

Four Methods of Computing Contest Results

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On the way home from the tournament, ardent analysts of the tab sheets in the back of the van are bound to discover in pained surprise that some of them might have placed better if the results had been added up differently. The differences do not stem from tab room error; they arise from the fact that there are many ways to interpret a set of statistics.

As a competitive activity, forensics must assure itself that winners are determined by methods which are valid and fair. The following examination of some of the most common computational methods reveals the real difficulties involved in selecting a suitable decision-making method for individual events contests.

"The doctrine of voters' sovereignty is incompatible with that of collective rationality." This startling contention, with its proof (in cases of a wide range of individual orderings), burst upon the scene lucidly and dramatically in Kenneth Arrow's *Social Choice and Individual Values*, first published in 1951.¹ Arrow demonstrated that once you get beyond a simple majority decision between two alternatives, any procedure for computing social choices on the basis of data drawn from individual choices becomes exceedingly difficult to justify and invariably generate conflicts among basic values and definitions of rationality.

Since winners of individual events contests are typically selected by methods presumed to represent the collective rationality of a group of "sovereign" judges, it is well worth our while to examine, sans mathematical demonstration, the underpinings of the decision-making processes in such contests as special cases of general calculations of utility in social choice processes.

To make this examination, we will construct one specific hypothetical result sheet and look at the paradoxes it contains. For the sake of simplicity, the judging system assumed here will operate under the following rather normal constraints: (1) no measure of in-

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¹Kenneth J. Arrow, *Social Choice and Individual Values* (New York: John Wiley and Sons, 1951), p. 59.

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tensity of feeling (such as "ratings") will be recorded, as each judge is limited to an ordinal ranking of the contestants; (2) the judges are to be independent and equal; and (3) there will be an odd number of judges. In processing the data we will also assume that some clear-cut social decision among the alternatives is desirable, preferably a rank order of all of them. For the moment, any exposition of the explicit values or criteria for decision-making posited by Arrow and others will be neglected. The exemplar we have constructed is perhaps a trifle exotic, but it is close enough to common experience so that its essential features will be readily recognized by most readers.²

Let us consider, then, a contest which has six contestants (herewith given names) and five judges (designated by letters), yielding the following data (Table 1) on the tab sheet:

Table 1

Contestant/Judge	V	W	X	Y	Z	Total
Able	1	1	2	3	6	13
Baker	5	4	1	1	3	14
Charley	2	3	3	2	2	12
Dog	3	2	4	4	1	14
Eager	4	5	5	5	5	24
Fox	6	6	6	6	4	28

The "total" column, of course, represents a summation of the ranks of the individual speakers.

The number of methods by which the "results" of this particular contest might be calculated is limitless, and many such methods have been delineated in the literature of social decision-making, but the exploration of four basic procedures will be sufficient for our present purpose, namely, to illustrate the sorts of paradoxes presented by any method of calculation.

These four decision-making procedures are all in common enough use, although not necessarily for individual events contests.

²The display in Table 1 follows rather closely the "Data from Typical Contests" in Franklin H. Knowler, "A Study of Rank-Order Methods of Evaluating Performance in Speech Contests," *Journal of Applied Psychology*, 24 (October 1940), p. 636. Several of its salient characteristics may also be seen in the "Sample Preliminary Round" used in James A. Benson, "How Shall Finalists Be Chosen in Individual Events?" *Speaker and Gavel*, 9 (November 1971), p. 14.

Procedure I. The Sum-of-the-Ranks.

According to the sum-of-the-ranks procedure, the most widely employed method for determining results in final rounds of individual events competition, the winner of the contest is the speaker whose ranks add up to a sum lower than any other speaker, and in this case the winner would be Charley, with three seconds and two thirds, totalling twelve points.

The popular sum-of-the-ranks procedure is essentially a summation of the binary results of all the possible paired comparisons among the total field of candidates by all of the judges. It is analagous to a "league season" in sports, with each comparative judgment constituting a game. From Table 1 we can see that Charley wins all five paired comparisons against Eager and Fox, three out of five against Baker and Dog, and two out of five against Able, thus totalling 18 "wins" out of the 25 comparisons made by the panel of judges. If cast into the form of "standings," the results in Table 1 would look like this (Table 2):

Table 2

Contestants	Win	Loss
Charley	18	7
Able	17	8
Baker	16	9
Dog	16	9
Eager	6	19
Fox	2	23

Put into this form, our data yield a winner who, by visual scan, is quite satisfying, at least in athletics, and one of the substantial advantages of the sum-of-the-ranks method (here equated with winning percentages) is that few complaints will be heard about the decision. Among the other extrinsic advantages which probably contribute to the widespread use of this method are the ease and speed of computation and its relative decisiveness (i.e., somebody usually wins).

At first glance, then, the only cloud shadowing the announcement of Charley as the winner of the contest is that, obviously, nobody at all voted for him for first place. Nobody thought Charley was the

best speaker or reader, yet he won. That strange fact serves as our first minor paradox.

Procedure II. Modified Sum-of-the-Ranks.

A closer look at Table 1, however, produces a somewhat darker cloud. Just suppose that Eager and Fox had not entered the contest, or had failed to show up for the round. Neither is a serious contender; both are clearly out of the running. So let us try recasting the data from Table 1 by removing these two contestants and revising the rankings accordingly so that, for example, Judge V's ranking for Baker is changed from a fifth to a fourth, his relative rank among the four remaining speakers. When we do this (Table 3), we now discover that *Able* (let's say Ms. Able) has become the designated winner with the low total ranks of 11:

Table 3

Contestant/Judge	V	W	X	Y	Z	Total
Able	1	1	2	3	4	11
Baker	4	4	1	1	3	13
Charley	2	3	3	2	2	12
Dog	3	2	4	4	1	14

The criterion of the "independence of irrelevant alternatives," which provides that a decision among a number of choices should not be reversed on account of choices among values or alternatives which are not viable or realistic, has been a thorny point in the literature of social choice procedure since Arrow originally gave it a precise formulation and prominence and much of this literature consists of a thrashing about in the attempt to evade or compensate for the requirements of this criterion. In our case, the choice between serious contenders Charley and Ms. Able has been determined by the ranking for apparently irrelevant alternatives Eager and Fox.

One escape from this paradox might be to deny that Eager and Fox are irrelevant and to make the claim that judgments which include them provide additional data which, in effect, create a better decision than any system which would ignore them. This claim still seems perverse in light of the complete reversal of the results occasioned by the participation of two candidates who, at the very least, no matter how they placed, should not change the final ranking of two other candidates.

However desirable they might be, attempts to eliminate the influence of the irrelevant alternative prove to pose serious new difficul-

ties. The common method of getting rid of riffraff by having preliminary rounds does not deal at all with the mathematical anomalies in the problem of the irrelevant alternative and, besides, the same difficulties crop up in preliminary rounds. If, as another possibility, the rankings of the "bottom two" speakers are discarded, the same objections which applied to the selection process for the top speakers turn out to apply to the selection of the bottom speakers as well. This selection also is arbitrary. And suppose that we should choose to use as an eminently sensible criterion for irrelevancy the failure to garner first place votes from any of the judges. In that case Charley, who so recently left the platform proudly clutching his first place trophy, becomes an irrelevant alternative, a mere nuisance candidate not regarded by the judges as worthy of first place in the contest.

One system commonly employed to alleviate the paradoxical problem of irrelevant alternatives is to incorporate a rule by which rankings lower than, say, "4" would be given just four points in the summation. (In the present example, such a procedure would as a matter of fact restore Ms. Able to first place.) However, this system does not do exactly the same thing as elimination of the bottom speakers and sometimes produces different results. What it does deal with to some extent is the previously hidden fact that, although we had expressly barred intensity measurements in our original statement of constraints, any ranking system with more than two alternatives may be used to indicate an intensity of feeling. This is an inherent characteristic. In our example, Judge Z was able to express an intensity and, in effect, weight his or her vote to counterbalance the preferences of several other judges. The only way to avoid this phenomenon is to present only two alternatives, and we'll get to that in a moment.

In the meantime, experienced hands will have noticed a familiar character in the results displayed in Table 1, the so-called "deviant judge." Judge Z in this case appears to be off base for one reason or another, and it is largely through his or her influence that Ms. Able has been deprived of her first place award. The deviant judge's peculiar rankings may sometimes be at fault when irrelevant alternatives influence results in apparently unreasonable ways. Here, again, remedies create new problems. A *post hoc* system could be devised in which the deviant judge could be identified and those judgments eliminated from the final tabulation. Not only does this system possibly warp results by introducing new elements of strategy, but its arbitrariness is demonstrated in our example. By elimination (Table 4) of the most deviant judge, Z, Ms. Able is indeed the winner, but by arbitrarily choosing to eliminate the *two* most

Table 4

Contestant/Judge	V	W	X	Y	Total
Able	1	1	2	3	7
Baker	5	4	1	1	11
Charley	2	3	3	2	10
Dog	3	2	4	4	13
Eager	4	5	5	5	19
Fox	6	6	6	6	24

deviant judges, Z and V, we suddenly (Table 5) make *Baker* the winner.

Table 5

Contestant/Judge	W	X	Y	Total
Able	1	2	3	6
Baker	4	1	1	6
Charley	3	3	2	8
Dog	2	4	4	10
Eager	5	5	5	15
Fox	6	6	6	18

So let's now give some attention to Baker and a third method for computing a winner in our hypothetical contest.

Procedure III. Majority Rule.

In any club or committee election you've ever seen, decision procedures derived from the parliamentary standards of majority rule and one person/one vote have been taken for granted without question. Now if we adapt these old-fashioned democratic procedures to the data compiled in Table 1, we find that Baker, previously relegated to third or fourth place, suddenly emerges as the undisputed winner. Here's how. If each judge votes for his or her highest preference, Table 6 indicates that the totals in the first instance would be Able (2 votes), Baker (2 votes), and Dog (1 vote). In a run-off between the two candidates tied for first place, Judge Z, whose can-

didate had been eliminated, would now vote for Baker over Able in accordance with the preference exhibited in Table 1.

Table 6

Contestants	Judges	V	W	X	Y	Z	Total
Able		x	x				2 votes
Baker				x	x		2 votes
Dog						x	1 vote

So by the simple and presumably unobjectionable principle of majority rule, Baker would be declared the winner of the contest, 3 votes to 2, and the paradoxes presented by the ranking procedures seem finally overcome. That's it. Still, there is the ever-present cloud, now in the form of a new paradox. Looking back, if we will, at the original data from Table 1, we see that, as a matter of fact, a majority of the judges actually prefer Charley to winner Baker; in an election between those two, Charley would win. Furthermore, amazingly, a majority also prefers *Dog* to Baker. Figure it out.

It was Condorcet who set forth a famous decision-making rule that any alternative which attains a majority over every other alternative should be confirmed as the social choice. Such a majority would be feasible to compute, but it doesn't always exist. There is certainly no way to enforce such an outcome.

The rule sometimes introduced as supplemental to sum-of-the-ranks, that any contestant receiving majority of firsts will be awarded first place no matter what, meets Condorcet standards when it is applicable and eliminates the influence of intensities provided by the ranking methods. In general, however, the majority rule procedure frequently will not produce a winner who was actually preferred to all other contestants. It falls apart completely when no speaker gets more than one first place vote.

Individual values and choices are generally presumed to be transitive, which means that a judge who prefers Ms. Able to Baker and Baker to Charley should prefer Ms. Able to Charley. With socially computed choices, though, there is no way of enforcing transitivity without doing violence to voter sovereignty. When choices are not transitive, majority rule leads to some kind of serial judgement where the temporal order of decision becomes arbitrarily decisive.

Procedure IV. Serial Elimination.

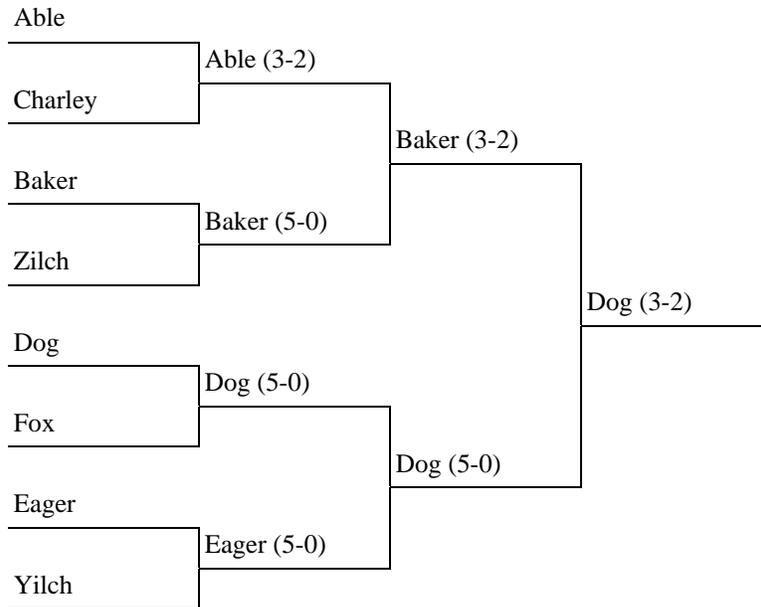
We will not extend ourselves to make a case for Dog as winner of the sample contest, but anyone who has accepted Baker as the winner must consider Dog's claim, based on the fact that a majority of the judges prefer him to Baker.

The "elimination" format, though not regarded as especially practical in its raw form in individual events (ups and downs is one version), is enthusiastically accepted as the epitome of rationality in professional football and tournament debate. They would have it no other way.

To transform the rankings from Table 1 into a single-elimination format takes some imagination, but it can be done. The schematic

would call for one-against-one contests. Then we set up one arrangement of possible pairings for a quarter-finals elimination format (Table 7). For each "decision" we would look at the preferences of the 5-member panel of judges as previously recorded in Table 1; thus the 3-2 victory of Ms. Able over Charley in the first round is based on the fact that three of the five judges prefer her. Following this process through reveals that Dog will meet and defeat Baker in the finals, thus proudly descending from the platform with the first place trophy heretofore awarded respectively to Charley, Ms. Able, and Baker.

Table 7



Furthermore, in spite of ameliorative procedures such as "seed-ing," anomalies of this kind will always be present whenever the paired social choices are non-transitive and are computed serially.

The above descriptions, of course, do not constitute a mathematical or logical proof for our basic contention that accumulated individual decisions produce arbitrary social decisions, but there is a sophisticated body of scholarship which does support what we have

merely illustrated.³

It is not our intention here to advocate one right way to compute results or even to try to set forth suitable decision rules by means of which appropriate methods might be established in a given situation. Rather our aim consists of posing these striking paradoxes and suggesting the examination of assumptions underlying the decision processes which are central to the forensic enterprise. The hidden assumptions are plentiful, but some of them might be granted priority attention. In any event, a number of questions emerge from this sort of examination.

(1) Should we not examine more closely the computational methods suitable for determining the results of individual events speech contests? These methods are not completely arbitrary: they are derived from specific decision rules and values. Perhaps it makes a difference to us whether we subscribe to some value such as majority rule and perhaps it doesn't, but in each case we should explore the value implications of the procedure we use. This, exploration might call for greater consideration of scoring systems based on different assumptions about the nature of judgment, such as those which utilize cardinal rather than ordinal numbers. Should we try out scoring systems more like those of Olympic diving and figure skating, where a "9.3" flashed on the board is based on the achievement of a set standard rather than on a comparison with another competitor? Why not?

Is it also possible that the selection of a decision process possesses a bias not only toward certain criteria of rationality, but likewise toward the substance of the performance being evaluated? In other words, might the sum-of-the-ranks method unduly value good old Charley because he is a relatively inoffensive, competent but not original, speaker at the expense of one who may have unusual qualities seen as superior by some judges but unacceptable to others?

(2) Should the relatively arbitrary nature of decisions derived from computational scoring systems motivate forensics toward more serious attention to a broader range of evaluative methods? Perhaps we could take greater advantage of the rich diversity of listener re-

³One readable and useful introduction is Peter C. Fishburn, *The Theory of Social Choice* (Princeton, N.J.: Princeton University Press, 1973). For less readable, state-of-the-art scholarship, see almost any issue of *Econometrica*, e.g., Salvador Barbera and Fredericka Balenciano, "Collective Probabilistic Judgements," *Econometrica*, 51 (July 1983), pp. 1033-1046. A current representative of the persistent efforts to create perpetual motion in this area (now with the aid of powerful computers) is Jean-Francois Marcotorchino and Pierre Michaud, "Preference Aggregation and Cutaneous Melanoma," *Perspectives in Computing*, 2 (December 1982), pp. 34-39.

sponses in the awards we give.

More could be done to find out the strengths and weaknesses of consultative judging, where judges "talk it over" after the round. True, most of us who have tried that system may shrink in terror, but let's find out how it could be made to work and what the effects would be. As another possibility, the presentation of multiple awards (such as those given in pet shows - the "most sensitive" interpreter) should not be out of the question.

Some interpretation festivals have centered admirable upon sophisticated criticism and interaction among judges and participants. There may yet be ways to retain the values of human criticism along with competition in excellence in forensics.

(3) Finally, the paradoxes of social choice should suggest a certain diffidence in the cheering section. The cry might well be, "We're number one - depending on how you add up the results!" We can ask what practices and strategies are engendered by taking the scores too seriously. What attitudes toward the interpretation of literature and toward genuine communication are produced by varying conceptions of what first place really means? We might note that, likewise, the values as well as the detriments of the "myth of first place" should be explored. Would its recognition as a myth perhaps deleteriously affect forensics' public relations and the motivation of student achievement? Maybe we shouldn't look too closely at it after all.

Most forensic directors recognize that the education they provide is real and the prizes are only a game. We have not yet explored sufficiently the relation between these two elements of the activity.

Recognizing the likelihood that, as Feldman has bluntly restated it, "no reasonable rule exists for generating social preference orderings,"⁴ while keeping an eye also upon competing claims that perhaps a satisfying system might be created, students of decision-making procedures in forensics and elsewhere will find it desirable to make their assumptions as explicit as possible and to examine the implications of all of the alternative methods which are available to them.

⁴Allan M. Feldman, "A Very Unsubtle Version of Arrow's Impossibility Theorem," *Economic Inquiry*, 12 (December, 1974), p. 535.

Judging the After Dinner Speaking Competitor: Style and Content

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Introduction

Human societies treasure laughter and whatever can produce it. Without laughter everyday living becomes drab and lifeless; life would seem hardly human at all. Likewise, a sense of humor is generally considered a person's most admirable attribute.¹

This statement by Charles R. Gruner summarizes the importance of humor to our society. Speech communication texts have emphasized the use of humor in speech development for decades. Because of this philosophical stance that forensics should be an extension of what is taught in classrooms, After Dinner Speaking as a competitive event has emerged. According to Howe and St. Clair, After Dinner Speaking was offered at 158 tournaments during the 1979-80 season.² It is probably safe to generalize that After Dinner Speaking is one of the more popular events to watch and judge, particularly after the competition reaches semi-final and final rounds.

The writer has judged sufficient rounds to know that once the final results have been announced there comes the inevitable agreement, disagreement, and possible shock that "such and such" could possibly have won. On many occasions, the writer has found himself the dissenting vote on a panel of three or five judges. What comes to mind then is the obvious question: "Were we even judging the same event?" Over the years, reflection of this kind of happening has led to the conclusion that when people view a particular event,

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¹Charles R. Gruner, *Understanding Humor: The Workings of Wit and Humor* (Chicago: 1978), p. 1.

²Mack Howe and James St. Clair, eds., *Intercollegiate Speech Tournament Results*, Vol. XIX (Long Beach, 1980), p. 98

they are inevitably going to have different perceptions of that event (speech). Therein lies much of the problem of why judges vote for one individual and not another.

Efforts have been made to establish some semblance of uniformity in judging individual speaking events. Tournament directors include descriptions of what the events are to consist. Perusal of typical tournament descriptions for After Dinner Speaking reveals several criteria: (1) time limits are usually established (even though they vary from tournament to tournament); (2) the speech is to be original and not just a string of borrowed one-liners; (3) wit and creativity are to be emphasized; (4) the humor employed should be in good taste; and (5) the speech should make a serious point. Each of these criteria seems simple enough until we try to define them. For example, what is something that is original? Does that mean that no ideas can be borrowed to enhance a point? What is good taste? If you are offended by a particular point, does that mean that I should also be offended or may my warped sense of humor reduce me to hysteria?

Without doubt, there are many answers to the questions raised and to many other issues not mentioned. The point being made is that because of individual perceptions and tastes, no two judges will ever view the same After Dinner Speech, or any speech, exactly the same way. The intent here, then, is not to establish a prescriptive set of rules to be universally applied to After Dinner Speaking judging, but rather to share some ideas and criteria for consideration in judging the event in forensic competition. As Shakespeare has so succinctly concluded:

A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it. . .

(Love's Labours Lost, V. 2)

Content

Once a forensic student has made the decision to enter the After Dinner Speaking event, the next problem is to answer the questions "What do I talk about?" and "How do I make the point?" Discussion with the coach should help determine whether the topic seems appropriate and basically what types of humor should be employed. As judges of these events, it also behooves us to consider whether a topic seems appropriate, to attempt to identify types of humor used, and to understand *why* certain aspects of humor were employed in lieu of others. Surface laughs are easy to identify, but perhaps there is a much deeper intent to the humor that we didn't "find particularly funny."

Time and space do not allow for the identification and explanation of all the categories of humor that exist, but it is important to establish a general framework for focus. "The difference between humor and other kinds of information is that humor establishes *incongruous* relationships (meaning) and presents them to us with a *suddenness* (timing) that leads us to laugh.³ Berger cites several techniques of humor and categorizes them⁴ as follows:

<i>Verbal Language</i>	<i>Ideational Logic</i>	<i>Identity</i>	<i>Action</i>
Allusion	Absurdity	Before/After	Chase Scenes
Bombast	Analogy	Caricature	Slapstick
Definition	Ignorance	Embarrassment	Speed
Exaggeration	Reversal	Imitation	Time
Irony	Rigidity	Impersonation	
Puns		Stereotyping	
Satire			

The above categories are by no means the "be all and end all" of humorous technique but rather serve as examples of the potential approaches a speaker might employ. One of the key elements of any technique or approach seems to be incongruity. "... The types of stimuli known as incongruities hold one principle in common: each is an 'observable deviation from an implied standard.' This conception permits us to apply the term incongruity to appearances, actions, situations, characteristics, ideas — any thing or part of a thing, that is not conceivably what it ought or might reasonably be expected to-be ..."⁵ It follows then, that a crucial factor in judging After Dinner Speaking is the ability to identify and understand the nature of the incongruities used in the speech in an attempt to determine why a particular technique was employed and how successful it was. A simple example might be the use of a definition which denotatively states one thing but connotatively suggests a more incongruous meaning emphasizing the point being made.

One of the criteria used by most judges of After Dinner Speaking is whether or not the serious point of the speech is apparent and developed during the course of delivering the speech. As mentioned earlier, wit and creativity are emphasized as important features of

³Arthur Asa Berger, "Anatomy of the Joke," *Journal of Communication*, XXVI (Summer, 1976), p. 113.

⁴Berger, p. 114. NB: These lists are not complete, but only representative.

⁵Wilma H. Grimes, "A Theory of Humor for Public Address: The Mirth Experience," *Speech Monographs*, XXII (August, 1955), p. 219.

After Dinner Speaking. At this point, it is necessary to establish a basic difference between wit and humor and how that plays an integral part in the development of the serious point of the speech.

Gruner states that wit is comprised of irony, satire, and ridicule, and that it springs from a serious motive.⁶ According to Gruner, wit differs from humor in overall purpose and is designed to ridicule folly or show scorn of something. Humor can "just be." One need only consider the political ridicule of Will Rogers to see the difference. Humor was evident, but how the humor was applied formed the wit. Therefore, humor becomes a part of wit, but doesn't stand by itself. It (humor) is part of the overall technique used (wit). If one accepts Gruner's premise, then the concept of the "serious" point of the After Dinner Speech takes on added significance. The After Dinner Speaking judge, in looking for the serious point, needs to view the speech in an overall perspective in order to ascertain the creative wit employed. Was the serious point clearly stated? Did the techniques used advance or clarify the underlying serious point of the speech? Gruner maintains, and rightly so, that it is possible for the chosen technique to have a direct and adverse effect on the perceived serious point of the speech.⁷ In the use of satire, for example, it is possible for the serious point to be lost because we concentrate more on the humorous exaggeration. Judges need to be aware of this possibility. If the serious point doesn't seem evident, two possibilities exist: (1) the speech doesn't contain one and should be judged accordingly; or (2) perhaps the point was missed because of our attention to the humor when, in fact, the point was there and lucidly made. A study conducted by Taylor tends to support the possibility of this notion. "Too much humor, even if supported, will become the focus of the listener's attention and cause him to lose sight of points which the humor is intended to emphasize."⁸

The After Dinner Speaking judge should never lose sight of audience reaction to the speech. It is contended here that the potential audience for the After Dinner Speaking competitor encompasses more than just the one or two judges in the round; therefore, the humor employed may have a more or less universal appeal. While it is true that there are times when gauging audience reaction may

⁶Charles R. Gruner, "Is Wit to Humor What Rhetoric is to Poetic?," *Central States Speech Journal*, XVI (February, 1965), p. 19.

⁷Charles R. Gruner, "An Experimental Study of Satire as Persuasion," *Speech Monographs*, XXXII (June, 1965), p. 153.

⁸Pat M. Taylor, "An Experimental Study of Humor and Ethos," *Southern Speech Communication Journal*, XXXIX (Summer, 1974), pp. 365-66.

be inappropriate - (1) when the audience finds the speech funny, but it (the speech) doesn't meet event criteria, or (2) when a contestant has a "packed audience" laughing at every line - it should be remembered that just because the judge doesn't think something is very funny doesn't mean it should be judged negatively. What was its (the humor's) effect on the other members of the audience? Conversely, just because the judge thinks something is funny doesn't mean the rest of the audience thinks so. In other words, "response to some jokes (humor's) depends upon one's familiarity with the group the joke is thrust at and one's attitudes toward such groups."⁹ Depending upon circumstances, certain "in" jokes just may not work. The writer feels it is the responsibility of the individual speakers to be cognizant of such possibilities and adjust the content of their speeches to the occasion. Failure to do so should be judged negatively.

Another area of concern regarding the judging of After Dinner Speaking is the use of obscenity and/or sexual innuendo. These approaches are quite often used and the judging of same becomes a very personal attitude. Each of us knows what he likes/dislikes or feels is appropriate for a given time and audience. The writer is certainly no prude but has used the obscenity/sexual matter as a basis for decision several times. As in the previous point regarding audiences, the After Dinner Speaking judge needs to attempt to measure the impact of obscenity and sexual references regarding matters of "general good taste" and whether or not the immediate audience seemed ill at ease with the humor used.

An example can best explain. In a recent final round of After Dinner Speaking at a tournament in the Midwest, one speaker was doing quite well with audience reaction to his speech. Suddenly, he launched into a series of very sexually suggestive remarks. The shift was so sudden that it caught the audience completely by surprise. The shift, in and of itself, wasn't so bad, but the change in language and sexual suggestion was too much. Had the speaker made just one such reference, he may have escaped unscathed; such was not the case. Laughter evoked from the first utterance turned to small giggles, smiles, and then embarrassed silence as the speaker continued. In my opinion, the thrust of the sexual innuendo became unacceptable for that particular audience and situation. Apparently the other judges in the round felt the same way because that particular speaker finished with the lowest rank possible.

One may agree or disagree with the above comments about judg-

⁹Jeffrey H. Goldstein, "Laughing Matter: Theoretical Notes on Humor," *Journal of communication*, XXVI (Summer, 1976). p. 106.

ing the content of the After Dinner Speech. In the final analysis, it becomes a personal choice based on values and knowledge of what the event should entail. It is important that we maintain as much objectivity and openmindedness as possible. To judge humor and its impact, we must be able to perceive it and, as Grimes has concluded, "the most important condition for the perception of humor is a state of objectivity or disinterest, a state marked by an attitude which is neither *for* nor *against* the main features of the joke, witticism, or happening."¹⁰

Style

Attempting to assess the style of an After Dinner Speech as a separate entity from content is impossible; the two are inextricably fused. For the sheer sake of organization and clarity, the impossible is attempted here. "Style may be defined as the selection and arrangement of those linguistic features which are open to choice."¹¹ At first glance, this definition seems rather open-ended; but, if we consider those aspects of occasion and audience to which we already alluded, the definition takes on new meaning. We are, in fact, limited in our choices of approach. These parameters are what a judge should consider in determining whether a particular style has been clear and appropriate.

"If we are right in observing that a humorous manner rises in a departure from the expected or the familiar, it follows that the most general characteristic of such a style is its use of indirection."¹² The idea here is to play with the expectation of directness but seek an unusual perspective for perceiving ordinary events, thus exaggerating some features of the event or minimizing others.¹³ It is important for the After Dinner Speaking judge to attempt to determine the nature of the indirect device used and establish its clarity and appropriateness.

Wilson and Arnold have outlined what a good speaking style ought to possess.¹⁴ It is imperative that the judge of individual

¹⁰Grimes, p. 222.

¹¹Joseph A. Devito, "Style and Stylistics: An Attempt at Definition," *Quarterly Journal of Speech*, LIII (October, 1967). p. 249.

¹²Donald K. Smith, *Man Speaking: A Rhetoric of Public Speaking* (New York: 1969). p. 186.

¹³Smith, p. 186.

¹⁴For a complete list of characteristics on style see: John F. Wilson and Carroll C. Arnold, *Public Speaking as a Liberal Art* (Boston: 1968), pp. 280-92.

speaking events, be it After Dinner Speaking or some other event, consider the following characteristics: (1) Accuracy: "All style has degree of accuracy; the thought is expressed with either precision or fuzziness."¹⁵ It is essential that the speaker be judged on the choice of wording he/she is using in an effort to bring his/her ideas to light for the audience. Do the images and allusions contained within the vocabulary conjure up the correct images and reactions for the topic and occasion? (2) Clarity: This characteristic obviously overlaps with accuracy. Clarity is really a matter of degree. In other words, the more vague the idea, the more difficult it is to comprehend.¹⁶ The prime concern in this element is the audience. All too often the speaker forgets his/her perspective. The speaker knows "where he is coming from" idea-wise, but the audience may not. The judge has his/her own reaction to this concept, but close scrutiny of the audience's nonverbal response to the speaker may give some hint of their understanding. This is not intended as a final determining factor in judgment but a point to consider. (3) Propriety: Appropriateness of material has been discussed under the content section of this paper, so a few summary comments will suffice here. Probably the most important ingredient for the After Dinner Speaking judge to consider regarding material being used is whether or not the intent of the material is clear. Intent will strongly dictate material used to achieve that end. If the intent is evident to the judge and the audience, certain indiscretions might be overlooked. This is, of course, a personal matter for the judge; but, if objectivity is evident, it can be a judgmental criterion. (4) Economy: "By economy in language we mean the right choice of words, in right amount and best order for instantaneous intelligibility."¹⁷ Put in a nutshell, it is possible for a speaker to say too much. Does the speaker use six puns to make a point when three puns would have been sufficient? Does the speaker begin to lose the audience in long, detailed analogies which aren't necessary? As the audience's attention begins to lag, so does the speaker's credibility and the judge should note this. (5) Liveliness: This characteristic (which includes delivery) is the most important of all the qualities of good oral style. Liveliness comes from animation, conflict, suspense, proximity, lively imagery, and relating events in a "you are there" manner.¹⁸ Does the speaker literally make the images come alive for the audience? The judge needs to weigh the success of the speaker in getting

¹⁵Wilson and Arnold, p. 280.

¹⁶p. 282.

¹⁷p. 284.

¹⁸p. 290-91.

the audience involved in the speech. Do the nuances come through clearly? Is the "comic timing" such that it sets up the humor properly? If visual aids are employed (a technique used more and more in recent years), do the visuals add to the clarity and meaning of the speech, or are they "just there"?

Style is a part of the art of public speaking which emerges from our choices and combinations of language."¹⁹ It becomes the personal manner of utterance which makes the speech come alive. Style should not become an artificial decoration to be exhibited, but rather a culmination of all aspects of speech preparation and delivery which make the final vehicle effective and desirable.

Conclusion

The foregoing discussion has been an attempt to identify and explain some of the ingredients of After Dinner Speaking which should be considered by the judge before rendering a decision. The items offered are not meant to be the final criteria from which that "god-like personage" (the judge) passes judgment; in fact, the list is a personal compilation and by no means exhaustive. The prior claim that judging is very personal still holds. What is presented is offered as an attempt to establish the beginnings of uniform criteria for judging After Dinner Speaking. It is possible, given the comparatively stringent and narrow guidelines of what the After Dinner Speech category consists in individual events competition, for disparities in judgment to enter the picture, thus causing misunderstanding and frustration. We can achieve a greater degree of uniformity in judging After Dinner Speaking if we can arrive at a clearer understanding of what the event should entail from the viewpoint of both the competitor and the judge.

¹⁹p. 309.

Evaluating Oral Interpretation Events: A Contest and Festival Perspectives Symposium

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There is an important word missing from the title of this symposium: "versus". Rather than forcing prospective interpretation students to choose one format to the exclusion of the other, all of us teach in departments where both contest and festival perspectives are supported and encouraged. The discussion divides at the point of which format we perceive to be the more preferable or valuable to the growth and development of the art of oral interpretation in our students.

I side most confidently with the contest perspective. In my ten years as a forensic coach I've noticed four major values emerging for those students dedicated to preparing and presenting oral interpretation events at tournaments. Before discussing these values, though, I must admit that these values are much like the "Good Side" of "The Force" in the *Star Wars* movies. My colleagues articulate fairly the "Dark Side" of forensic values, but like Luke Skywalker, Obi-Wan Kenobe, and Yoda I believe the "Good Side" is stronger.

One of the most attractive values for the contest perspective in interpreting literature is the stress on *rhetorical statements* in theme and presentation. I love hearing literature that enables one to evaluate overt, inherent, or implied persuasive statements in literature. Many of my own personal attitudes and beliefs have been formulated, strengthened, or altered through the years by my expo-

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sure to fictional and non-fictional efforts in contest oral interpretation/readers' theatre events. To make this *rhetorical statement* a fair and accurate interpretation of an author's intent, I stress research into the author's life/experiences as well as critical evaluation of the work itself. I ask my students and those I judge to demonstrate a link in theme when juxtaposing various pieces of literature. Alas, the temptations of the "Dark Side" sometimes result in programs "Forced" into non-aligned themes, distorted editing of material, and "out-of-context" wrenchings that bear little impression to the author's original work. I cannot deny that some participants in forensics yield to this flagrant literary distortion, but literary rhetoric can thrive at tournaments and be true to an author's intent. Seeking that intent may be elusive and difficult, but the conscientious interpreter should seek it.

Competition need not be a devil word among interpretation enthusiasts. I believe competition creates the situation where the best possible performances will occur. Trophys are nice to win when you excel in forensic tournaments, but they grow old, tarnished, and forgotten. The value for interpretation students is not the pursuit of the trophy, but the pursuit of excellence in comparison to other individuals or teams. My student competitors agree that their best performances in solo or group interpretation formats occur when they hear that a fine program will compete against them next round or they must follow in outstanding presentation in the current round. The festival situation does not always generate this sort of adrenalin-driven performance. Ah, but the "Dark Side" can creep in and consume this value too. "Give in to your hate. I can feel the anger in you swelling" as you yield to *competitiveness*. Irrational competitiveness that seeks to destroy the concentration, flow, and interpretive artfulness of a fellow interpreter on the way to the Almighty Trophy is unethical and must be dealt with accordingly. Competition does not need to lead to competitiveness.

I enjoy attending festivals when I can. I enjoy the opportunities in a relatively non-structured setting to discuss literature and performance techniques. But the opportunities to grow as an interpretive artist are severely limited if you only endorse the festival perspective. I value the *frequency of presentations* at tournaments because growth as an artist is quicker and more pronounced. We attend 18-20 tournaments during the academic year and ten of those tournaments offer readers' theatre as a forensic event. At each tournament a competitor may perform the interpretive program three to five times. This frequency of presentation, coupled with oral and written evaluations, enhances presentation skills and depth of literary interpretation above festival levels. Concerned coaches must

stand vigil against the "Imperial" influences of stale, rote, "canned" technique and gestures and continually seek ways to interpret material in a "fresh" manner.

My three previous values have stressed academic and aesthetic concerns. I've noticed also a pragmatic value to the contest perspective for interpretation. *Team work*, fostered in practice and group presentations, teaches healthy interpersonal communication skills, conflict-resolution, and mutual dependancy and trust. Contest involvement by team and solo oral interpretation students also has indirectly benefited our communication department major. Many of our forensic students have switched majors. (We have the third largest major on our campus currently.) Team work also stimulates further involvement in communication pursuits. Our graduates use their interpretive skills in such divergent vocations as voice-overs for radio/TV commercial advertising or church-related readers' theatre worship service formats. To run my analogy aground, I suppose a forensic coach must take the responsibility to insure that the "Dark Side" does not turn *team work* into *team disunity*.

I end my discussion with an unabashed note of envy. I envy the level and depth of evaluation and constructive criticism that occur at most interpretation festivals. I wish more forensic critics were as knowledgeable and as perceptive as most festival critics. I do not claim to have the sole criteria for constructively evaluating oral interpretation events, but I'd like to offer the following as stimuli for my forensics colleagues who merely write on ballots, "Good job" or "I didn't like it.":

Introduction/Transitions: Is a clear theme/main idea/rhetorical premise presented? Do you tell about context, characters, omitted scene information required to understand the selection? *Literary Selection:* Does the literature seem "fresh" (not just "new," but "revitalized" literature)? Do the literary pieces fit the theme (not forced to a theme)? How difficult is the literature (in terms of *language, characters, complexity*) compared to other presentations in this round? Is this "pulp" (gratuitously emotional) literature or literature of "merit"?

Personae Delineation: Does each selection and character have a unique *persona*? Does the monologic *persona* grow/change/evolve in the reading?

Subtextual Sensitivity: Does the interpreter use paralinguistic clues to share the interpretation of the author's intent? Does the reader rely on *overt* displays of emotionality...or is *subtlety* used to *underplay* the reality? Is the reading believable?

Delivery Techniques: Do volume, pitch, tempo changes, use of script, and body language enhance or detract from the presentation?

A forensic critic can become as effective and helpful as a festival critic by writing ballots to performers that answer these and so many other questions used to enhance evaluations.

The four of us writers are fortunate to reside in a part of the United States where both festivals and tournaments co-exist. Though I prefer the contest format, I hope that my national colleagues will not drift to one format to the exclusion of the other. Oral interpretation events flourish where festival and contest formats are equally promoted and supported.

- Todd V. Lewis

After spending ten years on the forensic circuit and directing and attending festivals for the last thirteen years, I think there is a place for both contest and festival interpretation. As with most experiences, the crucial question is one of expectation and attitude. It seems to me that any problems with time constraints, number of participants, quality of judging, and too much stress on competition in the contest can be policed and modified by those who support the contest. These problems are no longer substantive in my mind. I want to argue that literature is the most adult conversation we create today and that it requires a special atmosphere and a special posture of both performer and critic.

Interestingly, I see the difference between the interpretation contest and festival as paralleling the difference between rhetoric and poetic, discursive and imaginative language, and efferent versus an aesthetic posture. Ever since Plato kicked poetry out of his "ideal society," scholars, beginning with Aristotle, have articulated the difference, place, and function between rhetoric and poetic. I feel these differences emanate out of the two forums of contest and festival interpretation today.

The speech informs, stimulates, convinces, and entertains. The speaker plans the speech to have a desired effect on the audience. The speaker has a specific in mind and can compare this effect with an audience or judge. In every other contest event speakers write their speeches and should have an idea of what they mean - not so with oral interpretation. The oral interpreter can never be sure what the author really meant. I am suggesting that inherent differences exist between rhetoric and literature and that because of these differences the contest forum best serves rhetoric and the festival forum is the more authentic place to present literature. I am delighted that oral interpretation is so popular in the contest context, and if I were still in forensics I would support this activity

because I believe in students and I believe in literature as a strong communicative and aesthetic force in our society. With these baseline statements in mind, I would now like to elaborate my position and explain why the festival is a better climate for literature.

In the beginning was the word, invented by some "missing link," a creature in the chain somewhere between the gibbon and man. At some time, as many as a million years ago, that man first repeated noise for the joy of the sound. Poetry came before prose. Next to dance, our use of language as an art form is one of the oldest recreations. Because we use language as an artistic expression and as a vehicle for carrying out meaning in pedestrian affairs, language has taken on a dualistic purpose. This basic dualism of function and purpose has become a basic issue of rhetoric, literature, and communication that has spawned discussion, debate, denunciation, and definition. Literature has become one of the most profound ways to study humans. Fiction is an organized look at human behavior. Poetry is an organized universal cry or a distilled declaration concerning perception of human essence. Rhetoric contains both discursive and aesthetic language, but it is primarily discursive. Literature contains both but is primarily aesthetic. Indeed, prose is more discursive than poetry. The key difference is how the language functions: we come to rhetoric for information; we come to literature for the experience. The language of literature is pregnant with possibility, ambiguity, symbol, smell, sound, taste, temperature, and tension. Where lucidity is crucial in discursive discourse, the colors of literature run from vibrantly clear to sluggishly opaque, from stylishly simple to a regal richness. Where rhetoric serves practical matters, literature serves play.

In *The Reader, The Text, The Poem* Louise M. Rosenblatt explains that "efferent" implies a carrying away from. When we need information or need to know how to do something we read efferently. This would include magazines, newspapers, technical material, directions. The information is decoded, reduced, and paraphrased into that which we want to remember. "In aesthetic reading, the reader's attention is centered directly on what he is living through *during* his relationship with that particular text."¹ Efferent reading is the summary of information and effects carried away from reading primarily discursive language. In aesthetic reading the focus is now, current, the second-by-second sound, taste, and feelings rendered *during* the living with the imaginative experience.

Because I feel there is a difference between the function of speak-

¹Louise M. Rosenblatt, *The Reader, the Text, the Poem* (Carbondale, 111.: Southern Illinois University Press, 1978), pp. 24-5.

ing in contests and performing literature, I think separate forums are needed. The festival climate best serves literature from a critic's point of view. I need time to talk with the performers; real communication takes time. Rather than listening for cogency, efficacy, and support, as I would in listening to a speech, in hearing literature I shift to the other side of my brain and become a child instead of a parent. My set is one of freedom, curiosity, wonder. I want to be arrested. Indeed, as a critic one of the things I discuss with the cast is how caught up, how transported to a meta-world of a different experience was I, why not?, etc. I need to inquire and transact with the performers.

I see performance of literature as a translation from the literary experience into a dramatic experience and I need time to talk with the cast concerning their translation and "trade-offs." Something is gained and lost in such a translation. We discuss these debits and credits to determine whether the medium of solo oral interpretation or readers' theatre have been advantageous for this text. Inherent in such a translation is a series of choices. We talk about the choices employed in the selection, cutting, props, and accouterments for emphasis and interest. I try to compare how the literature is saying itself with how I hear the cast saying the literature. This notion allows for necessary variance in perception and a chance for critic and cast to discuss their comparisons. Indeed, I may hear the literature differently. If there is variance in our perception, we try to account for it. Once we establish what choices were made, why the choices were made, and how effective these choices were, we can discuss whether these were the best choices, the most economical choices, and whether the text contains other potential performances.

I believe "economy" is still a hallmark of art and that interpretation is based on the magic of illusion, a seeming, a facile economy of getting the most for the least. Just mentioning economy usually triggers other terms I use such as strength, change, energy, ease, *synechdoche*, flexibility, harmony, repetition, intensity, flow, sense of scene, and verisimilitude. All of these terms are relative. I have adopted Monroe Beardsley's trinity of terms-unity, complexity, and intensity - because I find them useful, teachable, memorable, but also relative. One person's unity becomes someone else's cacophony. I use these terms because I think it is important for casts and critics to get beyond "it worked," or "it didn't work." Vocabulary precipitates and facilitates dialogue. Readers' theatre utilizes the bases of dramatic and aesthetic theory balanced by a theory of literature and large amounts of inspiration. It has no single theory or grammar and cannot be fixed in form or style just as any dramatic production cannot be fixed. The basic dues come

from the text, and texts are different as people are different. Perceptions are different and differences can be good. The driving impulse of all great art is freedom. Freedom does not mean you do whatever you want. Limits come through discovery and play. The only limits to our medium are inherent in literature and talent. Evaluation is a time to share and compare in a climate of give and take for the delight of the literature.

Because logistics dictate the time frames used in contests, the critic must quickly fill out the ballot and run to the next event. There is not time for critic and cast to share perceptions. The contest critic is asked to make a choice between a good interpretation of a delightful story by Dorothy Parker and a rich excerpt from Victor Hugo's *Les Miserables*. The point is simple. Shakespeare is more demanding than Ogden Nash and Victor Hugo is more demanding than Dorothy Parker. Indeed, if both performances were outstanding why not issue certificates of merit to both?

The demands of speeches are different from poems and prose. The demands of literature vary almost as much. In too many cases when one is asked to judge a final round of interpretation its like judging between bulldozers and bathing suits. Let's keep the contest as a forum for speech. Because literature is a special type of human discourse, however, I think it should be celebrated rather than contested.

- David A. Williams

I am here to represent the festival perspective and to suggest why I and many of my colleagues prefer festivals to forensics as the setting for the evaluation of performed literature. As a specialist in oral interpretation, I am interested in performance as a mode of experience, as a means by which performers comes to understand a text and communicate their understanding to an audience. The festival setting allows for a kind of exploration of performance and performed literary materials that is often absent from the forensic setting. Forensic performances occur in a rules-based context - rules related to theme, genre concerns, length and mode of delivery of introductory and transition materials, and time limits, as well as rules related to the handling of the text and the use of physical and gestural expression. Festivals, on the other hand, are not without rules, but the rules are kept to a minimum, often with only a general time limit, to encourage rather than discourage the exploration of unique literary materials in a performance calculated to feature individual performers and their literary materials.

Because a forensic performance must catch the eye and ear of a judge in order to score well, it seems that many forensic programs arbitrarily yoke together literary selections to fit a theme. In so doing, there is often a lack of integrity in cutting selections to fit themes and time limits; bits and pieces of literary selections are made subservient to time and thematic considerations often greatly distorting the message of the intact literary selection(s). In contrast the festival setting allows both thematic programs and single selection performances, thereby increasing the chance that the literature as performed will resemble the literature as written.

At festivals there are no ballots, no winners or losers. Rather, there is an emphasis on performance and the sharing of performed literature. In the festival setting the critic for each performance round is trained in oral interpretation. Performances are often followed by extensive critiques that orally explore, with the participation of audience members as well as the performer, the strengths and weaknesses of the performance possibilities. In this setting the possible subjectivity of the critic becomes an opportunity for learning, for seeing the performance from another perspective. The oral critique and discussion expand upon and fill out the written critique providing an opportunity for audience feedback as well. This festival mode contrasts sharply with the typical forensic performance where there is little contact between performer and critic/judge. The judge may be trained in oral interpretation or may be a reluctant draftee with idiosyncratic notions about what oral interpretation is or what an oral interpretation performance should be. Because forensics is a competitive situation, the judge must rank performances; this means that several excellent performances must be rank ordered, or, more seriously, mediocre performances must be ranked so that, at the end of the tournament, prizes can be awarded. When such is the case, it seems that the value of the individual performance of literature becomes relativized. In the tournament setting, a performer competes against other performers for the rankings of the judge; in the festival setting the performers are answerable to themselves and the literature they have chosen to perform.

What I and many of my colleagues most like about festivals are those phenomena that occur at them that separate the festivals from grade-based classroom performances as well as brass-based forensic performances. At festivals there can be experimentation, a degree of risk-taking, that is exciting and stimulating to both performers and critics. Not all experiments, of course, are successful, but having the opportunity to try something different in a supportive setting may perhaps be one of the most important functions served by festivals. Secondly, because festivals tend to be less restrictive than

forensic tournaments, aspiring writers have the opportunity to perform their own original materials and get feedback on both the materials and the performance. Finally, most festivals feature guest critics, eminent oral interpretation teachers, and performers who interact with performers and other critics in a relaxed, non-competitive setting. Coaches and critics alike benefit from seeing other professionals perform as well as critique performances. Student performers benefit from exposure to critical perspectives other than those found on the home campus and from interaction, both performance-wise and socially, with other performers. The relaxed, noncompetitive atmosphere of festivals lends itself to the sharing of new ideas and perspectives.

I and many of my colleagues thus prefer the festival setting to the forensic setting for the evaluation of performed literature.

- Madeline M. Keaveney

Forensics is often viewed, by those who practice interpretation, exclusively in the festival or the classroom as a sort of "black sheep" of the family. It lacks the necessary refinement and spoils the family picnic by introducing aggressive, rather than appreciative values.

The first prerequisite for the preservation of any craft is that it be practiced sufficiently often by enough people to give it the consistency it needs to carry on the tradition, as well as the variety, it needs to keep that tradition flexible and alive. I believe that forensics strikes the best balance between these two values.

Aggression is valuable for keeping a tradition flexible and alive. The flint and steel of adversary positions, when we discuss argumentation and persuasion, are generally believed to form the crucible of truth. Why should we think differently when we look at forensic interpretation? Not only does it practice good argumentation in the development of themes, for which the literature read acts as supporting evidence (forcing students to grapple with discussion of literature), but also the competitive nature of forensics provides a continuing challenge to invention.

Although I wouldn't compare a tournament to a war (a speech tournament can be just as friendly and interpersonally stimulating as any festival), some results are similar. In a war we are forced to continuous challenge and change to preserve a culture. Interpretation, too, has been forced to come out of the classroom in new ways, excited by the conflict of tournaments. Perhaps more important to the preservation of the tradition is that cultures at war in-

fluence each other. It isn't always the culture that "wins" which has the strongest influence. Did Rome ever really defeat Greek culture? They tell me we won World War II, but whose business prospers? So, to those who argue that forensics took the interpretive tradition over and somehow changed it for the worse, they might reconsider. It is actually interpretation that has taken over forensics and changed it for the better.

In Phi Ro Pi this is especially true. This national community college tournament features sixteen events, six of which are interpretive. These interpretive events consistently host the largest entries in our tournaments. In fact, our bigger tournaments may boast the largest gatherings of interpreters anywhere. Almost fifty readers' theatre groups, with three to fourteen people in each, attended one recent national tournament. Such large numbers will tend to continue as long as Phi Ro Pi exists because we are now financially dependent on that entry. Such other national tournaments as the ones hosted by the NFA, AFA, and DSR-TKA also seem weighted in interpretive events. Not only do we foster a larger audience for the tradition than most festivals, I believe the audience is a broader one. We have a greater age mixture. Community colleges, for example, attract students from eighteen to eighty and a greater mixture of types of people as we mix students of literature with debaters and orators, as well as communication analysts and "after dinner" speakers. Forensics has become an enormous language arts circus, and interpretation is in the center ring. How can that be bad for interpretation if the sheer numbers of those practicing it are important to preserving the tradition? Even those preeminently involved with festivals admit that we provide more opportunities to interpret. Mel White recently said that of California speech competition. Is it, however, really *good* interpretation? Or, do the festivals somehow do reading and instruction that is truer to the tradition?

To do full justice to both forensics and festivals, each of which does some things better than the other, let's borrow Wallace Bacon's metaphor of "the dangerous shores."² In steering between the dangerous shores of the eighties, I think forensics builds more beautiful ships. The best of our readers' theatre work, which I consider to be the pinnacle of interpretive art, is better than the best of the festivals. Yet, when it comes to navigation, the critics who keep the ships off the rocks, I am often envious of festivals. I might even say that the average forensic navigator should be "keel-hauled."

There are several continuums along which we may establish a

²Wallace A. Bacon, "The Dangerous Shores: From Elocution to Interpretation," *Quarterly Journal of Speech* (April 1960), pp. 148-52.

comparison: the use of entertaining vs. enlightening literature; performance grounded in traditions vs. creative exploration; good ensemble vs. including everybody; and a host of others too numerous to explore here.

ENTERTAINMENT VS. ENLIGHTENMENT: The ideal is a balance, but, due to the superior preparation and education of critics at festivals, festivals tend to be more hospitable to literature which enlightens. Forensic interpreters have to concentrate more on what entertains. The average forensic judge is drawn by random lot, rather than by qualification, because the effort is to distribute all possibilities of prejudice across the judging population. If you only used the best-qualified in interpretation to judge interpretation, you would tend to reinforce the prejudices of the few, as well as reduce the democratic advantages of reaching a broader audience. Unfortunately this procedure also lowers the common denominator of literary taste and interpretive expertise. Precisely because we do offer so many opportunities to compete, the scheduling of tournaments is more exacting on the energies of even well-qualified judges. By the end of three days of hearing an incredible barrage of serious social problems, ranting and raving young advocates, persuasive prophecies of doom and gloom, you'd better believe entertainment is needed to perk up the fatigued and foggy judge.

The limits placed on definitions of entertainment, however, are too narrow for an expansively creative person, and those limits are denned, not on textual readings in the field or even a self-consistent standard of judging (unless you have the good fortune of encountering a judge like Todd Lewis, as rare as the California Condor), but rather on personal prejudice in literature. The forensic judge typically has these as his or her foremost criteria:

- 1) Pathetic effect - Does it make me feel all warm and gooey in response? Does it entertain by my tastes?
- 2) Ethical consistency with one's own views - Can I view this literature as representative of my values?
- 3) Logos last: If I get similar reactions to pieces according to #1 and #2, what acceptable, repeated critical phrases can I use to rubber-stamp my coin toss?

I'm not saying these are conscious criteria, but unconsciously that is what evolves. If a judging body doesn't read in the field, what few, logos-based criteria appear on the ballot tend to be those continually repeated by custom and mere habituation. If you read the mass of ballots, you learn what you need to be entertaining. First and foremost are humor and variety: variety to be represented by three pieces of literature of different genre, humor by at least one comic piece. The order of the program should be like a speech with

a theme developed through literature (as evidence). Don't, however, get into anything too heavy or difficult, and don't repeat themes this particular judge has heard in his fifty some years of judging. Be sure the dynamics are the central consideration in choosing a piece, over character, depth, or theme. Be episodic, doing only quick bits, so you don't strain the judge's attention span.

If I seem harsh, it is only because I believe many judges are unwittingly harsh in responding to the creativity of students who want to explore more difficult literature. Such judges view themselves as a general public to be entertained rather than as a professional consultant there to aid students in exploring their tastes and abilities. Without self-consistent criteria, supported by continual reading in the field, forensic critics will not be efficient at saying "Given what you've tried to do with this literature, let's see how you can do it better." Instead, they will be inclined to say "I don't like that literature - get something better." Forensics is founded on the idea that free speech is a good thing to develop. I don't know why that should stop with selection of material in interpretation.

PERFORMANCE GROUNDED IN TRADITION VS. CREATIVITY: Both forensics and festivals have contributions for maintaining a balance between these two values. In forensics I think we have more opportunity and challenges to be creative because we have to steer around so many prejudices which are the interpretive traditions within our world. Festivals are less creative in that their best works are not as finely developed as ours. One of the advantages of forensics is that we do several performances of a program over the course of the year. We go in and try something, get feedback, go away, and come back again and again in a continually evolving and adaptive theatrical style. Festivals are more tolerant of variety of effects, singing, broader movement, but, ironically, as most presentations tend to be designed for one performance only, they have little time to develop what would be tolerated in festival but ill-endorsed in forensics. I can recall getting a comment that the singing in one of my forensic theatres was "too good." I don't think I'd be as likely to get that comment in a festival, but in a festival I'm less likely to see fully developed, complex integrations of complimentary craft. Festival people are encouraged to be creative by exploring classics, while we are encouraged to be creative in exploring newer literature to avoid the boredom of an overexposed audience.

One more note indicates an advantage of festivals that forensics could easily have if it more carefully read the writings in the field. At a festival a student would seldom be criticized for "acting" in an interpretive event, while we seem to spend an extraordinary amount of time worrying about it. Judges with a cursory knowledge

of a Charlotte Lee text will misinterpret her and try to restrain a student to "X" amount of movement because any more if it would be acting. This reflects deep misunderstandings about what acting is as well as what interpretation should be allowed to do. A festival person says "Do whatever the literature requires for full expression." A forensics person worries about distinguishing speech from drama in general rather than seeking the best expression available for a particular piece of literature.

If the end products of forensics are more efficient, as well as creative to a polished degree, much of the credit is due the forensic student who continually presses against the borders of prejudice, as a sonnet presses against the constraints of its meter, creating the best art. At the festival the hang-loose atmosphere encourages freedom, albeit slackness, because almost anything will be tolerated as "good" to encourage participation and warm feelings about sharing literature. If someone says of your forensic performance "You guys are terrific," you can be a little more confident than you could at a festival that you've done something truly creative and you aren't just getting stroked. Freedom isn't enough to foster creativity - you need limits and goals as well.

ENSEMBLE VS. INCLUDING EVERYBODY: Festivals are more democratic. They reward everybody for trying. That is a wonderful educational goal, and a short trip to some fairly abysmal presentations. How many times have I seen a group of six or seven people, ranging in abilities from poor to really very good, standing in a line, reading unevenly at a festival? How many times have I watched the disappointment of an enthusiastic group of novices in a speech tournament, doing their own work, directing themselves, only to be trounced by some clockwork precise, faculty-created, baroque structure? It is less humane, I suppose. It is also realistic. It's good to be encouraged and allowed to try things you're not good at. It's also useful to have a clear perception of your weaknesses and limits, and I think forensics pays attention to the difficult, even heart-breaking work. It prepares people to face disappointment and grow from it. And let us not kid ourselves that we don't rank our students in other ways, outside of tournament contexts. No teacher who has given low grades in an interpretation class can really criticize forensics too much for creating stars and failures.

Forensic presentations force students to learn to work with other people. The ensemble work in our readers' theatres is crisp and clean at its best because we show people how to do a show better over a period of time by pulling together, by learning to grow together through failure toward success, and by learning how to keep art alive in the eye of the public, not merely in the private experi-

ences of the reader.

CONCLUSION: If we think about each of these continuums as the plank of a see-saw, with forensics sitting on one end and festivals on the other, where we place the fulcrum will reveal our individual prejudice. Yet to place the fulcrum so that it favors the ride of one party on the see-saw more than the other is an absurdity. The point to be made is that both festivals and forensics do things well and poorly, and what we need is a body of people who experience both and integrate the advantages and disadvantages of each. We need festival critics at speech tournaments. Believe me, we are hungry for judges and would welcome your attendance. Likewise, festivals will benefit from examples of forensic-forged interpretation which can inspire people by showing what a little time and dedication can do.

At the 1983 Western Speech Communication Association Convention, Mary Maher said that the "interdisciplinary was necessary." How about the m̄ra-disciplinary? It's no use taking pot-shots at interpretive events of the other type if you don't attend them. Pauline Nelson also said, "Elitism is something we can no longer afford." I think that is ample encouragement for greater interaction between the two parties at either end of the see-saw, for the better enjoyment of both on the ride.

- Michael G. Leigh

Improving Judging Skills through the Judge Workshop

DAVID ROSS*

The scene is probably familiar to most forensic coaches. Following a hectic day of tournament judging, several of my colleagues and I were assembled in the hotel room of an esteemed senior coach while he waxed poetic about his philosophies of rhetorical criticism. I was fascinated as he explained the major criteria upon which his judging decisions were based. After he had thoroughly espoused his biases and priorities, he fielded several challenging questions and critical rejoinders from members of his informal audience. We left our impromptu discussion without agreeing upon any particular judging criterion as the most important, but we *had* succeeded in identifying several philosophies about judging individual events based upon our collective experiences. I returned to my room yearning for more insight about the perilous and often frustrating responsibility of tournament judging, for I realized that while I am expected to assess accurately the relative merits of student performances, I had to confess times when I felt ill-prepared to judge students fairly in specific events. Even when judging events in which I consider myself especially qualified with the insight borne of experience as a competitor and of graduate school training, I recalled moments in close rounds when the relative strengths and weaknesses of student competitors seemed impossible to rank.

I don't think that I am alone in my occasional feelings of inadequacy when I am judging a speech or interpretative reading. One approach to dealing with a judge's feelings of inadequacy is helping to identify specific criteria by which to evaluate particular events. At the 1980 Speech Communication Association Convention, Norbert Mills, Director of Forensics at the University of Toledo, suggested a uniform code of events criteria by which a coach could carefully evaluate presentations.¹ The following year, forensic profes-

**The National Forensic Journal*, II (Spring 1984), pp.33-40.

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¹Norbert H. Mills, "Judging Standards in Forensics: Towards a Uniform Code in the 80s," paper presented at the Speech Communication Association National Convention; New York City, New York; November, 1980.

sionals offered criteria for judging such events as poetry,² dramatic interpretation,³ prose⁴ and after dinner speaking.⁵ Margaret Greynolds, Director of Forensics at Georgetown College, provides judge workshops each year for her hired judges to familiarize themselves with the criteria for evaluating each event. Some tournament directors provide each tournament judge with an explanation sheet for each individual event. Even being aware of the nature of a given event will not guarantee that a coach will be able to *apply* the criteria as reflected in a perceptive, lucid ballot. Probably every coach has encountered instances in which a judge's comments seemed unjustified during a forensic season, as evidenced by a puzzling split decision in a final round or a confusing ballot written to one of his students. Tournament directors are accustomed to requests by colleagues for pardons from particular judging assignments because the coaches profess lack of experience in judging a particular event.

As professionals the possibility of appearing unprepared or unable to judge an event competently is an unpleasant thought, for it challenges our sense of esteem; yet, judge competence is a potential problem due to the nature of the profession. First, given the wide disparity of individual events, compounded by subtle variations in event rules fashioned by tournament directors, there appears to be an inherent probability that coaches will be better-trained and more confident about judging certain events and less trained in others. This condition surfaces when we recognize the degree to which the "public address/interpretation" dichotomy has emerged. Many coaches now identify themselves as either primarily "public address" or "interpretation" coaches based upon their background and interests.

²Bob Frank (Berry College), "Competitive Interpretation of Poetry: Rhetoric vs. Poetic," paper presented at the Speech Communication Association National Convention; Anaheim, California; November, 1981.

³Bruce B. Manchester (George Mason University), "Judging Dramatic Interpretation: Textual Considerations," paper presented at the Speech Communication Association National Convention; Anaheim, California; November, 1981.

⁴Stacey Cox (North Carolina State University), "Textual Consideration and Prose Interpretation," paper presented at the Speech Communication Association National Convention; Anaheim, California; November, 1981.

⁵Norbert H. Mills, "Judging the A.D.S. Competitor: Style and Content," paper presented at the Speech Communication Association National Convention; Anaheim, California; November, 1981. A revised version of the paper appears elsewhere in this issue.

Second, coaches are often encouraged to become specialists in particular areas of forensics. As competitors, most coaches specialized in the events which offered them the most opportunity to win awards and gain recognition. In graduate schools, coaches who gained their assistantship experience in the larger forensic programs were often directed to coach selected events. At these larger schools, with seven or eight coaches on staff, such a division of labor is efficient and prudent. In those graduate schools where the assistant must do all or a great deal of the coaching, time demands force the graduate coaches to concentrate on those events which they can coach most efficiently. Even when young coaches graduate and accept their own programs, they often find that the pressures of teaching, program administration, professional writing, and committee work force them to steer students toward those events which are most familiar to them. While we must acknowledge that there are many coaches whose talent and years of experience allow them to judge all individual events with equal facility nonetheless there are many influences which encourage or demand specialization.

The proclivity to specialize in selected events thus produces potential circumstances in which the coach as judge may be better qualified and confident to judge some events than others. The unfortunate consequence of insufficient preparation in particular events is questionable judging.

Some schools hosting tournaments try to meet the problem head-on by asking judges to delineate their judging preferences on the tournament registration form. On some forms, a school is required to bring "one judge qualified to judge Reader's Theatre if they are entering a team in that event." Some tournament directors would admit that they assign certain judges to specific events for which they perceive that judge to be especially well-qualified.

A painful reality for coaches is the attempt to justify to their bitter student a ballot from a tournament which is either left blank or whose comments are unconscionably vague or venomous. The classic comment on the last place ballot - "Good job - tough round" - hardly assists a student in improving his or her performance. Worse, weakly-articulated reasons for a judging decision can prompt unjustified student attitudes about competition. Students may use a weakly written ballot to rationalize the low rankings as factors of an incompetent judge rather than as factors of an inadequate presentation.

Perhaps a major reason for this distressing situation rests with a judge's perception of the critic's role. For some judges the ballot is perceived merely as a ranking/rating mechanism for competitive, computational purposes. For coaches who construe their role as that

of an educator, the ballot offers the opportunity to provide the student with specific suggestions for improvement. If we assume that judges are educational consultants, then we are left to conclude that if a judge is less well-trained to criticize a particular event properly, that judge may have very little to say to the student. The classic example of this problem is found in "Rhetorical Criticism" or "Speech Analysis," an event which demands specialized training when evaluated properly. Our colleagues at Emerson College in Boston are sufficiently concerned about the nature of this event and its accurate judging that they have conducted an extensive survey of forensic coaches' attitudes about Rhetorical Criticism to determine judge training and perceptions.

A false sense of professional pride exacerbates the reduced educational opportunities caused by judge competency problems. Coaches are understandably reluctant to admit possible ignorance about the relevant criteria and the relative importance of those criteria for judging a particular event. Such an admission of ignorance would seem inconsistent with our role as the "consummate authority." There persists also the conviction that a judge will gain sufficient experience merely by repeatedly judging an event. Regrettably, most judges do not absorb the appropriate criteria for an event by such a means.

Finally, some judges assume the philosophy that the student has the responsibility to convince, entertain, or move the judge. This erroneous assumption is too often offered to absolve the judge from establishing standards against which student performance is measured. This is not to deny that we expect our students to adapt to differing audiences and that judges should be objective listeners. Students, however, have a right to expect that a professional critic will measure their performances against firmly-established, rational standards.

To alleviate these judging problems the forensic community should consider several options. First, tournament hosts could strictly honor the assignment preferences of their judges. Judging preferences could be clearly called for in every tournament invitation. Obviously, the use of judge preferences would be a limited possibility unless the tournament were extremely large. Even where it is possible, such a proposal fails to guarantee an educational and constructive ballot if the judges lack the training and experience in writing coherent and detailed student critiques.

A second proposal for improving judging competency is a firm commitment to professional research. Many state speech journals as well as the *National Forensic Journal*, the *Journal of the American Forensic Association*, *Speaker and Gavel*, and the *Rostrum* welcome

such essays. While this suggestion facilitates the presentation of various concerns, it is limited by the absence of direct and immediate feedback. Certainly, the best solution to the problem of judging competency rests with the personal commitment of each coach to self education. Ideally every coach should keep abreast of recent literature, political events, and contemporary rhetorical criticism.

Third, in an effort to promote coaches' discussions about judging philosophies, I propose judging seminars to be held in conjunction with speech tournaments. Such a concept has been initiated for students at Central YMCA College in Chicago under the direction of Dorothy and Vincent Petrilli. These students and coaches are invited to a one-day student workshop similar to a theatre festival where student performances are orally critiqued by several coaches. A coaches-only version of this seminar concept to be held during an opportune time block of a regular tournament could include a variety of approaches. A lecture about the philosophy and criteria for judging a particular event could be offered by an experienced coach. A coach might serve as discussion leader about judging philosophies in an event. Perhaps coaches could view live or taped student performances and discuss the bases for rankings and ratings of each speaker. The format itself is not as important as a commitment to experiment with the concept.

A judging seminar offers many potential advantages. First, a judging seminar is not designed to proffer or reinforce a particular criterion or philosophy about an event, but to ensure valuable critiques for students by identifying possible criteria upon which to base a decision. A thorough, well-written critique is fundamental to improving a student's communicative skills. We have all suffered ballots which are either left blank or are replete with generalities and confusing jargon. Most students are sufficiently mature to accept a disappointing ranking if they feel that valid, comprehensible comments are presented by the judge to justify the ranking. A seminar can help a judge understand which criteria seem most appropriate and important in judging an event.

Second, a judging seminar can maximize fairness in competition. Each coach and student expects fairness in judge rankings of *their* performances. The more thoroughly prepared a judge can be in all events, the more fair the total judging for any tournament will be. It is conceivable that coaches will be required to judge all of the events during a season and, thus, should appreciate an opportunity to gain insight into their weaker events. A seminar, or series of seminars, can help make every judge competent in every event.

A third benefit of a judging seminar is the opportunity to arrive

at standardized rules for events. Judges need a clear, mutual understanding of the rules which govern an event. But tournament directors, to quote Ecclesiastes, "invent endless subtleties of their own" when devising their tournament rules. An informal coaches' discussion could help fashion agreements about rules and encourage tournament hosts to follow suggested guidelines.

It must be emphasized that a seminar is not designed to impose specific judging criteria, but rather seeks to help give coaches a choice of possible criteria and a feeling for the probable consensus weighting of those criteria. Hopefully, the seminar atmosphere will reflect an informal collegial enterprise. I would advocate holding the seminar during a regular tournament because more coaches can be present and because the alternative - hosting a seminar on a non-tournament weekend - is costly and unrealistic for coaches who already devote many weekends to travel. I would further hope that each seminar would discuss only a single event to assure meaningful use of the limited time, and that many of these seminars could be held each year. Rock Valley College initiated the preceding proposal at its 1981 Land of Lincoln Speech Tournament. RVC hosts a standard two-day competition, including semi-finals in selected events. In effect we trusted that our experimental seminar, held in a ninety minute block of time prior to elimination rounds, would demonstrate that *any* two-day tournament could schedule sufficient time for a seminar. Admittedly, by scheduling the seminar over the Saturday lunch period, students were denied the opportunity to be with their coaches prior to finals postings and the tournament didn't end until 6 p.m., but favorable coaches' responses to the experiment justified the inconvenience in the minds of most coaches who attended.

For our first seminar we chose to discuss persuasive speaking, reasoning that all coaches would be familiar with the basic elements of public address and would have opinions about factors which are persuasive to them. We videotaped a persuasive speech by an RVC student prior to the seminar and distributed a brief packet to each coach containing a ballot, a page for listing criteria by which he or she judges persuasive speech, and a sheet for evaluating our seminar. Jim Collie, Director of Forensics at the College of DuPage, offered a brief summary of his perceptions about the nature of the events and its changes over the past decade. The coaches then watched the speech on a TV monitor and recorded their observations on the ballots. Following the speech we asked the participants to split up into small discussion groups of six or seven. The discussions proceeded for forty-five minutes. At the end of the discussion periods, we asked all coaches to list in order of priority five to ten

criteria upon which they based their judging decisions in persuasive speaking and to share reactions to and suggestions for our seminar. We then collected ballots, priority lists, and evaluations.

We had hoped to find common threads running through the variety of analyses and priority lists. Instead, we discovered striking differences in the criteria chosen and their relative importance to each respondent. We realized, however, that the benefit of the seminar was achieved in the interchange of ideas among the coaches in each group.

We were gratified by many positive comments. One respondent explained, "I think coaches should spend more time in such seminar situations - it was stimulating - we need more interaction." A graduate student concurred: "Being a graduate student, I learned what other coaches expect from coaches judging their students. I think a seminar provides a medium for a coming together of ideas."

On the other hand, some coaches questioned the approach we established. One cryptic comment told us, "Yes! The idea is valuable! No! Not in the middle of a tournament!" One coach questioned the validity of a seminar. "The concept is sound but I wonder if people would really try to learn at a [seminar]. Many might feel inhibited to really admit a need or weakness in front of other coaches." One coach criticized the timing. "One hour before posting of finals is a time I need to be with my team."

Finally, many respondents offered specific suggestions for improvement. One coach explained - "Bring the group back together at the end and discuss the findings." Another said - "Organize the discussion groups, almost to the point of assigning groups, so that conflict of styles and beliefs comes into play." A couple of participants shared the view, "I would like to see two or more good speeches, then seeing why we ranked them the way we did." One unique idea was advanced by a coach concerned about enticing discussants to get more involved: "I would suggest a proposal for us as a group to respond to; for example, dealing with suggested changes in AFA (American Forensic Association) policy statements or a list of traditional expectations to respond to." Especially gratifying were suggestions for future seminar topics: "Reader's Theatre vs. Interpreter's Theatre; After Dinner vs. Speech to Entertain; definition of Impromptu Speaking." And one respondent objected to a tournament setting: "I realize turnout would probably be low, but conducting a seminar on an 'off-weekend' might be more valuable."

It is not surprising that our first seminar or its concept would receive mixed reviews. We realize that mistakes will be made in trying something new, but it is our hope that other tournament direc-

tors will agree to experiment with a judge seminar at their tournaments to promote discussions about events and rules changes. Judge competency is a contemporary and sometimes troubling issue, but a seminar can be an effective vehicle for identifying and prioritizing judging criteria, as well as helping coaches to be better critics by seeking the counsel of those most qualified in specific events.

Perhaps the most compelling justification for advancing the judge seminar is reflected in this comment by a respondent at our tournament:

Before examining specific events, we need to focus on judging attitudes and flexibility. Until we can accept alternative formats for events, a willingness to accept these formats must be sensed. Until such flexibility is witnessed, coaches will continue to guide their students in the practice of using the old methods . . . the issue then becomes: "Who starts the ball rolling?" One possible answer is the judging seminar.

Toward Standardized Extemporaneous Speech Competition: Tournament Design and Speech Training

JOHN E. CRAWFORD*

Extemporaneous speaking may well be the most valuable educational event offered in forensics.¹

Despite such enthusiastic statements of support, the experience of many high-school and college students belies this claim because, as Arthur Kruger noted over twenty-five years ago, ". . . most extemp contestants are left to their own devices; usually whatever success they achieve in this activity is due solely to their own efforts."² At the same time, even those students fortunate enough to have a dedicated coach are likely to be frustrated during competitions because of the inconsistencies that occur between and among coaches, tournaments, and judges with respect to the philosophy of the extemporaneous speech. This inconsistency, in turn, weakens the quality of the contest experience itself. In other words, few enduring skills can be learned in an environment where, as Norbert H. Mills observes: "A contestant may score extremely well in one round and end up at the bottom of the next round, primarily for philosophical reasons over which the contestant has little control and probably no understanding."³

The call for more uniform judging standards that was featured

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¹Don F. Faules, Richard D. Rieke and Jack Rhodes, *Directing Forensics: Contest and Debate Speaking*, 2nd ed. (Denver, Col.: Morton Publishing Co., 1976), p. 209.

²Arthur N. Kruger, "The Extempore Speaking Contest," *Speech Teacher*, V (September 1956), pp. 214-22.

³Norbert H. Mills, "Judging Standards in Forensics: Toward a Uniform Code in the 80's," *National Forensic Journal*, I (Spring 1983), p. 21.

in the inaugural edition of this journal certainly addresses an urgent area of concern. This essay, however, argues that additional elements within the total extemporaneous speech experience must also change if the event is to fulfill its promise as "... the most valuable educational event offered in forensics."⁴ Initially, the tournament itself must be standardized to assure that contestants prepare either informative or persuasive speeches for a given round. Additionally, as the topic slips are being prepared, resource materials being referenced by the tournament director should be identified so each contestant has an equal opportunity to prepare for the contest regardless of library resources or urban/rural location. Judges and contestants alike would benefit from the resultant uniformity of purpose and shared resource files because contestants' messages could be more readily compared and contrasted. Secondly, once purposes are defined so the event clearly calls for informative and/or persuasive speeches, the contestant can be offered conceptual models of the message format that will be anticipated under each purpose so the skills they develop are theoretically and pedagogically sound. Together, these changes should enable tournament directors and extemporaneous speech contestants to focus upon competitions that reward well organized and delivered speeches of substance.

THE EXTEMPORANEOUS SPEECH CONTEST

The success or failure of an extemporaneous speech contest can easily hinge upon the preparation of the items offered in the topic draw. For example, tournament directors can turn a contest into a trivial intellectual activity when they ask questions like: "Is there a bridge over troubled waters?"⁵ Then too, a less extreme but more common problem arises when directors create inconsistent orientations among the participants by mixing informative and persuasive topics in a single topic draw. As a result, a contestant drawing an informative topic (What are the critical elements of the new Mid-East peace initiative?) is faced with research, organization, and delivery concerns that differ quite markedly from the concerns facing the student who draws a persuasive topic (Does the new Mid-East peace initiative advance the cause of peace?). The first contestant is merely compelled to list and explain data within some overarching logic frame. The second contestant must formulate and then defend a judgment about the relative worth of an idea. A judge, given both contestants in a single round, must therefore compare apples

⁴Faules, et. al., p. 209.

⁵Joe McAdoo, *Extemporaneous Contest Speaking* (Springfield, Mo.: Mid-America Research, 1975), p. 34.

and oranges or ignore matters of content and emphasize issues of style. Worse, if individual philosophies lead different judges to have competing preferences for either the informative or persuasive speech, it is inevitable that those judges will make the kind of conflicting evaluations noted above by Mills.⁶

Coaches also contribute to the inconsistent orientations that are manifested by contestants. It is not uncommon for students to be told that: "The extemper may, or may not, choose to adopt the role of advocate, but he is not compelled to do so."⁷ Consequently, given such equivocal advice, an individual contestant could readily perceive every topic to be either informative or persuasive in nature. Pedagogically, therefore, the skill-building potential of the extemporaneous speech contest is severely diminished because some contestants might choose to avoid one or the other of these purposes.

Pragmatically and pedagogically, there are significant differences between the informative and persuasive speech. As Philip Kaye and Harold Sampson so clearly reasoned,⁸ both messages require quite different logical orientations as reflected in their respective purpose statements. The informative message sets out to have receivers share a non-judgmental perspective toward a topic (I want my audience to understand the *elements of* the peace initiative). Organizing terms such as "history of," "effects of," and "difficulties of could replace the perspective underlined in the example above and subsequently enable a speaker to take many different non-judgmental observations. On the other hand, persuasive messages begin with an unequivocal judgment (I want my audience to believe the peace initiative is good). Stemming from such a clear advocacy claim, speakers are compelled to engage in a defensive act of argument in which they defend a judgment.

The differences generated by these alternative purpose statements are highlighted when they are viewed from a receiver's perspective. If the speaker's purpose statement is translated into a receiver's "organizing question," the following questions result:

⁶Mills, p. 21.

⁷Gerry Philipsen, Margaret Miller, and William Bennet, *Championship Tournament Speaking* (Vermillion, S.D.: C.D.E., 1974), pp. 55-56.

⁸Philip Kaye and Harold P. Sampson, *Preparing Speeches of Substance: the Analysis Method* (Lincoln, Neb.: Nebraska Wesleyan University Press, 1969).

INFORMATIVE PURPOSE

P.S. I want my audience to understand the elements of the peace initiative.

O.Q. What are the elements of the peace initiative?

PERSUASIVE PURPOSE

P.S. I want my audience to believe the peace initiative is bad.

O.Q. Why should I believe the peace initiative is bad?

The informative purpose leads to a passive question while the persuasive purpose arouses the ego defenses of the receiver. Quite significantly, therefore, the receiver (tournament judge) can dispassionately observe the way the speaker sets out to answer the organizing question when it is energized by a nonjudgmental perspective. That same receiver, on the other hand, tends to resist more defensively any answers that might be offered in response to the judgment-centered question. For the contestant, therefore, it is easier to experience success with informative than persuasive messages. This advantage is best demonstrated by comparing typical "main idea" structures for the two message formats. The essential logics or "message skeletons" of informative and persuasive messages can be compared as follows:

INFORMATIVE SKELETON

P.S. I want my audience to understand the elements of the peace initiative.

O.Q. What are the elements of the peace initiative?

- i A. The initiative has political elements.
- e B. The initiative has military elements.
- s C. The initiative has economic elements.

PERSUASIVE SKELETON

P.S. I want my audience to believe the peace initiative is bad.

O.Q. Why should I believe the peace initiative is bad?

- i A. The peace initiative is bad for Lebanon
- e B. The peace initiative is bad for Israel.
- s C. The peace initiative is bad for America.

Though both skeletons are logically sound, they quite obviously differ very markedly in terms of the reasoning process required to support the main idea structure. Consequently, it would be difficult, at best, for a judge to compare the public speaking skills of extemporaneous speech contestants equitably if each individual was allowed to arbitrarily pursue one or the other of these purposes during a single round of competition.

Two solutions suggest themselves. Tournament directors can either decide to prepare topic slips and contest rules to assure that all speeches will follow one or the other of these general purpose modes, or, they could choose to alternate these two purposes with each round of the contest. There is a pedagogic advantage when students are trained to rapidly and effectively prepare well organized speeches that defend their judgments on a host of current event topics. Among other things, such skills would enhance the student's leadership potential and bolster their sense of self-worth.

Ideally, therefore, directors of extemporaneous speech contests should formulate topics designed to elicit unequivocal statements of judgment from the contestants. Topics such as the following would elicit judgmental responses and would thus center the contest upon persuasive speeches of substance:

TYPICAL PERSUASIVE TOPIC ITEMS

The New Federalism: Is it an idea whose time has come?

What would be the appropriate response to the recent episodes of book burning?

The abortion controversy: Is it time for a constitutional amendment?

Inflation vs Unemployment: Is it time for a new economic policy?

Is the American response in San Salvadore adequate?

The Russian missile freeze in Europe: An important move toward peace or a propaganda ploy?

In contrast, these same six topics can be recast as questions calling for the extemporaneous speaker to formulate non-judgmental perspectives toward the topic. If the tournament director chose to have a round of informative speeches as part of the competition, contestants could expect to draw topics such as the following:

TYPICAL INFORMATIVE TOPIC ITEMS

What will be the effects of Reagan's New Federalism so far as state governments are concerned?

What types of organizations are involved in the recent outbreak of book burning?

What are the procedures for securing a constitutional amendment to outlaw abortions?

What are the relationships between inflation and unemployment within the Reagan economic policy?

What is the history of America's foreign policy with respect to San Salvador?

What events led to the Russian proposal to freeze nuclear missiles in Europe?

In addition to standardizing the form and function of the topics within each extemporaneous contest, resource materials should also be standardized. In other words, contests should permit the student to rely upon a limited number of journals, pamphlets and periodicals. The advantage of this prescriptive approach should be immediately evident for those financially strapped schools.

THE EXTEMPORANEOUS SPEECH CONTESTANT

Assuming that tournament directors standardize speech purposes and resource materials as suggested above, more effective speaker training becomes possible. Specifically, a three phase contest preparation model can be devised - orientation, development, and performance preparation. The first two activities systematically enable extemporaneous speech contestants to counter the three most common content errors identified by Brooks and Friedrich: "1) The speaker fails to speak on the purpose implied in the topic selected; 2) He fails to organize his speech well; and, 3) He lacks appropriate supporting material."⁹ The procedures developed below will help contestants focus on the topic from either an informative or persuasive perspective; generate a compelling main idea structure from a receiver-centered perspective; and then rapidly discover useful facts, examples, and quotations to support that idea structure. As a capstone, the "performance preparation" phase briefly focuses upon matters of style. Together, the three phase model enables a contestant to prepare a substantive, logical, and appealing response to a drawn topic in fewer than thirty minutes.

ORIENTATION

Orientation is a function of devising the receiver-centered purpose statement, stating the organizing question, and proposing a minimum of three parallel responses to the organizing question (main ideas). The product of these three activities is a powerfully logical overview of the total message which can best be called a SPEECH SKELETON. When properly done, the speech skeleton can be summarized in a single statement. As such, the approach developed here makes the speech purpose unequivocally clear, the sup-

⁹William D. Brooks and Gustav W. Friedrich, *Teaching Speech Communication in the Secondary School* (Boston: Houghton-Mifflin Co., 1973), p. 332.

porting arguments logically consistent, and the entire effort easily recalled.

Stating Informative and Persuasive Purpose Statements. Assuming the tournament director chooses to standardize the speech purposes within each round of a competition, the contestant can expect to draw three questions similar to those listed above. Each question readily becomes a potential purpose statement. For the persuasive purpose the contestants merely need to formulate unequivocal pro and con statements for each topic until they discover a statement they can pragmatically and ethically support. Given the first sample topic above, the appropriate purpose statements would appear as follows:

PRO PURPOSE STATEMENT: I want my audience to believe the proposed New Federalism is a good idea.

CON PURPOSE STATEMENT: I want my audience to believe the proposed New Federalism is a bad idea.

By using the phrase, "I want my audience to believe.. ." the speaker is reminded to keep the receivers in mind throughout the process of preparing and delivering a speech. By using the term "good" or "bad" to identify the judgment that is made of the topic, the contestant unequivocally assumes the role of advocate and thus becomes prepared to engage in an act of persuasion.

The informative purpose statement is formed around the following logic frame:

I want my audience to understand the _____ of "X".
o.t.

This frame utilizes organizing terms (o.t.'s) that enable an individual to take non-judgmental perspectives toward a topic. Common organizing terms relate to SPATIAL perspectives (places where, location of, patterns of); TIME based perspectives (history of, stages of, procedures for, origins of); perspectives on STRUCTURE (parts of, kinds of, types of, uses of, characteristics of, philosophy of); perspectives on ACTIVITY (functions of, causes of, effects of, difficulties of, behavior of, relationships between); and COMPARISON based perspectives (differences between A & B, advantages and disadvantages of "X"). For the informative topics listed earlier, therefore, appropriate purpose statements would appear as follows:

I want my audience to understand the effects of Reagan's New Federalism policies upon State Governments.

I want my audience to understand the procedures for securing a constitutional amendment to abolish abortions.

Stating the Organizing Question. With unequivocal statements of purpose such as the above, the next orienting activity calls for the formulation of a receiver centered organizing question. The organizing question is essentially a device that enables speakers to view their emerging message from the orientation of their receivers. Functionally, this shift of perspective is facilitated when the speaker transforms the purpose statement into a question in order to provide a receiver-centered focus. This focus enables the speaker to generate responsive ideas that answer the receiver's question.

The sample informative and persuasive skeletons offered earlier demonstrate the transformation process involved here.

Proposing a Minimum of Three Parallel Responses to the Organizing Question (the main ideas). For both informative and persuasive organizing questions, main idea responses can be derived from two logical processes. Answers can be mandated by a *constituent analysis* of the relevant parties and institutions bound up within the subject area; or, they can be *derived* from some solid insights about lines of argument which persons traditionally employ to justify claims.

Constituent Analysis

The notion of a constituent analysis reflects the observation that most topics clearly impact upon people and institutions. When the speaker focuses upon these impacted entities they are approaching the organizing question from the perspective of a constituent analysis. For example, going back to the topic of "Reagan's New Federalism," answers to either an informative or persuasive question could center upon constituent groups as follows:

Informative Question	Persuasive Question
What are the effects of Reagan's New Federalism proposals upon state governments?	Why should I believe Reagan's New Federalism proposals are bad?
A. The new federalism proposal will affect educational programs.	A. The new federalism proposal is bad for students.
B. The new federalism proposal will affect welfare programs.	B. The new federalism proposal is bad for poor people.
C. The new federalism proposal will affect health programs.	C. The new federalism proposal is bad for the sick.

Virtually any topic can be analyzed in terms of its inherent inter-relationship with relevant people, places, things, ideas, and events.

Consequently, most extemporaneous speeches could be organized around a sequence of main ideas derived from an analysis of the constituent groups bound up within a topic area.

If a speaker chose to create a main-idea sequence by following this pattern of reasoning, they could complete their orientation to the topic in less than two minutes. They could, in other words, create a logical SPEECH SKELETON which would serve as the basic message structure and then be prepared to engage in a program of focused research.

Derived Ideas - The use of *topoi*

When a topic does not appear to lend itself to a constituent analysis, the speech skeleton comes together more slowly. Topoi, "lines of argument," which served Aristotle as "his main guide to the invention of argument for persuasion,"¹⁰ have a strong tradition. Topoi, according to Nelson, assist receivers with their message recall and serve as "viable classifiers regardless of subject matter and they are generalizable in all cases."¹¹

The oldest major list of topoi is Aristotle's Topoi of Good and Evil. That list appears as follows:¹²

<i>GOOD</i>	<i>EVIL</i>
Happiness	Unhappiness
Justice	Injustice
Courage	Cowardice
Temperance	Gluttony
Magnanimity	Stinginess
Magnificence	Mundane
Health	Sickness
Beauty	Ugliness
Wealth	Poverty
Friends & Friendship	Loneliness
Honor	Shame
Reputation	Ignominy
Power	Weakness
Wisdom	Ignorance
Life	Death

As a tool for extemporaneous speech contestants, this list might

¹⁰James C. McCroskey, *An Introduction to Rhetorical Communication*, 2nd ed. (Englewood Cliffs, N.J.: Prentice Hall, 1972), p. 7.

¹¹William F. Nelson, "Topoi: Functional in Human Recall," *Speech Monographs*, XXXVII (June 1970), pp. 122-6.

¹²McCroskey, p. 151.

help to suggest some main idea sequences. If a speaker were to answer the informative Organizing Question "What would be the effects of a gas rationing plan?" he or she might refer to ideas from Aristotle's list to generate the following SPEECH SKELETON:

- P.S. I want my audience to understand the effects of the President's Gas Rationing plan.
- O.Q. What would be the effects of the President's Gas Rationing Plan?
 - I. The President's gas rationing plan will affect our energy consumption (temperance).
 - II. The President's gas rationing plan will affect our lifestyles (happiness).
 - III. The President's gas rationing plan will affect our image around the world (reputation).

If the Aristotelian list of *topoi* does not seem adequate, another list which might be particularly useful is Towne's *topoi* of public policy.¹³ These nine issues, argues Towne, serve to guide students on public policy when they are attempting to reach a decision.

1. *Justice*. Does the present policy, or the proposed policy, provide a just program for the majority of Americans? For the minority?
2. *Waste*. Is the present policy, or the proposed policy, a wasteful program? Are funds or resources expended needlessly?
3. *Confusion*. Is the present policy, or the proposed policy, clear or confused? Do we know what it is doing? Can we understand it?
4. *Security*. Does the present policy, or the proposed policy, provide for increased or decreased security on the part of our nation or on the part of individuals?
5. *Morality*. Is the present policy, or the proposed policy, a moral or an immoral program?
6. *Efficiency*. Is the present policy or the proposed policy an efficient one? Does it get the job done with the least amount of effort and expenditure?
7. *Strength*. Does the present policy, or the proposed policy, provide for greater strength for our country, our state, or our locality?

¹³Ralph L. Towne, Jr., "Topoi in Analysis," *Pennsylvania Speech Annual* (1965), pp. 89-91.

8. *Prestige*. Does the present policy, or the proposed policy, enhance the prestige of ourselves, of our neighbors, or of our friends?
9. *Destruction*. Does the present policy or the proposed policy increase or decrease the possibility of destruction of our way of life?

DEVELOPMENT

Moving to the second phase, speakers should now be ready to develop material to support their main ideas by *researching with a focused scan*. The research is focused in the sense that the contestant comes to a relevant series of articles with the speech skeleton already formed. Instead of reading an article to find a handle on the topic, contestants are able to re-read articles from their resource file with their mind set to perceive useful facts, quotations, or examples that respond to their preestablished main idea sequence.

As a general rule, it is useful for contestants to seek out each of the three main elements of support - facts, quotations, and examples - to develop each idea because of the general impact each of these elements has upon the dimensions of perceived credibility: Support based upon the use of FACTS increases perceived *competence*. Support based upon the use of QUOTATIONS increases perceived *trustworthiness*. Support based upon the use of EXAMPLES increases perceived *dynamism*.

Subsequently, following an initial scan, the student simply selects the best combination of facts, quotations, and examples from among the highlighted items and transfers them to notecards.

Many systems, of course, have been developed to assist the extemporaneous speaker with the development phase of contest speaking. Color coded and cross tabulated index systems are commonly used to help the student turn a stack of magazines into a manageable resource file. Other students find it useful to reproduce articles, discard the magazines and then work from a series of folders. Still others prepare for extemporaneous speaking much like debaters. They generate large files of quotations, facts, and examples for a wide range of topics and trust that their files will match up with at least one of the topics they draw during the competition.

PERFORMANCE PREPARATION

The final phase of successful contest preparation activity calls upon the speaker to soften the skeleton with three additional elements: a) a functional introduction; b) orienting transitions; and, c) a reorienting and appealing conclusion.

A Four-Function Introduction. Functionally, introductions must do four things if a speech is to have an optimal effect upon receivers.

First, the speaker must ENERGIZE RECEIVER INTEREST through such openings as a vivid example, a personal experience, some startling fact, or even an appropriate bit of humor so the receiver is able to become interested in the speaker and/or topic. Above all this first dimension of the successful introduction enables the receivers to perceive a personal involvement with the topic.

Second, the speaker must VISUALIZE THE TOPIC so as to assure that there are no misperceptions regarding the issue. Though most persons could be energized to consider such things as "book burning" and "handgun control," a speaker would be foolish to assume that these terms automatically evoked identical images across a wide variety of receivers. Consequently, the second task of the four-function introduction is to offer receivers specific details regarding the topic so they can visualize the people, places, things, ideas, and events to be addressed by the speaker.

Third, successful speakers VITALIZE THE ORIENTATION to the topic. In effect, if they are developing an informative message they emphasize the organizing term that is being used to structure a non-judgmental perspective toward the topic. If they are developing a persuasive message they emphasize the judgment they will defend by either highlighting the word good/bad or some other unequivocal term of judgment. *The vitalization phase is simply an artistic presentation of the purpose statement.*

Fourth, the speaker FORECASTS THE MAIN-IDEA STRUCTURE. Functionally, the speaker is helping the receiver become oriented to the body of the message that is about to follow. At the completion of this forecasting step the receiver should be able to reproduce the speaker's message skeleton. From the receiver's perspective there should be no lingering uncertainty regarding the speaker's topic, orientation, or basic developmental structure and thus the receiver should be in a position to effectively listen to the message.

The following example of this four-function introduction should help to clarify the nature and relationship of these components. A persuasive speech skeleton suggesting that the recent Mid-east peace initiative is bad for Lebanon, Israel, and the United States will serve as the referent.

(Energizing Function)

In 1670, Spinoza observed that "Peace is not an absence of war, it is a virtue, a state of mind, a disposition for benevolence, confidence, justice." With this thought in mind, it is clear that there

is no peace in Lebanon today even though the P.L.O. has been expelled and there appears to be an absence of war. Moreover, given the recent peace initiative offered up by the Reagan administration, it appears that true peace remains as elusive as ever.

(Visualizing Function)

Reagan's peace plan, as the September 13, 1982 issue of *Time* explained it, calls upon Israel to freeze all development of occupied territories and prepare for eventual withdrawal from those territories. For the U.S., he hints at an increased obligation to secure the sovereignty of Israel with more arms shipments and the possible imposition of American troops. For the Palestinians, he says, and I quote, "It is the firm view of the United States that self-government by the Palestinians of the West Bank and Gaza in association with Jordan offers the best chance for a durable, just, and lasting peace."

For Lebanon itself, Reagan simply sees peace being assured by the withdrawal of all foreign troops and by the promise of economic aid from the U.S.

(Vitalizing Function)

In response to this proposal, Menachem Begin angrily rejected it with the phrase: "It is dead." In my view, Begin has reason to be upset. This peace initiative by the Reagan government is a bad proposal.

(Forecasting Function)

It is bad for Lebanon, for Israel, and for the United States.

Orienting Transitions. Many texts, including the one by Fetzer and Vogel, offer lists of words and phrases that help writers and speakers move from point to point with artistic ease.¹⁴ For the oral treatment of an extemporaneous message, however, the issue of concern seldom focuses upon the selection of appropriate words. Rather, transitions are a key aspect of organizational clarity so far as a receiver is concerned. In other words, the function of transitions is to keep the receiver properly oriented with respect to the message skeleton.

Ideally, an extemporaneous speech should develop as follows:

- 1) A four-function introduction concludes with a forecast of the main idea structure.
- 2) Main idea number one is developed.

Transition One: A statement summarizing idea one and forecast-

¹⁴Ronald C. Fetzer and Robert A. Vogel, *Designing Messages: A Guide for Creative Speakers* (Chicago: Science Research Associates, Inc., 1982), pp. 118-20.

- ing idea two is offered.
- 3) Main idea number two is developed.
- Transition Two: A statement summarizing ideas one and two and forecasting idea number three is offered.
- 4) Main idea number three is developed.
 - 5) A summary conclusion restates the purpose and the three main ideas while simultaneously offering an appealing memory hook.

Reorienting and appealing conclusion. The conclusion, the final element of the successful extemporaneous speech, is simply a statement that reorients the receiver to the message skeleton while simultaneously offering them an aesthetically appealing memory hook. Again, an example tied to the sample topic about the "Mid-east peace initiative" probably serves as the best explanation:

Reagan's Mid-east initiative, as this brief analysis has demonstrated, is simply a bad idea. It is bad for Lebanon, for Israel, and for the United States.

Unfortunately, as Spinoza noted over 300 years ago - "Peace is not an absence of war." Were he alive today, Spinoza would remind us all that true peace is "... a state of mind, a disposition for benevolence, confidence, justice." In the Reagan proposal, there is no benevolence, no confidence, and no justice, there is no peace.

Initially, this essay urged the directors of extemporaneous speech contest to standardize the topics within each round of a contest so that all contestants prepare either nonjudgmental informative speeches or unequivocal persuasive speeches. Going beyond this round-by-round concern, an argument was made to opt for the persuasive orientation across all rounds of a contest because such a focus would enable tournaments to differentiate more effectively between the expository and extemporaneous tasks.

A second major component of the essay offered a three phase model of extemporaneous speech contest preparation - orientation, development, and performance preparation. The orientation phase urges the speaker to formulate a purpose statement, a receiver-centered organizing question, and three parallel main-ideas only moments after drawing a topic. The result is a logically sound message skeleton that serves to guide the student's research during the second phase of contest preparation - the speech development phase. At this step, the contestant is able to research with a focused scan and subsequently discover appropriate facts, quotations, and examples to support each of the main ideas that were developed earlier. Fewer than fifteen minutes should have elapsed by the time both the orien-

tation and development phases are completed.

Performance preparation, the final element of this model, encompassed an introduction, orienting transitions, and an effective summary conclusion.

With the cooperation of tournament directors, the extemporaneous speech contest can be standardized to the benefit of contestants and judges alike. With considerable practice, constructive suggestions from colleagues and coaches, and some helpful comments from judges, there is every reason to believe that Faules, Rieke, and Rhodes observation is correct, namely that "Extemporaneous speaking may well be the most valuable educational event offered in forensics."¹⁵

¹⁵Faules, et. al., p. 209.

EDITOR'S FORUM

Funding Forensics: The "IRA" Alternative

MICHAEL P. KELLEY*

As evidenced by the increasing number of convention papers and panels at the 1983 Speech Communication Association Convention devoted to funding forensic programs, it must be concluded that the issue of funding student activities has become increasingly problematic. Although at this writing the American economy is in a disinflationary stage, many intercollegiate activities have suffered actual-dollar allocation reductions over the past several years in spite of the lower level of inflation. The funding of a forensic program requires considerable fiscal support. In the absence of that support, a drastic and revolutionary approach to funding is the only alternative. Bake sales, candy sales, and other similar promotions simply cannot generate sufficient revenue either 1) to justify the expenditure of student and faculty time or 2) to sustain a forensic program for an average tournament season.

For support, forensic programs are largely dependent upon student body funding. Occasionally there is additional departmental support or a successful alumnus(a) who provides a small endowment, but these are the exception, not the rule. Most forensic programs are solely dependent upon the student body for their annual budget. Such dependency was largely the case within the California State University (CSU) system until ten years ago.

Presented here is an alternative mechanism for funding various instructionally related activities including forensics. While the specific model presented here originated in California's legislature, the basic concept of an instructionally related activity fund could be adopted by any educational institution.

THE CSU-IRA BACKGROUND: The CSU student body fee has remained at \$20 per year since

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1959. Despite several attempts by student leaders to increase this fee, it has remained unchanged in the face of a near fourfold increase in the cost-of-living over the same period. In the late 1960s and early 1970s the student body support of traditional, instructionally related activities (hereafter IRAs) was eroded by inflation and often forced to compete with other student groups representing minority and ethnic groups, gays, and public interest research groups (PIRGs), to cite only a few examples. As a result, the net allocation to traditional IRAs lost ground.

In 1974 California Assemblyman Ray E. Johnson of Chico, responding to the above phenomena, introduced a two-page amendment to the State Education Code that ultimately revolutionized IRA funding. The legislation, Assembly Bill 3116, added to the code a new category - instructionally related activities - and appropriated \$2.6 million for first year funding. A.B. 3116 was signed into law by then-Governor Ronald Reagan and was effected on January 1, 1975. A.B. 3116 explicitly defined "instructionally related activities" as

those activities and laboratory experiences which are at least partially sponsored by an academic discipline or department and which are, in the judgment of the president of a particular campus, with the approval of the trustees, integrally related to its formal instructional offerings.¹

The bill, however, did not stop with such a broad definition of instructionally related activities, but went on to enumerate specifically eligible IRAs that could be funded. According to A.B. 3116 the specifically recognized IRAs were:

- a) INTERCOLLEGIATE ATHLETICS: costs which are necessary for a basic competitive program including equipment and supplies and scheduled travel. . . Athletic grants should not be included.
- b) RADIO, TELEVISION, FILM: costs related to the provisions of basic 'hands-on' experience . . . Purchase or rental of films as instructional aids shall not be included.
- c) MUSIC AND DANCE PERFORMANCE: costs to provide experience in individual and group performance, including recitals, before audiences and in settings sufficiently varied to familiarize students with the performance facet of the field.

¹Assembly Bill No. 3116, Chapter 1541, p. 1.

- d) DRAMA AND MUSICAL PRODUCTIONS: basic support of theatrical and operatic activities sufficient to permit experience not only in actual performance but production, direction, set design and other elements considered a part of professional training in these fields.
- e) ART EXHIBITS: support for student art shows given in connection with degree programs.
- f) FORENSICS: activities designed to provide experience in debate, public speaking, and related programs, including travel required for a competitive debate program.
- g) PUBLICATIONS: the costs to support and operate basic publication programs including a periodic newspaper and other laboratory experience basic to journalism and literary training. Additional publications designed primarily to inform or entertain should not be included.
- h) OTHER ACTIVITIES: activities associated with other instructional areas which are consistent with purposes included in the above may be added as they are identified.²

As lofty as A.B. 3116 sounded, it produced chaos and uncertainty as well as adequate funding. No significant implementation or operation guidelines were provided. Cal State L.A.'s experience illustrates the point: The bill was approved in the Fall of 1974, effected January 1, 1975 *for the existing fiscal year*. The Cal State L.A. campus received about a quarter of a million dollars and forensics specifically received \$12,000 on April 1, 1975 with all funds to be expended or lost within ninety days. In 1978 a Chancellor's Office memorandum noted that only sixty percent of the first year allocations was spent systemwide.³ In the second year of the IRA, the total, systemwide allocation was slashed *eighty percent* and athletics was specifically excluded at the direction of the recently inaugurated Governor Edmund G. Brown, Jr. With the absence of athletics which had claimed the lion's share of the allocation, subsequent activity support probably varied little from what was actually spent the first year. Another significant factor to be considered is that these years were pre-Proposition 13 years. The state was collecting far more revenue than the legislature could initially allocate each fiscal year. Supplemental appropriations of excess revenues were common in January and April (the third and fourth fiscal quarters respectively) until 1979. Campuses began to expect an additional

²A.B. 3116, pp. 1-2.

³Harry Harmon (Executive Vice Chancellor), Memorandum to Presidents: "Draft Procedures for the Administration of the Instructionally Related Activities Fee," 16 February 1978, p. 3.

five, ten, or even fifteen percent funding supplement in various budget categories as the fiscal year progressed.

Obviously the developments in the early years of the IRA Fund favored such activities as forensics, but were unpalatable to such activities as athletics. Other activities began to be added to the list of IRA recognized activities on each campus. By 1978 two new IRAs had been officially recognized at the state level: the Model U.N. Program and agricultural judging.⁴ While these programs were non-existent on the Cal State L.A. campus, other groups did receive funding. Several department journals and publications managed to be accorded IRA status. Finally, the IRA Fund was still dependent upon the legislature's ability and willingness to appropriate funds each year.

Consequently, in January 1978 the CSU "recommended that a new student fee be established to supplement current General Fund support for instructionally related activities and ensure the continuation of these programs."⁶ This recommendation proposed a maximum annual fee of \$10 per student to maintain the IRA Fund. The CSU Board of Trustees approved the measure which again included intercollegiate athletics as a recognized activity. One of the less desirable guidelines included the stipulation that "the Associated Students will no longer be expected to provide support for instructionally related activities on a regular basis."⁶

In 1980 a system-sponsored, select audit of eight campuses analyzed the impact of this clause as well as a number of campus-to-campus variations. Of those campuses audited, none of them showed an aggregate loss. Most campuses substantially increased the available funds for IRAs even though some campuses did not charge the maximum student fee permitted. Several of the audited campuses are year-round, quarter system campuses (Los Angeles, Pomona, and San Luis Obispo); for such campuses, the Chancellor's Office interpreted the \$10 per student fee to be an academic year (or three quarter year) fee and thus allowed quarter system campuses to collect a maximum of \$13 per student per calendar year. The table provided indicates the aggregate funding increase for IRAs (after subtracting for ASB decreases) on the eight campuses surveyed. The table clearly illustrates the significant gains that most campuses

⁴Harmon Memorandum, p. 9.

⁵p. 4.

⁶Report of the Committee on Finance, "Instructionally Related Activities Fee - Amendment to Title 5, California Administrative Code." Board of Trustees Meeting, Agenda Item 3, 24-5 January 1978, p. 4.

Campus	IRA Fees Collected	Net after ASB decrease	Annualized Fee per Student	Net Gain as % of Total Collected
Chico	\$130,288	\$126,279	\$10	96.9 %
Long Beach	320,000	141,642	10	44.3
Los Angeles	264,200	208,780	13	79.0
Northridge	271,000	129,000	10	47.6
Pomona	110,322	36,271	8(13)*	32.9
Sacramento	162,000	88,400	8(10)*	54.6
San Luis Obispo	167,806	103,310	13	61.6
San Diego	304,600	153,700	10	50.5

*The figures in () indicate the maximum allowable fee for the two campuses that collect less than the maximum allowable fee.

were able to achieve.⁷

The 1980 audit also revealed local campus interpretations that went beyond statewide guidelines. Cal State Sacramento barred the use of IRA Funds to pay for faculty travel.⁸ CSU, Hayward added a stipulation requiring "public performance related to credit bearing instruction," thus excluding the T.V. studio from funding "because there is no public display of the filming.."⁹ Finally, Cal State Long Beach added several "Criteria for Level of Funding" including

⁷Table data from Trustees' Audit Staff, "Instructionally Related Activities Fee SYSTEMWIDE REVIEW" (#80-28), Trustees of the California State University and Colleges, 26 February 1981, pp. 15-6 and 19.

⁸Memorandum from Sandra Barkdull (Vice President for Academic Affairs) to Jo Service (Division of Educational Programs and Resources, Office of the Chancellor), "Instructionally Related Activities, EP&R 82-31," 8 July 1982.

⁹Memorandum from Maurice Dance (Vice President for Academic Affairs) to Anthony J. Moye (Assistant Vice Chancellor - Educational Programs and Resources), "Response to EP&R 82-31," 6 July 1982.

1) the "number of students participating in the program," 2) whether or not the activity "improves the image of the University (secondary)," and 3) how successfully the activity "recruits students to the University (secondary)."¹⁰

PROPOSING AN IRA FUND:

The foregoing discussion of the structure and implementation, achievements and pitfalls of an IRA program describes a specific IRA system in a large, public, statewide system of higher education, but the concept of an IRA Fund can be adopted *mutatis mutandi* for any educational institution. Take as a worst case scenario a small, private college of 1500 students. If the college imposed an add-on fee of only 1% of the annual tuition charge, and if that college's annual tuition fees were \$3500, the add-on fee would create an annual student IRA fee of \$35 and a total IRA Fund of \$52,000. If the forensic program could obtain a 5% share of the IRA Fund, they would have an annual IRA budget of \$2,625.¹¹

The following are salient issues that should be addressed in any IRA Fund proposal:

1. **BACKGROUND:** The case for inadequate funding must be built. Such a case should be broad-based including all activities that believe they are underfunded. The inability of existing mechanisms to meet the funding demand must be demonstrated. If ASBs are now looking with more favor on tutorial programs, child care centers, political/minority/cultural programs, than on IRAs, the case must be documented.

2. **CONSTITUTION:** The fund should be established within the powers of the university's governing board rather than under an ASB which may be less responsible to or consistently supportive of IRA groups. A campus task force of appropriate administrators, faculty, and staff should be organized to study the problem and make recommendations.

3. **OBJECTIVES:** An IRA proposal should clearly define what constitutes an IRA and which groups currently qualify. The proposal should carefully define the relationship to "credit granting courses"

¹⁰Letter from Glendon Drake (Vice President for Academic Affairs) to Jo Service (Division of Educational Programs and Resources, Office of the Chancellor), 13 July 1982.

¹¹The average allocation to forensics within the CSU from IRA Funds is about five percent. Some campuses are significantly higher in some years, some campuses significantly lower in some years. The small, private campus might, indeed, have more to provide for forensics if it has fewer IRA groups competing for funds.

remembering that many Independent Study, Cooperative Education, Experimental Learning, and Student Teaching courses "grant credit" and involve "instructionally related activities."

4. ALLOWABLE EXPENDITURES: Prior to the development of an IRA proposal a task force should review existing expense categories in likely IRA groups to determine which will be allowable expenditures and which will not. Some possible categories to consider are faculty travel, administrative costs, ancillary custodial services, rental of facilities, insurance, scouting expenses, grants-in-aid, etc.

Secondary questions that must be addressed before formally proposing an IRA Fund should include:

1. SETTING THE FEE: Who will set the fee? How often will it be reviewed? Will an IRA Advisory Board establish the fee? Will the fee be a set percentage of another fixed cost, such as tuition or cost per FTES (cost per full-time equivalent student)?

2. ASB-IRA RELATIONSHIP: What will be the relationship between the new IRA structure and the ASB? What, if any, are the continued funding expectations of the ASB? What advantages does the IRA proposal offer to the ASB?

3. ADMINISTRATION: How will the IRA Fund be administered (by the ASB, by the Business Office, etc.)? Will administrative costs be charged back to IRA groups? What auditing procedures will be employed?

4. UNEXPENDED FUNDS: How will unexpended funds be treated? Will they be re-allocated or carried over to the next fiscal year? Will deficit funding be permitted (*or* how will it be guarded against)?

These are some of the essential considerations of a thoroughly and thoughtfully considered IRA Fund proposal. The establishment of such a revolutionary proposal will not be the product of a few weeks or even a few months of effort. An appropriate steering committee or task force must gather all of the necessary background data. All of this work will take many months, even a year or more, of slow and tedious committee work. In the CSU the IRA was established top-down beginning with the actions of a state legislator. This, however, is not an entirely unlikely possibility on other campuses. Many forensic directors know a college trustee or an appropriate campus administrator (or even a state legislator) who might initiate an IRA Fund proposal on behalf of a group of IRAs. If that is not the case, the more likely avenue would be to approach an appropriate campus committee or governing body in concert with other IRA representatives with a modest request that a "task force" or "blue ribbon committee" be established to investigate the possibility of an

IRA Fund. Few if any campuses would refuse to establish a fact-finding committee that is proposed by a group of IRA faculty advisors working in concert for the betterment of the university.

The process described herein would take many months just to get off the ground on many campuses. Final resolution and a successful budget increase might take several years. In the long run, however, most forensic programs would benefit from an increase in fiscal support. With properly structured IRA guidelines, all programs should benefit from the assurance of continued and consistent fiscal support that will not be subject to the changing political climate common to most ASBs.