She's got a definite awarenes of ever... ...s around her, and is conce... ...ed about what they think—especially in relation t... ...r. Yet there really isn't a...thing unusual about silence—it's just due to the ...arance of a few girls (the ones that do a... the chattering before class).

... wi... si...ence. A forbodine s...enc... ... silen...e of little ...'s feet. The ...llen... ...wn. The silenc... ...r ...eath... ...er...e "annihilati... all that's ...ad... ...a green thought in ... ...en sha... W... marvel ...t th... absence of ...oun... ...its meaning and ...e...h... ...unct...n in human ...ommunica-...n.

...e ...imary trait of a So... ...n, is his unwillingnes... to admit his ...t ...ance. He simply la... ...urage...t say "I do n... know." He ...ege...s ...ith a f...at assertion, ma... a ...uest...n or hypoth... he has in-...estiga...e...no on... subject from ... ...tom up but deals in ...nding gen-...rall... ...a.d, through a show o... ...m, he deceives hims... and imposes ...on the ...owd, so that they pay h... ...oney and spread ...is renown. As he ...afraid to say "I do no... ...o... ...o is he una...e ...at silence is ...lden... He thinks that he will ...eard ...or his much ...ing. He there-...re imagines that the aim of a ... ...r... education is f...ie ... self-expres-s...n. ...He..., in fact, more eag... ...applause than ...ei.—hough he likes p...l too. He is so intent upo... ...nning both tha... ...as no time for stud... ...et he talks of overwork; ...all events of the multitude of his ...ares. In his search for novelty o... ...ught, he has ac...ed ...e habit of making the worse appear the better ...ason. . . . In studie... ...e ...vocates the line of ...ema...resistance, which is the ...ne of free choice from ...e ...indergarten to the ...ra...e. He maintains that "...ulture" is to be had ...n every sub-...ect. . . . He exhibits a kind of ra...e ...t philosophical ide... ...ny one at-tempts to apply them to the practice ... teaching.—Lane Co...r...., *Two Views o... Educ...ion* (New Haven: Yale ...niv...rsity Press, 1922), pp. ...30-132.

The concern of the speaker, then, is the knowledge ... experiences that have the characteristics of ... ty, recency, frequency ... recurrence and frequency of recollection ... make it his duty to impress upon his mind, in a practical way, the stock of vivid experience, spiritual, intellectual, moral, that ... common to the average person. He ... as far as possible, see with their ... with their ears, feel with their minds, ... with their h... up, ready for ... the knowledge he thus gains .... He w... ... the listener, nowadays, ... uses to be coddled, cajoled, o... ... an opinion; that he insists that he shall judge for himself: ... only through my knowledge, only through my life, shall you secure ... ... roval. I am a man, I have individuality. Bring your thought in ... my individual vision, an... I will join with you. My env... ... my training, my inherited tendencies may not be like yours, but I ... ... oring your argument, bring your opinion, within the ... ope of what I have seen or felt.... I will believe ... when you show me that your statement tallies with or resembles the experience of my physical, intellectual, or spiritual nature. Till then you have no right to be a... with me, no right to treat me with scorn, no right to arrogate to yourself the belief that I ... incapable of understanding ... that you necessarily have the tr... —Arthur E. Phillip, *Effective ... ... g* (Chicago: The Newton Com... , 1912, pp 35-5 .

By ignoring the ... ... of the auditor the speaker is likely ... the ... ... ssibility for persuasion. Broadcasting com... ... proof that this is the case. If an auditor feels that ... ... tempting to manipulate him to accept the attitude life ... is he disagrees, will either quit listening, or take ... ... proverbial grain of salt. A rhetoric which is ... ... manipulation is likely to close the possibilities for ... ... into account the selfhood of the listener the ... or attempt to conceal the means of his persuasion. He will ... ... commitments. He will disclose ... standing ... ... being interpreted. He ... bring out into ... ... thinks should affect that decision. When ... ... editor is persuaded, it will be his own ... manipulated, or at least insofar as the ... ... on. .... The manipulator is dedicated ... ... even at the expense of selfhood. But ... selfhood of the other ... the ... imary consideration.—Thomas H. *... "The Self as a Philosophical Ground of Rhetoric," Pennsylvania Speech Annual, XXI (1964), p. 33.

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