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Volume XLIV, Fall 2014

Scholarly Articles

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Policy Statement and Call for Papers
Journal of the Speech and Theatre Association of Missouri
Fall 2015 – Volume 45

The editor of the 2015 Journal of the Speech and Theatre Association of Missouri is presently accepting manuscripts. Scholarly articles, book and resource reviews, and teaching resources are all encouraged. Scholarship from a variety of disciplines encompassing communication, speech, and theatre will be considered. These areas include, but are not limited to: Speech, Debate, Theatre Instruction and Performance, Communication Theory, Interpersonal Communication, Intercultural Communication, Health Communication, Rhetoric, Persuasion, Organizational Communication, Political Communication, Family Communications, Listening, Communication Ethics, Mediation, Public Relations, Film, Mass Media Theory, Mediated Communication, and New Communication Technologies.

All submissions should be in Microsoft Word, and emailed to the editor. References should follow the latest edition of the American Psychological Association style manual. A separate page with abstract, author affiliation and bio(s) should be included. All submissions should be received by February 16, 2015, in order to ensure full consideration for publication.

Updated submission information for volume 45 will be available in October of 2014 at the website for the Speech and Theatre Association of Missouri – **www.speechandtheatremo.org**

Submissions can be sent to:
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Motivations for Friendship: Russia, Croatia and United States
Deborrah Uecker, Jacqueline Schmidt, Aimee Lau

Abstract

This study investigated differences and similarities in friendship motivations of students in United States, Russia, and Croatia. Participants completed a survey identifying their primary motivations for three types of friends: close, business, and internet. Motivations were affective (disclosure, emotional support, trust and respect, companionship) and instrumental (material support, advice, self-development). United States students perceived more differences between close, business and internet friends than did either Russian or Croatian students. In comparing motivations between cultures, there were more differences in motivation for business friends particularly in the affective areas than for either close or internet friends. Differences and their implications for intercultural friendships are discussed.

The term *friend* is a common expression found in most languages and cultures. Blieszner & Adams (1992) contend that friendship is the most prevalent kind of personal relationship among individuals. Friendship can refer to many different types of relationship contexts such as *good friends, work friends, "BFF,"* and *casual friends* or with the emergence of social networking, "Internet" or 'Facebook' friend. The meaning of friend can also vary by culture.

These cultural variations concerning friendship became obvious to one of the authors when she was working with an international colleague. While explaining to her international colleague US students' reaction to a business attribution scenario, she indicated that the students only acted this way because this person was a business friend, not a close friend. After a long silence, the international colleague responded with surprise and some concern in her voice, asking: "What is a business friend? To me a friend is a friend."

This study is a result of that exchange. Are the types of friends one has and the motivation for having friends similar or dissimilar in different cultures? If so, what are the implications of these varying perspectives on intercultural friendship? This study reviews the literature

on cultural perspectives on friendships, friendship types, and examines the differences and similarities in friendship motivations of students in the United States, Russia, and Croatia for three categories of friends: close, business, and internet.

Perspectives on Friendship

Hofstede's cultural dimensions of individualism/collectivism has been a widely relied upon perspective for viewing relationship differences. Characteristics of individualism are attributes such as strong personal goals, autonomy, a loosely knit social framework, and looking after one's own immediate interests (Goodwin, 1999; Oyserman, Coon, & Kemmelmeier, 2002). Collectivism is characterized by a preference for group achievement as compared to individual achievements. However, the preference for group interaction is limited in that "collectivist societies are keen to protect and aid their in-group members, but they are not necessarily so helpful to those outside of the group" (Goodwin, 1999, p. 25). While individualism typically operates with a relatively loose social framework, the connections among collectivists are more regular and held more tightly, suggesting that people from individualistic cultures will have varying motivations for and a wider variety of relationships (including friendships) than people from collectivistic cultures.

Another relational perspective by Lim (2009) proposes a dialectic framing of cultural differences in relationships using an analytic-holistic dimension approach. Individuals with an analytic worldview tend to perceive the world as independent objects and compartmentalize things such as friendship, whereas a holistic worldview focuses on how everything is interconnected across contexts (Choi, Koo, & Cjoi, 2007; Nisbett, Peng, Choi, & Norenzayan, 2001). Compartmentalization refers to the tendency to classify objects (or in this case friendships) into groupings based on some predetermined characteristic. For example, people from the United States culture, which is more analytic, would tend to label friendships determinant on different contexts (Lustig & Koester, 1999) and could have several categories for friends such as work or business friendships, close friendships, internet friendships, church friendships, and school friendships. Interaction with each different type of friend is dependent on the context in which the individual is in at the time. This is not to suggest that a friendship cannot

be classified into more than one category (i.e. a business friend is also a close friend), but that the relationship predominantly tends to begin in one category or another.

Cultures viewed as holistic where the whole is evaluated rather than the individual parts would tend not to distinguish friends from one context to another, but rather perceive an individual as a friend superseding all contexts. For example, Dresser (1996) found an all or nothing approach toward friends among Middle Eastern individuals, Asians, and Latin Americans. In these cultures if an individual is not willing to sacrifice for his/her friend, whether close, business or work related, or internet, this person is not truly a friend. Lustig and Koester (1999) also found that in Thailand a friend "is accepted completely or not at all; a person cannot disapprove of some aspect of another's political beliefs or personal life and still consider her or him to be a friend" (p. 264). Taking this into consideration, it is unlikely that individuals with holistic perspectives would compartmentalize friendships as business, close, and/or internet friendship. A friend will be a friend across all contexts.

Types of Friendships

This study focuses on three types of friendships, including close friends (friends that stretch over a variety of contexts), business friends (friends from work), and internet friends (friends known through the World Wide Web). These categories were chosen because much of the intercultural misunderstanding, such as the one experienced by one of the authors, often arises as a result of different motivations for friends in these areas.

Close friends are more likely to be relied upon for emotional, physical, and instrumental support (Fehr, 1996). Roberto and Kimboko (1989) argue there is a difference of degree in terms of who is considered a 'friend' and a 'close friend.' Close friends, rather than being relegated to one context, span a variety of interactive situations, typically spend much more time together than just 'friends,' and are more relied upon for support in various situations (Fehr, 1996).

Business friendships are relationships that are developed in professional and/or work settings and may originate for a variety of reasons, including friendship, mutual need (both assigned to complete the same project), strategic alliance (someone who 'has your back'),

and/or rapport building (one person has a good reputation and by association the other individual earns a good reputation). In analytical cultures, business friendships tend to stay in the workplace, but holistic cultures often do not maintain similar boundaries (Lim, 2009).

For the purposes of this study and to avoid confusion in operationalization, internet friendships are considered to be relationships developed solely online and with individuals whom no face-to-face contact has taken place. These relationships can be developed through email and social networking sites such as Facebook. Although Facebook has existed since 2004 in the United States, the ability to access and use Facebook for individuals in Russia and Croatia is relatively recent (Lunden, 2012; Daije, 2012).

Friendship in the United States, Russia, and Croatia

Friendships have been widely studied in the United States and are often characterized by two individuals of equal status who share similarities in attitudes, values, activities for enjoyment, and demographics (Sheets & Lugar, 2005). Generally, as the relationship continues, disclosures within the friendship increase in number and kind (Altman & Taylor, 1973). Friendships in the United States are often described in terms of categories or types such as business, close, or casual friends (Lim, 2009). This is consistent with previous research, as the United States is usually identified as individualistic and analytic.

Research with respect to influence on the development of friendships in Russia is contradictory. Triandis, Botempo, Villareal, Asai, and Lucca (1988) argue Russia has traditionally been characterized as a collectivistic society, which strongly emphasizes intra-group harmony and allegiance to working for the 'whole' or the 'unit' to which one belongs which suggests there would be no differences in types of friendship. Consistent with this analysis is Sheets and Lugar's (2005) finding that Russians reported having fewer friends than men and women from the United States because Russians would not compartmentalize friends as work friends, close friends, or Internet friends, but just as friends across any and every context. However, Naumov and Puffer (2000) and Goodwin (1999) posit that Russia is becoming a more individualistic society, and suggest such preferences as personal goals, autonomy, a loosely knit social framework, and looking after one's own immediate interests are becoming more evident. These

characteristics are part of a more analytical view which would favor varying motivations for and types of friendships.

Virtually no research exists regarding friendship in Croatia, though it may be possible to link relational tendencies from other similar societies where there is previous research. Croatia, similar to Russia, has a communist past, and is currently transitioning towards a more democratic form of government with parliamentary and presidential elections in the past ten to fifteen years. As a result, it is likely that both individualistic and collectivistic elements are present in this society, with more emphasis on the latter since the transition has been more recent than in Russia. What this means for friendships in Croatia is similar to Russia – that Croatians may not have different motivations for friendship and would not compartmentalize friends as work friends, close friends, or Internet friends, but would characterize friends as friends across contexts.

Current Study

The goal of the current study was to understand the motivations for friendships in the United States, Russia and Croatia. Based on existing research that the United States is more individualistic and analytic and Russia and Croatia are more collectivistic and holistic, the following hypothesis and research question are advanced.

Hypothesis 1: United States students will perceive more significant differences in motivations for having friends between close, business and Internet friends than will Russian and Croatian students.

Research Question 1: If there are differences in motivations for close, business, and internet friends in these countries what are they?

Methods

For this study 123 United States, 81 Russian and 61 Croatian students completed a friendship survey about their motivations for close friends, business or work friends, and internet friends. The survey was distributed to students in two universities (urban settings) in the United States, three universities in Russia (two private urban and one public urban), and one private urban university in Croatia. The United States

participants were recruited during a campus research night at one institution and as part of an interpersonal communication class at the other. The Russian participants were studying English and the Croatian participants were studying English and business. Although all surveys were completed in English, the Russian and Croatian professors felt their participants were proficient in reading and understanding the surveys.

The survey was adapted from Adams and Plaut's (2003) interview questions on friendship which identified seven categories of motivations for friendship. Of these seven categories, four were characterized as affective support (disclosure, emotional support, trust and respect, and companionship) and three categories were characterized as instrumental support (material support, advice, and self-development). For each type of friendship, participants were asked to identify their three primary motivations from a list of seven categories. T-tests were run within and between countries on the choices to determine the primary motivations for having close, business, and internet friendships

Results

The study hypothesis, which stated that United States students would perceive more significant differences in motivations for friendship between close, business, and internet friends than Russian or Croatian students, was supported. Table one shows that United States students perceived 18 significant differences among the 21 categories for close, business, and internet friends on affective and instrumental support. Table two shows the Russian students perceived only 11 differences among the 21 categories and table 3 shows the Croatian students perceived only 12 differences in the 21 categories between the types of friends.

In regards to the research question, which examined the differences in motivations for close, business, and internet friends between the cultures, significant differences emerged between the cultures. Table 4 identifies the differences for close friends. There were significant differences between the United States and Croatian participants and between the Russian and Croatians students on disclosure, between United States and Russian student and between Russian and Croatian students on trust and respect, and between the United States and Russian students on material support.

Table 5 shows the differences between countries for business friends, which had the highest number of significant differences. Differences emerged in several categories. There were significant differences between Russian, Croatian, and United States students on disclosure, between Russian and United States participants and between Russian and Croatian students on emotional support and companionship, between Russian and United States students on advice, and finally, between Croatian and Russian students on self-development.

Table six shows the significant differences in internet friends between the cultures. This comparison provided the fewest number of differences. Significant differences emerged between Russian and United States participants on disclosure and self-development and between Russia and Croatia participants on emotional support.

Discussion

The findings on the differences between categories of friendship support existing research that individualistic/analytic cultures, such as the United States, perceive more differences in their motivations for establishing friendship than do collectivistic/holistic cultures such as Russia and Croatia. The findings do suggest however, that even in collectivism/holistic cultures, there are significant differences between friendship categories and that a friend may not be a friend across all contexts or treated the same across all contexts. For example, both Russian and Croatian students perceived emotional support as a stronger motivation for having close friends than for either business or internet friendships. Additionally, perceived material support was a stronger motivation for both close and business friendships than for internet friendships.

Overall, there were similarities among United States, Russian, and Croatian student motivations for friendship. For example, in examining the means of close friendships within all cultures, affective support categories (disclosure, emotional support, trust and respect and companionship) were more important in all cultures than instrumental support categories (material support, advice, or self-development). This finding differs from Fehr (1996) who found that those considered to be close friends are expected to provide not only emotional support, but also physical and instrumental support.

The results between countries reveal more information about potential misunderstandings. Overall, the students were more similar in motivations for forming close and internet relationships than for business friendships. In close friendships, students' motivations were fairly similar between these cultures in all affective and instrumental support areas with a few exceptions. Specifically, United States and Russian students felt disclosure was a more important motivation for this type of friendship than Croatian students. This finding supports Naumov and Puffer's (2000) contention that Russia may be moving more toward an individualistic society where the individual and sharing individual feelings is encouraged rather than the collectivistic view of focusing on the group.

Internet friends had the fewest differences in motivations between the participants in different cultures. Russian students were again more motivated by disclosure than United States students and more motivated by emotional support than either Croatian or United States students. United States students were more motivated by self-development than Russians and Croatians. The difference in disclosure for internet friends between the United States and Russian students may be due to how the internet is viewed. United States students with more exposure to the internet may have received more information about not disclosing due to harmful consequences such as identity theft or stalking than their Russian counterparts. United States students may also be more prone to use the internet for self-development due to extensive programs and advertisements running on the internet. The difference in emotional support is an interesting finding since much of the internet research suggests that United States participants (especially women) rely on the internet to build and maintain relationships (DeVito, 2010). This difference may be tied to the definition of internet friend in this study which focused on friends developed on the internet, and again, due to United States fear of harmful consequences.

Overall, there was more similarity than dissimilarity in internet friendships. One explanation for this finding might be that because these friendships are formed and sustained through technology (a new medium and perhaps new culture), these friendships may not be subject to the standard cultural patterns (individual/collective, analytic/holistic) as much as other friendship types.

The business friend category had the most differences particularly in the affective support areas. There were significant

differences between Russia and the United States in all four areas. In every area (disclosure, emotional support, companionship) except trust and respect, Russians were more motivated for affective support in forming business friendships than United States students. The importance of emotional support and lack of motivation for trust and respect was even significant between Russia and Croatia, as these were the only two areas in which Russia and Croatia had significant differences. These results may reflect the United States individualistic, competitive culture with regard to business (Schmidt & Uecker, 2008). The findings also suggest some implications for conducting business in Russia. Russians would be more likely to disclose feelings, give emotional support and put more emphasis on socializing and conducting business in social activities such as going to dinner or a show. United States students felt these activities were more associated with close friends rather than business friends. However, if United States students fail to act this way, they could be perceived by Russians as being cold, indifferent and distant. United States and Croatian students were fairly similar in affective areas except in disclosure where United States students (individualistic and analytic) were again less motivated than Croatians by disclosure in forming business relationships.

For instrumental support categories, the United States differed significantly from both Russia and Croatia. United States students looked for advice as a motivation more than Russians and expected more self-development than Croatians. These differences could impact the way in which business friends help one another since one often behaves as they would like to be treated. For example, the United States business person who gives advice may not be well received by the Russian business person who wants emotional support instead. Additionally, the United States participants' interest in self-development may not be appreciated by the Croatian participant. The variation in self-development may again reflect the stronger individualistic approaches of the United States and to some extent Russia as compared to Croatia's more collectivistic society.

Limitations and Future Research

As friendship is a concept found in all cultures, understanding how cultures may or may not differ in their motivations for friendship would seem to be important as the world becomes more interconnected. This study has provided a step toward that understanding.

There are several limitations to this study. As mentioned earlier, there may have been some confusion with the operationalization of the concept of internet friend. This is supported by student responses. One United States participant said "all my internet friends are personal friends." However, a Croatian and a United States participant said that an internet friend was someone "just to chat with when bored" or "casually talk to when bored." Several Russian and Croatian participants said that they "don't have internet friends" and one Russian said "I suppose that internet friendships are not real." These comments may indicate some confusion with how internet friends are understood as a construct. Future research should continue to explore this category to see how these relationships formed in technology, a possible new culture, may differ from home culture patterns.

This study examines major categories of motivations for having different types of friends such as emotional support, companionship, trust and respect, disclosure, material support, advice, and self-development, but does not identify what these constructs mean for the respondents. For example, what constitutes emotional support, disclosure, trust and respect, and is it the same across these cultures? Future research should focus more at looking at specific types/actions of these motivations to clarify meaning and avoid misunderstandings.

The authors of this study all work in undergraduate programs in communication. One of the goals for teaching is to attempt to prepare students to be more globally aware and ready to work in an increasingly multicultural environment. Given the increasing international business community, this study would suggest that the area of business friends and motivations for such friendships is an area that needs more examination to help with understanding.

Table 1: U.S. Differences

Category	Means			P Values		
Affective	**Close**	**Business**	**Internet**	**Close/ Business**	**Business/ Internet**	**Close/ Internet**
Disclosure	1.37	1.88	1.63	.00*	.00*	.00*
Emotional Support	1.24	1.87	1.47	.00*	.00*	.00*
Trust & Respect	1.24	1.20	1.60	.52	.00*	.00*
Companionship	1.45	1.78	1.49	.00*	.00*	.59
Instrumental						
Material Support	1.94	1.59	1.96	.00*	.00*	.48
Advice	1.75	1.25	1.58	.00*	.00*	.00*
Self-development	1.86	1.45	1.63	.00*	.02*	.00*

Table 2: Russia Differences

Category	Means			P Values		
Affective	**Close**	**Business**	**Internet**	**Close/ Business**	**Business/ Internet**	**Close/ Internet**
Disclosure	1.45	1.54	1.42	.19	.30	.72
Emotional Support	1.15	1.77	1.42	.00*	.00*	.00*
Trust & Respect	1.38	1.42	1.59	.52	.01*	.00*
Companionship	1.56	1.64	1.55	.25	.12	.80
Instrumental						
Material Support	1.83	1.63	1.90	.00*	.00*	.08
Advice	1.74	1.60	1.60	.04*	.90	.02*
Self-development	1.83	1.58	1.76	.00*	.00*	.15

Table 3: Croatia Differences

Category	Means			P Values		
Affective	**Close**	**Business**	**Internet**	**Close/ Business**	**Business/ Internet**	**Close/ Internet**
Disclosure	1.76	1.59	1.60	.08	.83	.10
Emotional Support	1.22	1.90	1.60	.00*	.00*	.00*
Trust & Respect	1.12	1.16	1.50	.62	.00*	.00*
Companionship	1.45	1.83	1.40	.00*	.00*	.55
Instrumental						
Material Support	1.90	1.55	1.88	.00*	.00*	.71
Advice	1.71	1.33	1.59	.00*	.01*	.18
Self-development	1.84	1.67	1.71	.02*	.66	.10

Table 4: Differences Between Countries On Close Friends

Category	Means			P Values		
Affective	**U.S.**	**Russia**	**Croatia**	**U.S./ Russia**	**Russia/ Croatia**	**Croatia/ U.S.**
Disclosure	1.37	1.45	1.76	.24	.00*	.00*
Emotional Support	1.24	1.15	1.22	.07	.22	.77
Trust & Respect	1.24	1.38	1.12	.03*	.00*	.06
Companionship	1.46	1.56	1.45	.13	.16	.90
Instrumental						
Material Support	1.94	1.83	1.90	.01*	.22	.34
Advice	1.74	1.74	1.71	.88	.69	.61
Self-development	1.86	1.83	1.84	.65	.86	.84

Table 5: Differences Between Countries On Business Friends

Category	Means			P Values		
Affective	**U.S.**	**Russia**	**Croatia**	**U.S./ Russia**	**Russia/ Croatia**	**Croatia/ U.S.**
Disclosure	1.88	1.54	1.59	.00*	.54	.00*
Emotional Support	1.88	1.77	1.90	.04*	.04*	.72
Trust & Respect	1.19	1.42	1.16	.00*	.00*	.55
Companionship	1.78	1.64	1.83	.03*	.018	.44
Instrumental						
Material Support	1.59	1.63	1.55	.59	.33	.63
Advice	1.26	1.60	1.33	.00*	.23	.33
Self-development	1.45	1.58	1.67	.06	.23	.01*

Table 6: Differences Between Countries On Internet Friends

Category	Means			P Values		
Affective	**U.S.**	**Russia**	**Croatia**	**U.S./ Russia**	**Russia/ Croatia**	**Croatia/ U.S.**
Disclosure	1.63	1.47	1.60	.02*	.10	.12
Emotional Support	1.47	1.42	1.60	.48	.02*	.11
Trust & Respect	1.59	1.59	1.50	.94	.28	.27
Companionship	1.50	1.55	1.40	.51	.06	.21
Instrumental						
Material Support	1.95	1.90	1.88	.10	.66	.06
Advice	1.58	1.60	1.58	.84	.91	.96
Self-development	1.63	1.76	1.70	.04*	.45	.35

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Moving the Stage
William Schlichter

Abstract

With the growing concerns of Common Core and other issues within public education this article takes a satirical look at how theatre remains important in education.

What makes us human: our need to eat, reproduce, claim territory? Many animals do all these things. Humans kill needlessly, that is what makes us human. Certainly that is something no other animal does; moreover, that flaw drives people to become something more than they are, to reach above senseless violence and create lasting spectacles that display an ability to create moments of beauty. This beauty can take shape in the form of art: produced as sculpture, painting, weaving and perhaps the oldest form--theatrics. Theatrical productions have shaped many cultures, even when banned or blacklisted, theatre has remained influential and thrived. Theatre has been ever present throughout history; much of it brings understanding of cultures that no longer survive. Theatre has taken up the mantel of many aspects of society, politics, propagation, prostitution, profits and the prolific ability to be a source of education.

Theatre can bring about education, moral intentions and cultural understanding. It would be impossible to dispute the overall value of theatre to a culture. The problem does not lie in its value or even necessity in society, but in accountability for the education of today's youth. Like it or not for America to remain competitive in a global marketplace, education practices have to change and sacrifices have to be made in order for greater accountably to take place. People in general fear change. They do not like it and certainly do not want it when it is seemingly forced upon them, but for America to stop the downward slide on the world stage and remain a completive world, power change must take place. A new focus in education studies has no choice but to follow suit.

Education is the key to success. For the longest time a liberal education, the studies of multiple subjects in a variety of areas, was felt

as essential because one ever knew what they were going to use in life. This approach has seen test scores over the past decades continual on a downward spiral. As of November 2012, America ranks 17th in the world when it comes to secondary education with individual breakdowns of math placing the U.S. in the 25th spot" (*Best Education…Rated Average*). This lack of math education and preparing students for jobs that did not exist as a problem for the job market twenty years ago. This issue should now become the focus of the public school system, not students prancing around in tight silly costumes.

Now this is not just another gang up on the arts and ignore sports programs article. The removal of sports programs will soon reach a self-fulfilling prophesy. Medical science is quickly providing actual numbers about how the sudden jarring of the skull causes trauma to the brain and should be avoided at all costs, even when wearing a helmet. So sports that have impact events will have to be eliminated so little children do not hurt themselves unnecessarily. What must be focused on is the elimination of activities that prevent more time and focus being spent on math and science studies. Type in *biggest jobs in the next ten years* in any Internet search engine and nine of the ten jobs will require extensive math and science training because they involve engineering or a medical training. Yes, America is a country where students can still select a career path of their own choosing. However, street mime does not pay very well when there is a shortage of engineers needed to operate the city's manufacturing sector. Reality has to take over for the public; they must realize that education has to be about preparing and training students for careers where people are needed, not just what children think they want to do.

So the focus once again falls to what should be eliminated so more science and math can become the focus of education. Theatre, yes, theatre. Now there is no mass conspiracy here to remove theatre from life. It is an entertainment component necessary to human existence, but theatre in secondary education has become a dinosaur that does not realize extinction is upon it. In the constantly changing world of technology, core high school classes fail to keep pace and dramatics departments rarely reach priority in the budget. Stage theatre no longer serves a purpose in the modern secondary educational system. The benefits of removing such programs are constituted by practical reasons when it comes to ensuring children are competitive in the job market of tomorrow. Not only taking into account that many college professors

find the training of high school students in the theatrical arts inadequate, so inadequate, in fact, they feel they must start the student's education over once they are attending college. The wasted hours alone justify the financial elimination of said programs. Monetary reasons are actually at the low end of the spectrum. Theatre space at the high school level is often shared with physical education classes, or is non-existent. This prevents many elements of theatre from being explored, which in turn, precipitates the need for colleges to reteach aspects of theatre to students. With current budgetary issues and new state expectations focusing on careers and college readiness demanding students are able to perform, produce and publish. Theatre has lost its usefulness in education, clinging to life only by the nostalgic factor rather than a practical one.

This is nothing new for theatre. Throughout history every culture and even within long standing civilizations the definition of theatre and theatre practices have been constantly redefined and revamped to be everything from entertainment to education to propaganda devices. Stage plays have been used to teach moral and ethical lessons to its audience, and on the flip side, the production of a play has become a course of study as well. Theatre is too important to eliminate from society. Historically, when groups have tried, they have failed. That is not the purpose of the article. The issues that are arising in America's education system must be corrected, or the removal of extra-curricular theatrical courses will be the least of people's concerns.

Justifying the value of secondary theatre education can be examined with historical perspective. Taking a look at many theorists and their dogma clearly necessitates the need to eliminate theatrical practices, many of which no longer apply in the modern world, or have become so antiquated they lack a practical value. Students must be funneled into more practical and useful courses of education. Gone are the days of the liberal well-rounded education where theatre may have once served a purpose. Students need math and science to make it in this growing technical life. Without such skills, not only will they fail to succeed, but America will continue to fall behind as a world leader in education and economy. Without the necessary math abilities, high school students continue to fall behind, and with time wasted on theatrical training, they fall further behind. Theatre is a "fun" class and yes sometimes students need a distraction, but they spend needless hours working on a play rather that studying math.

Theatre theorists have been trying to justify the societal necessity for theatre as far back as Aristotle. With no unified approached, theatre practitioners spend time bickering at rivals as to why their performance and stage techniques are the only method that should be practiced. So theatre has no one correct method or approach, and to expand that, every culture has its own idea of theatre. Aristotle is often cited most by anyone involved in--well anything--since his analytical writing has survived for millenniums, but theatre theorists especially due to Aristotle's writing of *Poetics*, a philosophical approach to theatre. Aristotle wrote just as much about government, biology, ethics, metaphysics, music and poetry as he did on theatre. He was a practitioner of a well-rounded education as insurance that free man will be able to develop free ideas. Teacher of Alexander the Great and the father of most Western philosophy, Aristotle's teachings are well-grounded, but are easily twisted into misinterpretations to fit whatever theory a critic wants to bend them toward.

Aristotle wrote *Poetics* to explain drama, but he had very distinct views on the use of education for the betterment of civilizations. Scholars and experts like to refer back to Aristotle and his writings as a foundation for much of Western civilization. Much of what Aristotle wrote and proclaimed are still accurate to the human condition today. Education is necessary for all citizens to maintain a functioning civilization (Shaw 30). It would be hard to dispute this fact and unnecessary to reference how education improved humanity; the argument then arises in what subjects should be studied. Aristotle discusses several aspects of learning and "notes that education fulfills an important role in clarifying man's view of his goals" (Shaw 31). Aristotle proclaimed setting goals for oneself helps to foster "the habits of freedom. This education should be uniform and public: 'inasmuch as the end for the whole state is one, it is manifest that education must be necessarily be one and the same for all and that the superintendence of this must be public'" (Shaw 31). Aristotle's focus on education was necessary to keep citizens free and he did not just want schools to focus on mental exercises, but the physical education as well: gymnastics especially. The problem with Aristotle's theories and for all his talk of the importance of keeping freemen educated to keep them free, he maintains that there are "certain subjects that should be studied not because they are useful or necessary, but because they are liberal and noble; curiously, however, he fails to specify what these are" (Shaw 32). That is the rub. Scholars who maintain the

importance of theatre use articles push for liberal education, but Aristotle did not state that theatre courses was what he was driving at.

Interestingly enough, Aristotle wanted every child to learn a musical instrument. Modern studies show that learning a musical instrument increases brain capacity, teaches discipline, relieves stress, and provides a sense of achievement. Which is interesting because the Ancient Greeks had no scientific way to test or measure the growth of synapsis in the developing brain, as can be done by modern medical science (Zimmerman 181). Music also has a mathematical component as well, which is what needs more focus in secondary school. Aristotle pushed, after the sciences, the study of gymnastics, and a musical instrument in the pursuit of what are considered *useless* subjects: those subjects that are learned for mere pleasure. Not that the term *useless* was not meant to defined as *worthless* in this case, but instead as a definition to cover subjects that, if not learned, would not negatively affect the free man and his ability to remain free. Certainly theatre falls into this category. Now theatre should not be removed or eliminated permanently; however, Aristotle maintained that these activities of leisure learning do add value but as a suitable diversion to important purists (Shaw 34-5). Post-secondary education of theatre may be even more necessary where it can be taught properly, but in the secondary school it needs to be removed so more time can be focused on failing math and science scores.

No one can dispute that theatre has value, but does it have enough value that precious learning time during the school day should be wasted when restoring America to a world economic leader should be an educational priority?

Consider that many university and college instructors feel that secondary theatrical education is insufficient at the high school level. On one side, it could be argued that since most high schools cannot effectively teach theatre with limited researches it should not be done it all. Why waste valuable instruction time with inadequate theatre training that will have to be retaught on the college level? This will help prevent professor from having to deal with students feel the incorrect methods they have been taught by high school teachers are actually how theatre should be done at the college level.

Scholars are too quick to jump on the lack of quality productions at the high school level. Theatre professors Cynthia L. Brown and John K. Urice from Illinois State University both discuss the hindrance of

secondary theatre programs. Despite being some of the only exposure to a theatrical experience many students and parents alike have across the United States most high school performances are stymied. This is because of "inconsistencies, uneven production values, and inadequately trained teachers the contributions of educational theatre often are not recognized by university practitioners, administrators, or the public" (25). Brown goes on to explain that "much has been written through the years bemoaning inadequate curricula and the lack of quality productions…[and] most high school theatre students emerge from programs unable to take their place as intelligent arts consumers or competent students in college programs" (25). That alone should be enough justification to remove secondary theatre programs in place of more science courses. What little school resources are funneled into stage plays can by much need equipment for science experiments.

What is counterintuitive to Brown and Urice arguments is that they blame the high school teacher for part of the failing of secondary theatrical practices. Brown quotes from a study on the status of theatre in high schools across America and the study reports "The teacher is the most significant factor in high school theatre education" (25). Brown maintains that this is also where their programs fail because theatre teachers place too much emphasis on production and "the *artistic* process" (25) and not the study of the play itself. As stated these experienced theatrical practitioners blame the secondary teacher for inadequate secondary instruction, which begs the question: who is failing whom? If these college level instructors, and instructors is a more appropriate term than teacher, because despite years of practical experience on Broadway or similar real world application of theatre, many of these instructors are not, or have not been trained as educators. They have a degree in theatre and not in the instructional methods of educating America's youth. So the experts in the field are not teachers and yet they are teaching future teachers on how to teach students in secondary schools. Then they claim the secondary teacher is the cause of problems in the educative loop.

This argument is not quite the side bar it seems. It is simply another justification for eliminating the theatre from secondary schools. The government maintains America needs highly qualified, highly trained teachers in the secondary classroom to return America to the world playing field and restore ourselves to world leadership. If a

program is not being stocked with the most qualified educators, then that is a sound reason to remove that program.

Brown's concern for problems seems more like a laundry list justification for removing the high school program. Besides the concern of poor quality teachers, Brown lists other problems that since publishing her article have only become worse with a continuing failing economy:

> Inadequate facilities; a perceived and actual lack of social respect; time constraints; excessive paper work; continually changing expectations from the district, community and society at large; and the constant challenge to do more with less. Younger teachers especially seem to feel the stresses of teaching as they enter the field (27).

Brown furthers her argument also with pointing out secondary teachers lack multicultural knowledge, lack of organizational skills and teachers who are penalized for refusing to compromise the high ideals they hold for their theatre programs. These issues are all major educational methods that should have training thought proper educative courses taught by those trained in education pedagogy. Brown's disconnect continues when she points out that another major cause of burn out in secondary theatre teachers is when "career-aspiring teachers who are 'blocked from advancement'" (28). Career advancement has little to do with increasing math and science scores or even salvaging a secondary theatre program. Teaching is not a career field with advancement opportunities. Once a person is hired as a social studies teacher they are a social studies teacher until retirement. Moving into an administrative position requires further education and therefore becomes a new career path. The only reason this is relevant to the arguments of increasing math and science score is simply that if a misguide person feels they are not receiving career advancement options, then they need to be removed from the classroom. Teachers unhappy with their profession can and have negatively affected student scores.

This brings to light a major concern in the training of those teachers. Taking into account that the theatre education student is attending a college that has a certified teaching program for theatre instruction, this student will study in a competent and complete program. More than likely these programs are suitably funded, with lights, sets pieces, adequate and up to date text books (since each student must by

their own), enthusiastic administrators, and adequate support staff and a faculty that they do not have to share. Brown leaves out the complication of sharing gym/theatre space with volleyball, basketball, and physical education classes. Working around such issues is the equivalent of running the Kentucky Derby while the Indianapolis 500 cars continually speed past. That is something else the college programs fail to prepare future teachers in the not so great performance space. The original concern is that future teachers learn and practice in decent well-maintained adequate facilities, which could always be better, but are nice and usually have modern equipment on which to learn.

Now envision Podunk, USA where everyone thinks--*you have a real purdy mouth—*and you are expected to produce a play in a hole in the gym, with no budget, no set, no costumes, no scripts eight lights that leave dark shadows everywhere on the stage and no males wanting to be actors onstage because *acting's for fairies*. Oh, and we are short an _____(Who knows what) ___ teacher, and we need you to teach that class as well. No, this is not a joke. This is a reality that most college instructors do not inform future teachers of or are not aware of because they never spend any time in a secondary classroom. This inadequate training facilities, means the loss of qualified people in the theatre profession, because they have not been instructed on way of making what they have work. In a sense, college programs spoil future teachers, and they leave the position which sends administrators scrambling to find replacements for a program that, if eliminated, can be spent on getting more qualified math personnel.

Since college professors like Brown assert that simple production instruction alone is not enough and more in depth studies of plays should be encompassed, what plays fill this void? Shakespeare is already a staple in most English curricula and since theatre is a worldwide and historical context, what should be studied? University professors like Steve Tillis actually propose that a global approach to world theatre history has a disinterest scholarly. With growing minority populations, even in the smallest of communities, need for literature (plays) to reflect a more diverse culture. Tillis's case for eliminating world theatrical studies revolves around the idea that most theatre studies of the world stage still push for an Eastern European approach, which translates into dead white guys. Most of these minorities are Hispanic and even a growing number are those from Middle Eastern decent. This precipitates the necessity for cross-cultural interaction "provides a

conceptual structure that can encompass multiple regions, while still recognizing the diversity and variety of human life" (Tillis 380).

The educational needs minority students have to be met as well as the needs of traditional students. More world views need to be shared, as even the smallest of mid-American towns people now correspond worldwide in the work place. It has already been discussed that many teachers are not exploring with students the meat of literary text and focus only on the performance; therefore they are not focusing on plays outside their comfort zone. Tillis argues that a lot of research time has to go into plays from a historical context; teachers on the secondary level, especially those lone school theatre programs who must teach, manage and fully produce a play single handedly, do not have the time to research and understand the cultural significance of plays that are outside the Western European cannon. This is not an excuse on the part of that teacher; it is factual. Secondary teachers are drowning in a bureaucracy nightmare that is preventing core courses from excelling. More liberal courses face even tougher cuts or worse become a dumping ground for students the administration has no other place to put.

Using fine arts courses as a dumping ground becomes more relevant when realized that, the obvious solution for the theatre teacher is to turn the study of the multicultural play into a class driven scholarly subject where students take part in the research and development of such plays, but when kids are kicked into drama to fill a hour, more often than not their disinterest becomes outlet for discipline issues so the teacher now must spend that valuable class time issuing warnings or issuing notices to the office of the students negative offices and learning is lost. Many of these students forced into the class will simply just not do the work. Since the goal is high scores in science and math, requirements for graduation of two math credits can be raised to four and these students can focus on more academically structured courses.

Defenders will cry theatre in the secondary school is too important to remove. What will they hold up as the mantel of justification for retaining the program while math and science scores falter and America slips further behind country's that were once considered part of the third world? Examining the basics of a high school theatre program, it has already been determined that instructors are poorly trained and that facilities are inadequate, and since (I don't think there are current numbers yet, but with the 2013 sequester, the government is shutting down preschools) there is no money for early

childhood education, it is doubtful that there will be money to upgrade or build preforming arts centers. Students will be deprived of learning in a modern facility anytime in the near future. Priorities have to be shifted in education. A stand has to be taken and students have to become accountable for not only the tests required by the state, but the very future of America.

This is not a flag waving moment; it is factual. If the people who will fill the jobs of the future are not trained, then what will happen? Outsourcing for one, but this article is not about that. The focus is raising scores. There is no dispute that theatre provides some benefits. It is a social activity, but students are not lacking in social skills. If anything technology has made them more social. Theatre practice takes up a great deal of time, weeks of long hours after school in practice and even longer if the play is the annual musical. Students are expected to study long lines of dialogue that after the end of performance, they will not use again. They have memorized movements on stage. There is little give in the practice schedule. Students must be present at the same time every day, on their own time and arrive at the same location. They do warm up exercises to work their vocal cords, and physical stretching if a dance number is necessary. They are expected to cooperate with others and assist them if they forget a memorized line. They have to do this with a looming deadline. Once all this has been accomplished, how does all the valuable time that has been expended on a play performance get measured? How is the student's learning measured in theatre? Now there is no disputing the value time management skills learned during this process, but how learning measured to show that students have received a benefit from the experiences. A few anecdotal stories of some great moment during practice are not enough to justify the loss of study time. Besides test scores are not falling in people skills and cooperation, they are falling in math.

One final justification that those opposed to eliminate secondary education programs are these that state that theatrical studies are important to the moral, virtue and ethical development in students. The accepted conjecture is theatre adds a moral compass to student learning. This last attempt to prevent the elimination of the secondary theatre programs questions the feasibly of moral learning. Philosopher Socrates maintains a "*prima facie* case that virtue cannot be taught" (Gotz 72). While a variety of community standards to be reckoned with across the nation delegating moral issues can derail a teacher's career.

United Kingdome Professor Joe Winston writes extensively on Drama and morals. He admits there is a "widespread *assumption* in schools of a connection between drama and moral education" but there is little to support this connection (459). Winston also prefers the term *drama* instead of theatre which is what seems to be at the heart of educational focus. Drama not only encompasses "the world of plays and performances from the perspective of playwrights, actors and audiences but also the related educational practices of extemporary improvisation" (460). In Winston's argument, there is a blurring of audience and actor depending on the level of participation in the theatrical event. So if a student did not want to participate in the drama exercise then they would not receive any benefit from it, if it does in deed provide a benefit.

The moral instruction that does take place in learning a play for the stage can cause its own level of controversy. If the play does not fit into the ethical views of the local community issues can arise. Unlike an English class where a set curriculum can protect a teacher or a different less offensive novel can be substituted when a parent does not want their child reading a particular book, students in a theatre course cannot be afforded that luxury. A whole play cannot be put on to stratify the needs of one student. Unfortunately those singular students protests to subject matter disrupt the learning process and remove more valuable time that can be spend improving math and science scores.

The newest state standards want students to be able to produce a product. American wants to return to world leadership and rise back into the top ten best educational systems on earth. Math and science scores must be raised. This is not a dispute that theatre has value in society it is a justification that theatre in the secondary school removes students from what is necessary for students to be successful on state regulated tests. Secondary theatre teaches students a wide verity of marketable skills: budget and accounting, measurements, painting, communication, time management, cooperation, marketing and the operation of technology is just a limited list of what occurs in theatre. Producing a play with a historical context provides many opportunities to research and study past time periods. Those are just a few examples and many were mathematics related, but none of those practical math skills taught and utilized during a production, in a practical real-world manner, are related to the kinds of math tested by the state.

Now with theatre removed from the secondary school and students devoting themselves to more study time in the math and science

fields, one other concern in the education system is the Family and Consumer Science departments, what was once the home economics course in most high schools has now been redefined with more scientific studies of the house hold in mind, especially their primary focus of determining the correct cooking time for Irish baby.

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Great Grandma's Favorite! "The Peerless Fearless Girl" from Missouri: The Perils of the Silent Movie Serial Queen Pearl White

Randy K. Dillon

Abstract

Exactly a century ago in 1914, Pearl White a young woman from Springfield, Missouri shot to international fame as the star of the silent film serial The Perils of Pauline. The film serial thrilled audiences with its "cliffhanger" story lines where the female star did her own take charge death defying stunts. The Perils of Pauline was a film industry pioneer with a continuing story line with a recognizable star whose life was followed both on and off the screen. The serial also integrated several technological and social changes that were underway in the 19-teens, and it is one of the few products of the early silent film period still recalled today in the 21st century. This paper explains a recent discovery of both the film serial and the star Pearl White from an unlikely place—a photograph of a great grandmother and an off-hand remark that she was among Pearl White's fans.

Poor Pauline, I pity poor Pauline!
One night she's drifting out to sea,
Then they tie her to a tree,
I wonder what the end will be,
This suspense is awful!
Bing! Bang! Biff! They throw her off a cliff,
They dynamite her in a submarine.
In the lion's den she stands with fright.
Lion goes to take a bite—
Zip goes the film—Good night!
Poor Pauline.

"Poor Pauline" by Charles McCarron & Raymond Walker
Copyrighted 1914 by The Broadway Music Corporation
http://victor.library.ucsb.edu/index.php/matrix/detail/700000130/B-15140-Poor_Pauline

It was a hot summer afternoon in 1977 at my grandparent's house in Spruce, Missouri. I was 15 years old, and I was helping my grandma Jesse sort through boxes of papers, photo albums and other memorabilia. I was drawn to a photograph of a smiling woman holding a baby. Nothing identified who was in the photo. Grandma Jesse explained the photo was of her mother, my great grandma Mary Ross. I learned that Mary Ross married young and had several children with ten reaching adulthood. Her family and her were migrant field workers traveling throughout eastern Kansas and Western Missouri. At the age of 48 she died from Tuberculosis.   I could tell my grandma Jesse loved and missed her. Before moving on to other tasks my grandma said something about great grandma Mary Ross that I didn't think about at the time, nor was to until three and half decades later. It would remain the only piece of information that I would ever know about her.

Unlike great grandma Mary Ross, my grandma Jesse lived to almost 90. Not long after her death I visited the country cemetery where my grandma Jesse is buried. It was a hot summer day, much like the one I spent with grandma Jesse sorting through photographs. I located my grandma Jesse's gravestone. Also nearby was the gravestone of my great grandma Mary Ross. As I examined the gravestone with the engraved dates of her birth and death I thought of my own mortality. I would turn 50 that month. I had outlived Mary Ross by two years. I had been fortunate to know my other great grandmas while I was a child. Still, I couldn't help thinking how I would like to have met this great grandma; the woman in the photograph with that beautiful smile. (A copy of this photo can be found in Appendix A.) I wondered how her life must have been following the planting and harvesting of crops with several children in tow. I thought about the poverty she faced the illness which caused her to die young.   Certainly, while she was alive she must have had her triumphs, had interests, even had some fun, laughed and enjoyed life in her 48 short years on Earth. Then I recalled what grandma Jesse had said all those years before. That smiling woman in the photograph great grandma Mary Ross loved *The Perils of Pauline,* a silent film serial starring the actress Pearl White.

This paper summarizes my search to learn more about my great grandma Mary Ross's favorite film serial *The Perils of Pauline* and to find out about its star Pearl White. For in doing so, I embarked on a genealogical journey centered on a shared pastime with one of my ancestors. As I learned more about the life of Pearl White and was able

to view her films that remain, I gained a deeper appreciation for the creativity of silent cinema and the physical demands required of its players. Curious about film and the players who propelled the stories on the screen, Pearl White's fame took me to a time in cinema and world history I knew little about (the 19-teens). While doing so, I recognized cultural and social parallels of the 19-teens when Pearl White's most famous serial *The Perils of Pauline* was popular with contemporary life in the 21st century. People living during the 19-teens faced changes in technology including transportation with automobiles that got one faster down the road, and flying machines that enabled one to move through the air. Communication was also revolutionized with increasing connectivity around the globe. Telephones were becoming more common in homes. Motion pictures, sometimes referred to as "the flickers" were the latest popular entertainment. Some of these flickers told stories with familiar stars that were shown in installments. Audiences couldn't wait to see what would happen next. It was a period that saw challenges to the old ways of thinking and doing things. Women's roles were changing. They were marching for the right to vote and other rights. The 19-teens were ripe with uncertainty and soon the world would be embroiled in a World War. Later, a global flu epidemic that would take more souls than even the war did. Like the 20-teens today, the 19-teens had its share of excitement and change, but it also had its share of perils. Motion pictures offered a reflection of the real world, as well as an escape.

I soon discovered personal coincidences between film history's most successful serial star, my great grandma and myself. First, Pearl White and my great grandma Mary Ross shared the same life span born only months apart and dying in the same year. Pearl White and Mary Ross were born less than 60 miles from one another and before becoming famous in silent films Pearl played in local theaters in the small rural communities of Eastern Kansas that my great grandma Mary Ross lived. I was astonished to learn that Pearl White had grown up in Springfield, Missouri, and while a teenager acted in the town's largest theatre, the Diemer Theatre on Commercial Street. Although I had lived and worked in Springfield for 20 years, I never heard anyone mention Pearl White. I even had ridden my bicycle countless times by the home that Pearl White had grown up in. The most famous silent film serial actress had gotten her start in my adopted city. I had to learn more about this Pearl White.

She was not only my great grandma Mary Ross's favorite actress, Pearl White was a local girl who had made it big on the silver screen.

The Perils of Pauline

Pearl White was known as the "queen of the movie serial," "the stunt queen," and the "peerless fearless girl" who thrilled movie audiences with the "perils" she confronted on screen. The best known of her film serials is *The Perils of Pauline*. Debuting in March 1914, the 20 installments of *The Perils of Pauline* film serial made its star Pearl White the top box office attraction. In *The Perils of Pauline,* Pearl as the title character Pauline is left with an inheritance from her wealthy guardian, Mr. Marvin. Mr. Marvin stipulated in his will that Pauline would get her inheritance once she married. In the meantime, Mr. Marvin's secretary, Mr. Koerner, oversees the inheritance. Before settling down into marriage, Pauline wants to go out and experience the world and to engage in some of its adventures. Pauline dreams of becoming an author, but believes she needs to "experience the world" to aid her in her chosen occupation. The tension in the story is set up because Mr. Koerner wants the inheritance for himself. Koerner as the movie villain uses Pauline's adventure-seeking to plot against her. But Pauline manages to

The combination of Pauline seeking adventure and Mr. Koerner's plotting provide the tensions or "perils" showcased in *The Perils of Pauline*. Audiences in 1914 saw Pauline menaced by villains, pirates, and conmen. She is chased and tied up, almost blown up by explosives, left to drown, and lies in the path of a buzz saw. Then the film would end, and audiences were faced with one of film's earliest "cliffhangers" which left them anticipating what would happen, and in which made them want to see the next installment (Davis, 2007). Utilizing new "machines" of the day Pauline rides in a racing car, she flies in a plane, and she descends in a submarine. She definitely gets her wish of experiencing adventures that very few men of 1914 get to experience, let alone a woman in 1914. Audiences were drawn to the story, the heroine, and the physical perils that seemed so real. Pearl White certainly lived up to the moniker of "the peerless fearless girl".

Famous newspaper publisher William Randolph Hearst promoted *The Perils of Pauline* series in his Hearst newspapers and got involved with the premiere on March 23, 1914 at Loew's Broadway

Theatre in New York (as reported by Wallace E. Davis in Stedman, 1971). Throughout the year 1914, the publicity machine was in high gear promoting the next installment of *The Perils of Pauline.* Stories about the series were run in the Hearst newspapers. Media attention focused on its female lead. The physicality and the looks of Pearl White along with the storylines of *The Perils of Pauline* were irresistible bait for the movie going public of 1914. Audiences could not get enough of the film serial with its installments staggered in release every week to two weeks.

Pearl White's fame was certainly felt in her hometown of Springfield, Missouri. William H. Walter who wrote a series of articles (beginning in January 1984 running through October 1984) on Pearl White entitled "Springfield's Pearl White: Queen of the Movie Serials" in the *Springfield Magazine* said, "Once a week for 20 weeks men, women, and children headed for the Public Square and lined up to See Springfield's own movie star risk her pretty neck in a series of short films…" (Walter, January 1984, p. 33). Walter, who grew up in the same Springfield neighborhood noted that Lucile Morton Upton wrote in the *Springfield Leader* (the local newspaper) "To go to a moving picture show and see a former Springfield girl, whose face is now famous, playing the leading part in a film of one of the best-known companies in the world, is now the privilege of every Springfieldian who can possess himself of a single, solitary dime" (as cited by Walter, January 1984, p. 33). Adding to the mass market success of *The Perils of Pauline* during the latter part of 1914 a hit song, "Poor Pauline" became available in both sheet music and on a Victor phonograph record sung by Billy Murray, one of the most popular singers in the United States at the time.

The silent film medium did not contain dialogue. It depended on the nonverbals of the actor's face and their body movements to express and move along a story. Brownlow (1979) notes that "the silent film was not only a vigorous popular art; it was a universal language—Esperanto for the eyes" (p. 7). Naturally, the popularity of Pearl White's silent film serials extended to the international arena. Due to this international distribution, several of Pearl White's film serials still survive and can be viewed 100 years later. Copies today are the result of foreign preservation. In *The Perils of Pauline* there are funny unintentional mistakes on dialogue captions including bad grammar, misspellings, punctuation errors, and sometimes downright odd expressions that cannot be overlooked. Such errors are attributed to the French director

of the series Louis J. Gasnier who had translated the original captions into French. When the original captions in English went missing, even more mistakes occurred, when the French language copies of the film serial were translated back into English for distribution (Walter, April 1984). One sees these mistakes on the surviving prints of *The Perils of Pauline*. Furthermore, the original telling of this serial saw other changes which occurred with reissuing.

According to Harmon and Glut (1973) the installments of the box set of *The Perils of Pauline* that silent film watchers have today were put together after the original showings of the film serial. Because the original episodes neither had titles or numbers, when the series was reissued the sequencing of the episodes were changed. For example, what was the final of the 20 episodes became the ninth (Walter, April 1984). Several of the original installments of *The Perils of Pauline* went missing and were never found. The copies distributed to movie houses around the world deteriorated or burned, before it was realized that the film would carry such importance.   The version we have today is a shortened 9-chapter version (approximately 214 minutes), originally released in Europe in 1916, and is one of the few silent film serials (although partial) still in existence. The United States Library of Congress in 2008 selected *The Perils of Pauline* for preservation in the United States National Film Registry, as being "culturally, historically, or aesthetically significant."

My Amazon delivered box set of *The Perils of Pauline* gives me less than half of the original episodes. Much is missing, gone forever. Today's *The Perils of Pauline* episodes are not even released in the same sequence as originally shown.   But doesn't this also mirror what many of our own family stories are? We see a photograph and realize that it is a snapshot of time, but there is more to the story. I have a photo of my great grandma Mary Ross smiling big holding a child. She was a wife and a mother, and she was more. The photo captures an instant in her life. I reflect on the decisions made when someone takes a photo or puts together a scrapbook—of what is kept in, what is discarded, and then forgotten.   Much like *The Perils of Pauline* film serial that was "saved" in Europe, and which is the record today, the photos and stories derived from our own family albums are but interpretations of the original story with lost scenes, lost characters, pictures out of order, and stories that get changed in the telling, if they are told at all.

The Perils of the Physical Female

My favorite photo of Pearl White is one that is a trade advertisement placed by Pathe Studios in *Moving Picture World,* dated September 8, 1917 and which trumpets Pearl's international film appeal and popularity. The ad copy reads: *From Japan, India, France, England, South America, Puerto Rico—everywhere, comes tribute to the charm and drawing power of PEARL WHITE. All over the world she is the favorite with theatre manager and public alike. She has brought and is bringing millions of dollars into the box office.* The photo shows Pearl sitting in a chair with a leopard skin rug under it. Pearl wears a woolen dress that goes to mid knee along with black boots. She also wears a tie (in ascot style) along with a hat. Her clothes are confident, almost masculine in their presentation. She gazes at the camera with a commanding look. She is ready to meet the next peril that will soon come her way. For now, the dangerous animal is conquered, and lies as a skin on the floor under her well-heeled boot. (A copy of this photo can be found in Appendix B).

The very early silent films resembled little more than photographed stage plays. Starting in the 19-teens films became more exuberant shifting to more action, pyrotechnic editing, and traveling shots as well as experiments of the physicality of the players (Brownlow, 1979).

Whether it was car chases, being caged with live animals, jumping from high places, or engaging in pie throwing mayhem, the physical demands of early film on its players were enormous. Without the aid of today's computers and high tech effects silent film serials such as *The Perils of Pauline* required performers to take on significant risks, often with disastrous consequences to their health and lives. As MacCann (1992) noted that at the heart of these early silents "were the unpredictable, hardworking, lively, beautiful people who were chosen to appear on the screen. Most of them were there, not for art, but out of dire necessity" (p. xi). As competition heated up and audiences grew more accustomed to the madcap romps on screen, pressures mounted for ever more daring chances to create and entertain, to make money, and to draw in audiences week after week.

If these antics did not immediately kill, many of the early film performers experienced chronic pain, often leading to a dependence on alcohol and drug abuse. For too many actors such dependence and abuse

contributed to an early death. One famous case is that of St. Louis, Missouri born actor Wallace Reid who was one of the silent screen's biggest male stars. According to David Menefee in his 2011 Pulitzer nominated book, *Wally: The true Wallace Reid* story, after an injury Reid was prescribed and became addicted to morphine to ward off the pain and to help him keep up with the frantic pace of filming. At a time when there were no drug treatment programs, Reid died in a sanitarium while attempting recovery. Pearl White herself suffered broken bones and an injury to her back during the filming of her serials including *The Perils of Pauline*. Pearl would not escape the fate of using alcohol and drugs to relieve her chronic pain caused by her early film stunts.

Despite audiences becoming more accustomed to the madcap physical romps of its cinema entertainment (i.e. Mack Sennett's "Keystone Cops") the idea of a physical female in a film in the 19-teens was startling and exciting. In *The Perils of Pauline* Pearl White said she did her own stunts and her studio backed her up on this. This not only made her a star, but it also saved New Jersey's Pathe Frere Studio money for it did not have to hire a stunt double. "Pauline's… versatility and bravado in performing tasks traditionally associated with masculine brawn—fistfights, handling pistols, and agility in stunts—was the [*The Peril of Pauline's]* most striking characteristic" (Dahlquist, 2013, p#). Pearl as Pauline was in several wild uncontrolled scenes where there were real life perils. Sometimes these perils were **too** real. In one installment known as "The Watery Doom" real rats were used to swim in the water around her. In another incident, a balloon carrying White got loose from its moorings where it flew across the Hudson River. For several hours Pearl floated up in the air. The press reported she was missing. After surviving a thunder and lightning storm, Pearl in the balloon crash landed several miles away.

Singer (1999) stated that *The Perils of Pauline* epitomizes the "serial queen melodrama" highlighting the "damsel in distress" that needs rescuing. I believe that Singer's characterization of Pauline is unfair and that it has more to do with the imitators that came afterwards than the original Pauline perils. Later portrayals and caricatures of this particular melodrama using the damsel in distress model, resorted to a weaker, almost helpless, always relying on the male to come and rescue her. The Nell Finwick damsel in distress character rescued by Dudley Do-Right, from the mustache twirling villain Snidely Whiplash in the popular segments from *The Rocky and Bullwinkle Show* cartoon is one

example. However, a closer watching of *The Perils of Pauline* episodes does not carry this theme of the helpless female. Pauline more often does not need the man to save her. Pauline makes the decision to engage in adventures (to ride in a racing car, or fly in a plane) often against the objections of the men. "Many Americans looked on early screen stars as their friends…they were heroes and heroines in varying degrees, objects of devotion and approval" (MacCann, 1992, p. xiii). Imagine how 1914 audiences, especially the young women like my great grandma Mary Ross felt seeing such bravado of a young woman determined to make her own choices; a woman free to try out new adventures. Add in a favorite female star in installments packed with stunts and risks it is no wonder *The Perils of Pauline* was the cinematic sensation of 1914.

The Perils of Modernity and Escapism

Pearl White's height of fame 100 years ago represents a time society underwent tremendous change. Foremost during the 19-teens traditional ways of thinking were being questioned. The idea of "modernity" prevailed which emphasized novelty, change, and a break with the past. One element of modernity includes the growth of technology. Cinema was the forefront showcasing these technological changes with its ability to reach and establish interconnectedness with audiences on a new global scale. Brown (1999) believes the 19-teens is important because it was when the basis of the feature film was established, and that we still have today.[1] Other technology gaining prominence in the 19-teens included communication changes with the telephone and gramophone, and transportation with automobiles and

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[1] Brown (1999) as well as other sources document that very early film did not list the names of the performers for reasons including not generating publicity and attention to certain actors. For example, early performer Florence Lawrence was referred to as the "Biograph Girl" after Biograph Studios. Several early screen performers were stage actors and thought that this new medium of movies were beneath them. Not willing to pass up on the compensation movies provided, these performers often did not mind that their names were associated with a film. In the 19-teens this changed. It is interesting that Pearl White's first husband, American stage actor Victor Sutherland was among these actors. Sutherland's first listed film in his filmography is dated from 1914, the same year that Pearl shot to stardom with *The Perils of Pauline.*

airplanes. Submarines and tanks were changing the ways to fight war. *The Perils of Pauline* integrated such technological wonders into its story lines.

Another characteristic of modernity offered new concepts of equality and popular sovereignty. During the 19-teens suffragettes were marching for equality and hoping for the right to vote which they finally got to do for the first time in 1920. Women were beginning to take more control of their lives. Pearl's adventures on the silver screen paralleled the times where women's stories were popular among audiences. Film required women to play women's roles. The most famous director of the 19-teens, D.W. Griffith had a preference for women actors and women's stories (MacCann, 1992). Women in the film industry of the 19-teens held prominence in other ways. Although the exact number cannot be substantiated due to the loss of early silent prints on easily destroyed nitrate, scholars estimate that between 20 percent and up to 50 percent of the early films had women as screenwriters and directors. Most notable are Dorothy Arzner, Alice Guy Blache, and Lois Weber (Gaines, 2007; Slide, 2012.).

Pearl White's reign on the screen beginning in 1914 and running throughout that decade of the 19-teens coincides with World War I. Despite the constant bad news, the rationing of goods, the fear and the horrors of chemical warfare, of villages being destroyed by the new tanks on the ground and the new flying machines above in the air, the endless morass of trench warfare where sides fought and died over a few feet of ground over and over again, escape was sought. Pearl's film serials offered an escape. Moviegoers could see themselves in similar uncertainties, and would take comfort that for Pauline good would prevail, the heroine would be saved, and all would be right with the world. The films created a sense of community, or normalness. The famous Spanish writer Vincente Blasco Ibanez tells of confronting people watching Pearl in her films in a bunker in war torn France.

> In 1918, the Germans were making their last push to seize Paris. Big Bertha cannons bombarded the city of light, and bombs fell from the sky. Vincente Blasco Ibanez, famed Spanish novelist, whose *Blood and Sand,* and *The Four Horsemen of the Apocalypse* became vehicles for Valentino, stumbled through the darkness hoping to find an air-raid shelter.

Following a line of people he descended into a cellar and
sighed with relief.
Suddenly, there appeared on the screen the image of a
flashing beautiful blond woman, defying death in a leap over
the fire escape of a tall building.
He wiped the sweat and grime from his eyes. Where was
he? What were all these people doing watching a shadow on
a screen while hell raged above?
In his best French he asked a stout lady beside him what was
happening.
"Monsieur," she said, "It's the last chapter of a Pearl White
serial. We are most fortunate to see it, no matter what the
Boche [Germans] are trying to do."

Walter, June 1984 writes that Pearl White's films were not only
a boost of confidence during the period leading up to and the
participation in the World War, they were of value in several ways.
"Because they were silent, there was no language barrier, no limit to their
circulation. They could be—and were—shown all over the world. They
gave pleasure and relief from the tension and frustration of going to war,
of supporting the war effort, or worrying about loved ones in fighting"
(Walter, June 1984). Furthermore, the film serials boosted morale by
depicting Good triumphing over Evil (Walter, June 1984).

Film is not always used as a way for escape. Film also mirrors
the times they are situated in and many are known to promote
propaganda to further a specific cause. The stars of the 19-teens became
players in these propaganda efforts. White (1919) in her autobiography
Just Me mentions such power of the cinema and its reach. "Actors in the
theatre can only play at one place at a time; therefore, they are seen by
comparatively few people each night. While we of the cinema can by
playing in thousands of places all over the world at the same time;
therefore, our audience is a million times larger" (p. 105). Furthermore,
"[t]he really big box office stars…usually represented the common traits
of an ideal democratic society: moral strength, a tilt toward generosity
and social responsibility, and more than a trace of self-deprecation and
humor" (MacCann, 1992, p. 14).

Due to the success of *The Perils of Pauline* as well as her later
serials, most notably, *Pearl of the Army* (1916-1917) Pearl would make
several publicity fundraising efforts for the war. During one event she

ascended on a steel girder up the Bush Terminal building on West 42nd and Broadway in New York. At the 20th floor, a shower of circulars came raining down on the crowd below. Printed on the circulars was the message, "Join up for the Stars and Stripes! Whip the Hun and Save the World for Democracy." The crowd of onlookers would then watch the girder holding Pearl descends back to ground. Down at the ground Pearl, clad in a military uniform, would meet the crowd saying "I've done my bit. Now you do yours" (as cited in Weltman & Lee, 1969, p. 81).

Like the draw of movies today in audiences 100 years ago gathered to see moving pictures whether it was on a screen in a dark movie hall, a bunker during World War I Europe, or outside one evening in Park Central Square in Springfield, Missouri.

> Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film. (Brownlow, 1979, p. 7)

Just exactly what did my great grandma Mary Ross see in *The Perils of Pauline* or the other film serials starring Pearl White? She probably didn't know that she was the same age as Pearl. She probably didn't know they grew up in the same geographical region. She maybe didn't care. I speculate that *The Perils of Pauline* took Mary Ross from the hard migrant life that she was living. The serial film genre offered an escape for it took her mind off the constant moving from place to place, of providing food and shelter for her young children, with more on the way. I expect great grandma Mary Ross may have identified with Pearl White as a kindred spirit facing life's perils. She may have contrasted her own life with the woman on the silent screen and said, "Gosh that poor Pearl White. How is she going to get out of this?" How much different is this entertainment of the 19-teens from the entertainment that modern audiences react to today?

The Perils of Fame

Through the 19-teens and into the early 1920s Pearl White followed *The Perils of Pauline* with *The Exploits of Elaine, The Iron Claw, Pearl of the Army,* and other popular serials. "The notion of a continued story became enormously popular and her own box office value was said to exceed that of Mary Pickford during several years" (MacCann, 1992, p. 294). Over the course of her career Pearl White starred in over 200 films. Her international audience consisted of the powerful including world leaders (Federico Franco of Spain, Benito Mussolini of Italy, U.S. President Woodrow Wilson), and the not so powerful (the people the world over, even my great grandma Mary Ross). The French writer Jean Cocteau was reported to be smitten with Pearl. She worked with and/or other famous performers including W.C. Fields, Mary Pickford, Lionel Barrymore, and the cinematographer Arthur Miller who went on to capture multiple Academy Awards for his work including *How Green was my Valley* in 1942. Television pioneer Milton Berle, often claimed that as a child actor he once portrayed a little boy that was to be thrown from a moving train in one of *The Perils of Pauline* installments. Pauline, of course was there to save him. Sadly, this cannot be verified since this scene must be from one of the missing *Perils* segment.

Changing whims of the film industry in the1920s impacted the career and life path of Pearl White. The movie industry transitioned from shooting locales in the East (e.g. New Jersey) to southern California. No record shows that Pearl did filming in California or ever traveled to the State. Pearl did a few feature length films such as *The White Moll* (1920) and *The Broadway Peacock* (1922) but these were not successful. Her primary vehicle which were the film serials that had made her famous were going out of fashion. Pearl was also in her mid-thirties, which unfortunately were seen by many as past one's prime, especially if one was a female that relied on performing dangerous stunts on film. During the filming of one of the "Plunder" serial installments in 1922, a tragedy occurred when one of Pearl's professional stunt double was not on the set. John Stevenson who served as Pearl's chauffeur begged her to stand in for the scene, because he needed the money. Pearl relented. The scene called for the stunt double for Pearl being pursued by villains and Pearl climbing on top of a moving bus and then jumping to catch an elevated railway for the escape. However, Mr. Stevenson

when he played the scene jumped too high, hitting his head on the girder where he then fell from the bus to his death. Rumors flowed that Pearl had been killed performing the stunt.   Later, the truth was revealed that her stunt double had died.   Not only did Pearl feel personally responsible and upset over her chauffeur's death, the unfavorable publicity surrounding the accident was proof that Pearl did not do her own stunts. In 1924, Pearl White ended her movie career.

Several personal problems mounted for Pearl in the 1920s. The physical tolls and broken bones from the stunts from her early career days of doing *The Perils of Pauline* were causing her tremendous pain. She turned to alcohol to help alleviate the pain. Over several years her alcoholism landed her in the hospital in 1933. The drugs she then took to combat her alcoholism got her hooked resulting in drug addictions. Other personal matters weighed on Pearl. Wallace McCutheon, her second husband continued to suffer from gas and chemical exposures he experienced fighting in World War I. For a long time he went missing, but later showed up. Eventually Pearl divorced McCutheon, but not long afterwards McCutheon committed suicide.

Much like a new installment of *The Perils of Pauline* serial, Pearl's life took an interesting turn. Her fame in Europe was greater than it was in America, so she went there to live and work and play.   Pearl brought a revue to the Montmarte section of Paris called *La Cigale* (The Grasshopper), and she performed on stage in London (Walter, September 1984). She bought race horses and was seen at the casinos of Monte Carlo, Biarritz, Nice, and Cairo. She purchased several properties and became financially successful including opening a jazz club in Paris. Her financial astuteness kept her secure while many of her contemporaries squandered their money. She learned to speak French and hung around European royalty and others with success including a Greek tycoon Theo Cossika where together they traveled around Europe and the Middle East. She made trips back to the United States, most notably in 1927 to place a tombstone at her mother's gravesite in Green Ridge, Missouri.

The writer Henry Miller said, "Fame is an elusive thing / here today, gone tomorrow. The fickle, shallow mob raises its heroes to the pinnacle of approval today and hurls them into oblivion tomorrow at the slightest whim; cheers today, hisses tomorrow; utter forgetfulness in a few months." The final years of Pearl White's life consisted of struggles with alcohol dependency and convalescence. From the accounts that I

have come across Pearl did not care much for the new era of talking movies, nor did she miss the adulation that *The Perils of Pauline* had thrust upon her in the spring of 1914. While the world was hurdling toward another World War, Pearl White died from cirrhosis of the liver at a Paris hospital on August 4, 1938. She was 49 years old. A few months earlier on February 13, 1938, my own great grandmother Mary Ross had died of tuberculosis at the age of 48 years.

The Perils of Lives Lived and Remembered

After diving into the research of my great grandmother Mary Ross' favorite screen star, I myself have become more interested in Pearl White. Other than the obvious that it a link between myself and great grandmother, I realized that although I may not find Pearl White to be my favorite actress, her life story attracts me. Pearl White was not perfect. Many called her a downright liar with stories about her early life in Springfield seeming a bit far-fetched. As an early screen celebrity Pearl White knew how to play with the press foreshadowing the ways that celebrities and their publicists do today to keep names front and center before the movie going public. Golden (2001) stated, "When it comes to throwing smoke screens and oil slicks behind her to put pursuers off the trail. James Bond had nothing on Pearl" (p. 198). Did she really perform in a circus as a child? Did she really play Little Eva in a traveling tour company of *Uncle Tom's Cabin?* Was her final performance in Springfield marred by an on stage sword fight between the performers? White's 1919 autobiography *Just Me* that provides such stories that I encourage readers to check out, but reader beware. Several of Pearl White's embellishments cannot be substantiated.
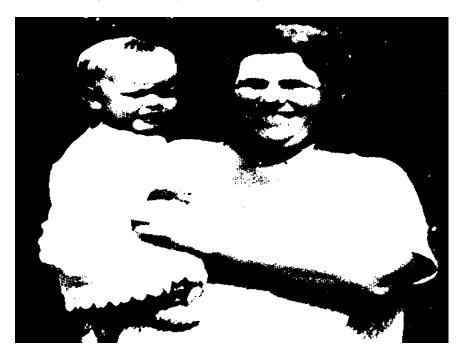
What attracts me to Pearl White and her film serials like *The Perils of Pauline* is the resilience illustrated in her screen work, but more so in her off-screen life. She faces life's perils and for the most part, eventually comes out the better. I can't help but think that this quality appealed to my great grandma Mary Ross while she sat watching a Pearl White serial. Pearl's resilience was first demonstrated by her wanting to get a break into acting. She first started working the printing press for her hometown Springfield's largest theatre, the Diemer Theater later working her way to performing on stage. When Pearl wanted to follow her dream as an actress she toured throughout the Midwest despite the objections of her family. When she realized that she was not a great

stage actress, her voice was shot from all the stage melodramas, she set her sights acting in popular silent "flickers", where she didn't have to rely on her voice. When she wanted to make a name for herself in the movies she did so by taking the stunt queen, queen of the serials route. As Pearl became famous, she didn't become a victim to publicity. Later when she realized that serials were out and that her star power had faded, she moved on to France, and starred in revue shows, where her fame was still riding high. Pearl had been a famous movie star but continued to thrive beyond the silent film serials. She invested in real estate becoming financially successful and secure throughout her life. Silent screen historian Tammy Stone summarizes that "Pearl's life was a mystery – she traveled to and fro, leaving colorful stories in her wake every time. She was fascinating, enigmatic, sharp as nails and in the end, she lived life exactly the way she wanted to. In other words, she was a true star, ahead of her time as serial maverick at a time when television was but a pipe dream." In the end this girl from Springfield, Missouri lived a peerless fearless life of resilience and survival.

Although the name Pearl White today is not readily recalled, she is one of the very few actors of the silent period (and certainly of the early silent period) to remain in the public consciousness into the 21st century primarily through her work on *The Perils of Pauline* (Golden, 2001, p. 204). This in itself is another marker of Pearl White's resilience. This silent screen actress of a century ago has helped me get to know a little more about my great grandma Mary Ross. Like Pearl White, I believe that my own great grandma Mary Ross is an example of resilience. Despite living a poor migrant life and dying young at 48, she successfully raised ten children, with one of those children becoming my grandma Jesse. She was not famous like a screen actress would be, but Mary Ross was a woman who loved and was loved by her family. Family communication scholars emphasize that examples and stories of resilience are lessons that family members share (Walsh, 2003; Lucas & Buzzanell, 2012). In my case, it was just a few words said about my great grandma Mary Ross that provides a lesson for me. It may have taken me 35 plus years, but I am glad that I remembered grandma Jesse's fun remark about Mary Ross on that hot summer day long ago for I have realized it contains an important life lesson of resilience. As I look at the photo again of my smiling great grandma Mary Ross I know that she loved catching the latest perils of that movie screen heroine played by an actress named Pearl. In doing so, Mary Ross was able to for a brief time
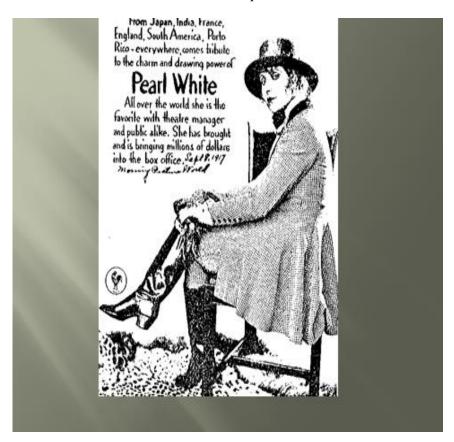
enjoy herself, and escape the perils of her own life by being entertained with the perils and the triumphs of another. Being resilient consists also of being able to enjoy yourself from time to time and is essential in a life filled with perils. The magic of silent cinema, particularly a film serial that is now 100 years old brings my great grandma Mary Ross and I closer. A new peril, the suspense, the triumph, and with all eyes on the star are just as moving in 2014 as it was in 1914. As I sit down to watch another thrilling installment of *The Perils of Pauline* I can't help but to also think about my great grandma Mary Ross as she did the same. Not only did she have great taste in movies, Mary Ross was one peerless fearless girl herself.

Appendix A

Great-grandma Mary Ross holding one of her ten children.

Appendix B

Pearl White in an advertisement in
Motion Picture World, September 18, 1917.

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Ibsen and Brecht and the Disgracing of Our Literary Heroes through Social Media Justice
John Wilson

Abstract

Ibsen and Brecht and the Disgracing of Our Literary Heroes Through Social Media Justice is meant to call to account our relationship with artistic messengers and their message, and how social media justice is blurring our ability to discern what is relevant when examining art in light of the misdeeds of the artist. By exposing what often is not taught about Ibsen and Brecht, and couching that information in the digital age, a challenge is raised before the reader: "Had I seen and known this behavior via the outlets of Facebook, Instagram, or Twitter, would I continue to embrace these playwrights and their plays, or excoriate their messages because of who they are as messengers?" Ultimately, in this epoch of time--the age of the world wide web--we must understand as artists, that what comes under equal scrutiny with the art we produce, is who we are as artists. How is social media justice making art illegitimate because of what we know about the artist, and likewise, how is Big Brother serving as a character leash--keeping us from exercising with impunity the sins of our artistic forefathers? Finally, how does social media justice affect you as a messenger and the artistic messages you create?

"Those who want to influence men's minds have long recognized that the theatre is the most powerful medium through which to make the attempt."—Paul Johnson

Would the theatrical giants of the industrial revolution and the early 20th Century have the popularity they have today, if alongside their success was the exposure of their inner character made public by the world-wide-web? When today's most famous theatre and film messengers can be personally attacked apart from their messages on stage or on screen, what is ultimately being said about our value of a person's art compared to our esteem of the person making the art? Why do some creators, irrespective of their personal behavior, have their

creations unilaterally applauded, while certain other messages invite immediate tar and feathering of the messenger? What is the role of political correctness, the media, or conservatism and progressivism on these messages and their subsequent authors? Who, if anyone, had they been writing in today's generation would or would not escape the death of their career because of who they *were* and what they *did* outside of their art? Lastly, is our investment in social media helping or hurting our connection with today's theatrical creations and their creators?

Henrik Ibsen, born on March 20, 1828, stood for personal revolution. Whereas Jean-Jacques Rousseau a century before was persuading men and women to go back to nature and precipitating a *collective* revolution, Ibsen was conflating the revolt of the *individual*. "He taught men, and especially women, that their individual conscience and their personal notions of freedom have moral precedence over the requirements of society. In doing so he precipitated a revolution in attitudes and behavior which began even in his own lifetime and has been proceeding, in sudden jumps and spasms, ever since."

Ibsen is the inventor of modern drama and the first female literary liberator of the Western stage. His form and artistic means are the building blocks upon which the success of the theatrical art form owes its entire existence. Never has there been another writer to both transform society at the same time he was transforming the art of theatre. The man who started in rags and perpetually feared the worm of debt even in the midst of his riches, finds the entirety of the modern theatrical world indebted to his very pen.

And yet, if Ibsen were writing today at the pinnacle of his talent, would he have his Dramatist Guild membership revoked? Would any theatre, for fear of financial retaliation dare produce one of his plays? Whatever profits he had made on *A Doll's House* and *Hedda Gabler*, irrespective of his copyright ownership, could they fall under the threat of legal seizure, perhaps from such organizations as Theatre Communications Group or the Feminist Majority Foundation? Could the Dramatist Guild strip him of the ownership to his own plays, based solely on egregious personal behavior?

What the world would have known with the Internet in the late 1800's or what would be exposed about Ibsen if he were writing today, is that the playwright himself was a notorious *user* of women. Having always felt he had been born old and ugly, Ibsen looked at the youth of women as something forever unattainable. His attractions and smitten

flirtations with young women are legendary. Young actresses soon learned they could get Ibsen to do what they wanted, especially if they introduced him to other attractive young women.

If embattled Los Angeles Clippers owner, Donald Sterling is being persecuted not only for his racist remarks made in a private conversation, but for the relational liaison with Miss Stiviano, to whom they were made, think about how Henrik Ibsen would fair if the unending line of young women with whom he kept non-sexual, but intimate contact, and the verbal sexism spewed in private about these women were to be exposed to the theatrical public as well as the entire world.

A cursory look at Ibsen's Twitter and Facebook page would expose his hypocrisy between his public doctrine and his private weakness. "Ibsen was saying to humanity: 'Be yourselves!' Yet in private writings he was in effect admitting that to be oneself involved the sacrifice of others. Personal liberation was at bottom self-centered and heartless. In his own case he could not be an effective playwright without ignoring, disregarding and if necessary trampling on others. At the center of Ibsen's approach to his art was the doctrine of creative selfishness."

Of all the women with whom Ibsen flirted, created confidant statuses, and found useful in terms of solely widening his imagination, there are three who served him best and paid the largest price: Emilie Bardach, Helene Raff and Laura Kieler.

Ibsen met Emilie and Helene while on an Alpine holiday in 1889. Both of them kept diaries and many of their letters have survived. The eighteen-year-old Austrian girl, Emilie, whom Ibsen was 43 years her senior, recorded in her diary: "His ardor ought to make me feel proud…He puts such strong feelings into what he says to me…Never in his whole life, he says, has he felt so much joy in knowing anyone. He never admired anyone as he admires me." It is recorded that Ibsen asked her, "to be absolutely frank with him so that we may become fellow workers together."

Most of the young women Ibsen seduced fell into three categories: aspiring actresses, lovers of literature, and those that thought they might be able to share the scraps of fame that fell from the master's table. The classifications were inconsequential to Ibsen, who used them all for his creative genius equally and without exclusivity. Emilie fell into the third derivation.

She was an overly imaginative, silly girl who had no idea Ibsen was using her. He led her on until he had gotten what he was after and in February of 1891 he broke off all correspondence. That same month, Julius Elias, the critic, related a story told to him by Ibsen over lunch while in Berlin about a girl he had met: "in the Tyrol…a Viennese girl of very remarkable character, who had at once made him her confidant…she was not interested in the idea of marrying some decently brought-up young man…What tempted, fascinated and delighted her was to lure other women's husbands away from them. She was a demonic little wrecker…a little bird of prey, who would gladly have included him among her victims. He had studied her very, very closely. But she had had no great success with him. 'She did not get hold of me but I got hold of her—for my play.'"

Ultimately, Emilie was used to inspire Ibsen for one of his characters, Hilde Wangel in *The Master Builder*. He transforms her into a seductress who speaks as easily about sweet dreams as she does soiled underwear. But not only from Elias's account—there was, soon after— the release of many of Ibsen's letters which identified Hilde with Emilie. "For more than half of her long life (she remained unmarried and lived to be ninety-two) she was branded as a wicked woman. This was characteristic not only of the way in which Ibsen pitched real people into his fictional brews but of his cruel disregard for their feelings in carelessly exposing them."

Helene was a more worldly and sophisticated girl than Emilie. Hailing from Munich, she made it clear from the outset that their relationship would be a mixture of the romantic and the literary. Beyond letting Ibsen kiss her, their relationship was non-sexual. It is argued that the character of Hilde Wangel had strong elements of Helene as well. Some forty years after Ibsen had absorbed all the inspiration he could from Helene, she wrote, "His relations with young girls had in them nothing whatever of infidelity in the usual sense of the term but arose solely from the needs of his imagination. Such girls were archetypes, ideas-made-flesh to be exploited in his dramas, not real women with feelings whom he wished to like or love for their own sakes." This is the *exact opposite* idea of whom we think Ibsen to be. Though he is heralded as thrusting the issue of "women's rights" into the public forum, he might be more rightly accused of being the first literary genius to wage the initial "war on women" and do so for great profit.

From his book, *Intellectuals*, Paul Johnson gives us a summary of the most notorious use of female pathos made public on Ibsen's stage: "The worst case of all was Laura Kieler, an unhappy young Norwegian woman whom Ibsen had met a few times. She was very much under the influence of her husband and in order, as she thought, to help him she stole; when she was detected, he treated her as an embarrassment and disgrace and had her put in a lunatic asylum for a time. Ibsen saw her as a symbol of the oppression of women—another idea-made-flesh rather than a real person—and used her to create his fictional character of Nora in *A Doll's House*. The immense, worldwide publicity this brilliant play attracted naturally cast a fierce spotlight on Laura, who was widely identified as the original."

Laura was desperate for Ibsen to claim that she was not the inspiration for Nora; she wanted none of the attention her personal story of theft and lunacy was garnering as more and more of the public learned the parallels between Laura and her husband and the characters of Nora and Torvold. She wanted Ibsen to release a statement that she and the fictional Nora were as far apart as the north is from the south. In a mean-spirited letter, he flatly refused.

Martin Schneekloth, a young Dane said of Ibsen, during his life of exile in Italy, that he was given to "the demonic pursuit of literary fame." Combining this with his disdain for marriage, evidenced with his loathsome quote, "It sets the mark of slavery on everyone", it should not be a surprise that his own wife could not escape ending up in one of his plays. The wife of Solness in *The Master Builder*, is the "co-architect and victim of an unhappy marriage," and it was widely assumed that his wife Suzannah was the mold from which Ibsen made this copy. As Johnson notes on page 94, "The marriage was functional rather than warm"; a product of Soren Kierkegaard's observation that Ibsen, more than any other person he had ever known was marked with "a compulsion to be alone with himself."

One last perspective is offered of Henrik Ibsen: he hated jokes about religion; not because he found value in religion in the slightest, but more over because of his intense superstition about the spiritual realm. He once wrote in a copy of his play, *Peer Gynt*, "To live is to war with trolls in heart and soul." This was a familiar refrain for Ibsen. His familiarity with dark inspiration was well documented in his own writings. Speaking of the thing he called his 'super-devil', he writes, "I lock my door and bring him out." He also said, "There must be troll in

what I write." It is said that in his desk he had a collection of small rubber devils with red tongues. And if he was drinking in excess, his rages against all aspects of society burst forth with a ferocity best described as demonic possession. He was a dark, often paranoid, fearful recluse who knew most times only hatred and terror, that found love if nowhere near his heart, then perhaps only as close as ideas on the page in front of him. Love was not a possession of any of his faculties except in his literary imagination.

What would be our reaction to Henrik Ibsen today if he was blowing up all over social media with the above references framed as status updates or tweets with hashtags? What if we had accompanying pictures of all the young women—some nearly five decades his junior—showing up on his Facebook account and Instagram, wining and dining in exotic ports of Europe, with his wife conspicuously absent? With the existence of social media, wouldn't Ibsen's plagiarism of real life people's experiences molded into his characters on stage bring into question his literary prowess, or at the very least, his integrity in not giving these women their due credit for his inspiration?

Conversely, in our modern world, Brendan Eich felt forced to resign from Mozilla, the organization behind the Firefox Web browser, after intense criticism surfaced over a six-year-old, $1,000 donation he made in support of a 2008 California ballot initiative to ban gay marriage. A private phone conversation of Clipper's owner, Donald Sterling, saying admittedly very racist things is released by a third party, and the NBA bans him from basketball for life. The media smells blood and increases the fire underneath his crucible to actually strip him of his multi-million dollar team. Boycotts abound: first spurred by the media and carried out in public for comments made by the CEO of Chic-fil-A, and Phil Robertson of Duck Dynasty. Kirk Cameron is excoriated for standing up for traditional marriage, while Bill Maher and Jon Stewart can say anything sexist or homophobic with impunity. These specific examples are not meant to steer our focus to an examination of homophobia as reported by the media, but rather the double standard of message treatment used by the media based on the likability of the messenger. It seems a person (typically a conservative) can say *one* seemingly wrong comment in private or public and the American media straps on its Roman helmets and readies itself for crucifixion. Is this right?

Ibsen on the other hand, lives a life of avarice, narcissism, and sexism; fathers an illegitimate child and leaves him penniless after slamming the door in his face as a grown adult; seduces young women, participates in emotional affairs, steals their identifying characteristics for his creative purposes and touts to the world that will listen, his drunken political philosophy of the rule of anarchy; all while writing under the influence of his "super-devil!" But around Ibsen's neck is the medallion, "The Father of Realism", and pinned on his frock are many different medals of Female Emancipation.

Depending on the public outcry juxtaposed to the media's tolerance—in today's world—Ibsen's behavior when compared to the message embedded in his plays, might ostracize him from nearly every corner of society. His plays could conceivably be produced only at that theatre's peril of boycott or threat of vandalism. It might not be a stretch to conclude how he would be publicly shamed and identified as a fraud and an intolerable character of ill repute.

Why is his dichotomous morality not part of the temperance with which we celebrate his plays in our own generation? Why is he a theatrical hero? Is it akin to public and media supporters looking away from their Hollywood and sports stars when any of them make a miss-step—winking at adultery, thuggery, domestic violence, or political and social rants that go against the grain? (The brutality seen in a newly released video of the Baltimore Ravens' running back Ray Rice knocking his then fiancée unconscious in an elevator is only recently helping the pendulum swing the other direction. But notice, until the video was seen, Rice was only serving a 2-game suspension.)

I am not saying that Ibsen's work should not be evaluated, produced, or celebrated for its innovation, or as a groundbreaking social change agent. But why doesn't the playwright come under equal scrutiny? When we teach on Ibsen, is it relevant to also teach the truth about his character, pointing out the inconsistencies, the hypocrisy, the manipulations and mean spiritedness with which he navigated his marriage, his affairs and his creative process? If ultimately, as theatrical artists, we aim to use our craft to tell the world the truth about any variety of ideas or ideals—shouldn't that truth come with an examination of its purveyors: warts and all? If not, I am afraid we propagate an intrinsic hypocrisy against the Donald Sterling's, Brendan Eich's, Kirk Cameron's and Phil Robertson's of this world.

There are several other playwrights that shadow and fully eclipse Ibsen when comparing their public rhetoric with their private words and actions. Bertolt Brecht left a mark on the theatrical scene, much like Ibsen, by giving us a new genre that caught flame and burned through several decades, encompassing most of the 40's to the mid 70's. Politicized theatre. Propaganda pieces. Agitprop. These were Brecht's specialty. He was committed to the Communist Party, but less for its ideological proposals and more for the personal gain of having governmental support. Only two years after failing in Hollywood and lying through his teeth to the Congressional House Un-American Activities Committee, Brecht was reaping the sowing of having bowed both to East Germany and Austria—two postwar entities that wanted to actualize their claims of world legitimacy by housing a rare bird like Brecht within their political nests. The theatrical state sponsorship he received from the East Germans made him an international star. "By the summer of 1949, thanks to a good deal of double-dealing and outright lying, Brecht had exactly what he wanted: an Austrian passport, East German government backing, a West German publisher and a Swiss bank account."

To survive, and moreover, thrive, Brecht found that swindling, lying, and cheating every man, woman or government in front of him was an absolute means to his desired ends. He especially was a ruthless womanizer, a theme in male literary intellectuals. "No impresario ever used the casting couch more unscrupulously, and Brecht took particular pleasure in corrupting strictly brought-up Catholic girls."

What kind of heroism would we afford Brecht in today's ever-piercing social media? Would the world see Facebook posts from his two illegitimate children, whom he never acknowledged, and judge him as a poor father? What about his own children who faced much of the same neglect? As with many intellectuals, Mankind and its idealistic concepts came before real men, women, and children, before wives and offspring. Ideas were given audience with Brecht long before people. Like Lenin, Brecht thought it necessary to be ruthless with individuals in order to serve the collective. To that end, the one quality consistent with Brecht in any personal, political or theatrical interaction was usury. Whatever Brecht gave, he demanded back with un-balanced interest. Never has there been a writer more obsessed with success and self-promotion. Because of this, he often took shortcuts in his artistic process. He is the pre-cursor to this generations' "me-first-instant-gratification" whore.

Presentation was a special gift for Brecht, but this is where most of his artistry ends. "Brecht had a highly original and creative presentational style but his matter, as often as not, was taken from other writers. He was a gifted adapter, parodist, refurbisher and updater of other men's plots and ideas. Indeed it is probably true that no other writer ever attained such eminence by contributing so little that was truly his own."

It is also a lie to say that Brecht stood up for Everyman. For all his railing against class distinction and publicly standing up for the Workers, Brecht was a rich snob who paid no visitation to the working class; worse, he dressed like them in order to attract attention—not to *their* cause—but to *his* cause *for* their cause. Bertolt Brecht was a consummate performer in every venue of life. Always in costume, always having rehearsed his speeches, always providing the media with only the photographs of himself that he wanted printed, Brecht knew propaganda and self-promotion like Rosencrantz and Guildenstern knew lying. He was an expert at getting what he wanted nearly every day of his life. As W.H. Auden opined, Brecht was, in his opinion, "a most unpleasant man and odious person. One of the few that actually deserve the death penalty."

Would a man with multiple marriages, illegitimate children, sketchy artistic originality, no appreciation for truth, a ruthless womanizer and a political adulterer—who would change his views with the prevailing winds if it meant he could hoist sails of gold—still be one of our greatest theatrical heroes? Or would we politely acknowledge stylistic and production practices that are unique and even useful in original story-telling, while in the general, dismiss the man with the disdain he deserves, not give the time of day to his art, and pass over the scope and breadth of his work, including his renown techniques of Alienation and Historification?

If not, why not? Isn't that what we do when we don't like the messenger, irrespective of the message? Hasn't Dinesh D'Souza recently gone through a second persecution with his film *America: Imagine The World Without Her*, coming on the heels of his 2012 film about President Barack Obama? Or, in our ever-deepening cultural divide, is it more expedient if we *like* the message, to blindly embrace the messenger regardless of their egregious flaws?

Brecht's fame certainly had more to do with Brecht's message than his credibility as a messenger. But are messenger and message as divisible as we think? Knowing Brecht, the person, is it time we

reconsider the messages explicit and implicit in his plays, and use discernment when deciphering his didactic texts?

Moreover, like with Ibsen, is it time we look at every artist and their art holistically? We may find several examples of having legitimate reasons to praise the art while we decry the artists' who create it. And ultimately, that's an important distinction to make if we are looking to isolate discernment and wisdom. If as educators, theatre artists, and theatre consumers we ultimately bow to the beauty of the art, and in so doing, bow to the corruption of the artist, we send a mixed message to ourselves and the generations below us. I purport that if truth is to be pursued in the theatre, its beauty deserves to be held in contrast or similarity to the people who create it.

But wait a minute. Is this what we want? Is this the next level of Orwellian influence we want to embrace? Is this where the spear-tip to this article is ultimately pointing? Do we only have two choices? Do we either celebrate today's *flawed* artists like we celebrate Ibsen and Brecht and many others who have laid revolutionary theatrical foundations, or do we delegitimize their messages after exposing what repugnant messengers they are and were to the world? Is our choice compromised or made relative upon the perceived "likability" of *either* the message or messenger?

What's the lowest common denominator between our pre-internet theatre artists and today's post-internet playwrights, directors, designers and actors?

Information.

In the pre-internet past, the strength of the art far out-paced the character of its creator. Ibsen, Brecht, Jean-Paul Sartre, and Lillian Hellman, just to name a few, had private unscrupulous notoriety within the very small circles in which they moved; but nearly all of their hypocrisy, unscrupulousness and even sedition went unchecked because it went unknown. For example, did you know Hellman was a secret member of the Communist Party, battled accusations of plagiarism for most of her famous plays, and was just as sexually notorious as her male counter-parts? "It was said, for instance, that she attended all-male poker parties at the home of Frederick Vanderbilt Field, the winner taking Hellman into a bedroom." The globe was filled with their plays long before their plagues; and in fact—many theatrical practitioners and

consumers today are still left completely unaware of the ideological, political and emotional poison they had spread in the smaller, private spheres of their influence—artistic fame came long before any defaming truths, or the truth never came out at all.

In the post-internet present however, art can be eclipsed by a Wikipedia page, Facebook posting or Tweet about the artist. We can easily be far more interested in the scandal surrounding the musician than we are her music. And this global gossip has infected the greenrooms of our public and private universities and metastasized in our professional theatres. Nearly every theatrical conversation consists of either a jealous condemnation of the artist, or an egotistical comparison leading to a perceived superiority of our own artistic endeavors. There is no more mystery. "Have you seen _____" or "Have you heard about _____": excited questions which used to magically hang in the air with wonder and awe in every rehearsal hall, are now quickly followed with a "Yes! (or No!) but I heard_____. Didn't you see what was posted on _____ (Facebook, Instagram, Twitter, YouTube, tcg.com, playbill.com, etc.")?

No one can doubt the explosion of technology at the turn of the millennium has made our world more efficient and opened access to vast amounts of information that heretofore would have been left to the hard-core research scholars. But with this very good, has come a very bad, and the very bad for theatrical artists has had devastating effects. Beyond the ill will and bad blood displayed by constant gossip and comparisons, what's worse, our obsession with social media has caused us to lose our ability to be truly present, something that is vital to the continuous life of the theatre: actors present on stage with other actors, actors present with their audience and the audience completely present with them. Today, to be present with another person means to be bifurcated between them and a television, or a host of hand-held media or both. This lack of presence has stunted our ability to be empathetic to *real life sorrows and joys*. How do you emotionally empathize with a 140-character tweet, a status update or picture of a kitten? How do gluttonous hours of consumption of these impulses imbue us with further depth to play Hamlet or Juliet, or inspire us to create relevant *new* stories? How do you extract a gallon of water from a well two inches deep?

You don't.

It's time to moderate our consumption of digital media. Sign off Facebook and open up a play! Close down Twitter and go see a production! Write your own story instead of reading the gossip said about other peoples' stories. Shut down the computer and open up your heart and mind to the artists around you. Stop exercising *social media justice* with every hash-tag, comment and "like", and instead use your free time to concern yourself more with whether you are servicing the intentions of the playwright and holding up your end of the bargain on stage; because, in this present epoch of time, art still has a significant role to play. Artists are going to fail us, because people are going to fail us. It's what flawed people do. But let's not, in exercising judgment, fail the art by throwing out the baby with the bathwater. Irrespective of how one responds to the revelations above, we cannot put an artist on a pedestal based on one or two things we know about their personal life, in addition to their art. Conversely, we cannot condemn and obliterate the reputations of artists, based only on those same limited criteria.

But knowing the *full* history of an Ibsen or a Brecht, and the *full* history of other artists can breed wisdom in how we as messengers reflect upon the quality of our own messages. As artists under today's Internet microscope, we don't live in a vacuum; we write, direct, design and perform for and in front of the real world. As such, the development of our character, the integrity with which we do business is tantamount to how our art is perceived in the larger public, as well as being instrumental towards the private health of our hearts and minds. Scandalous personal conduct may not ruin your art, but its consequences can certainly blacken your soul.

If you dig deep, you will readily find that Henrik Ibsen, Bertolt Brecht, and many other artists were insufferably miserable people. This investigation breeds knowledge and with this knowledge comes wisdom. A proper evaluation of creators and their creations can help us see and learn from the tarnish on their lives *without* having it tarnish the artistry under examination. Perhaps exposing deeper truths about the dichotomies between past messages and their messengers can motivate us to bridge our own excellent theatrical messages with an equal excellence in our messenger counterparts. But this kind of wisdom comes through *genuine* research and meditative reflection, not through sound bites, tweets and screen shots. Diving into the shallow end of the information pool is a sure way to crack your head and skew your thinking.

For those of us called to the craft of theatre and story-telling excellence, there is an even bigger lesson to be learned from unearthing the inconsistencies that have existed between so many artists and their art. Digging deep into the lives of some of our theatrical giants, we not only learn how often marriages were left desolate, how often children were left abandoned, and "the spinning circle of depression and drink," but of something greater still. The personal wisdom that a careful study of their lives should hold for us, is the lesson all theatre practitioners need to learn, "that art is not enough."

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Selling What Should Sell Itself:
Rhetorical and Program Management Strategies for
Acclaiming and Shaping Forensic Programs
Scott Jensen

Abstract

This paper provides strategies for acclaiming forensic programs at all levels of education and competition. Grounding much of its approach in Benoit's model for acclaiming and disclaiming discourse, the paper examines not only the subjective nature of success, but also the implications of how frames for success can impact support for forensic programs.

Few would challenge the conclusion that forensics is a profoundly important program in any school. More and more, studies are revealing that critical skills are essential within school curriculum and as part of the experience one should have when pursuing careers and professional advancement. More and more, critical thinking and communication—written and oral—are demanded among today's young professionals. While myriad courses, major areas of study, and activities help foster these skills, few activities do so as well as forensics. The full range of what forensics teaches makes it the most comprehensive and meaningful of co-curricular activities available to young people. Those involved with forensics understand these benefits. The challenge is promoting the activity to those whose lack of familiarity with the activity may make them resistant to endorsing it, or in the case of administrators, approving resources for the program. Not all schools offer forensic opportunities to their students, and many that do undergo program revision, budget cutting, and/or changes in professional leadership. This paper provides valuable resources and insights for anyone associated with forensics at any level of education. Literature supporting the benefits of forensics is shared, including strategies for helping students integrate their forensic experience into portfolios and applications for educational and professional opportunities. Additionally, program management strategies for both justifying and promoting new and established programs are discussed.

Benefits of Forensics – The Starting Point for Selling Our Programs

Forensics sells itself. Any typical forensic program, regardless of its level of activity or competitive success, demands skills in written communication, oral communication, critical thinking, creative thinking, and teamwork. Students are exposed to literature, current events, cultural opportunities, and, perhaps most importantly, challenges to their own arguments and convictions. Few activities demand students express themselves creatively and critically, and then respond to intentional challenges of their ideas. Forensic students grow as thinkers, and mature as individuals, ultimately learning to adapt to nearly any context confidently and professionally.

The National Speech and Debate Association's (formerly National Forensic League) website is one place to find a number of excellent resources that advocate for the value of forensics. Similarly, countless journal articles have been written that speak to the benefits accrued through forensic participation. While it is not possible to create a complete list of forensic benefits, a non-exhaustive list includes, in no particular order:

critical thinking	written communication
creative thinking	oral communication
teamwork	familiarity with current events
appreciation of literature	exposure to cultural experiences
self-confidence	critical listening
thinking on your feet	civil dialogue
open-mindedness	test preparation
conflict resolution skills	intellectual curiosity
research skills	conflict resolution skills

Forensic educators should frame these skills in their recruitment efforts to students, parents, and administrators. Understandably, students as potential members and administrators as potential supervisors want to know the time and resources required of forensic participation are justified. Advocating these benefits frames the activity in a manner that highlights a variety of reasons to become involved. The skills availed through forensic participation are academic, social, and personal in nature. Moreover, these benefits are attainable within any forensic program, on any middle school, high school, or college campus, and with any collection of students. Programs have choices as to which benefits they select as most persuasive to their students and other connected

individuals. What follows is a framework for telling success stories; central to theories of acclaiming and disclaiming forensic discourse are these measures of success.

The Acclaiming Story – An Overview

Benoit (1997), in her seminal work *Telling the Success Story*, provides a widely accepted framework for acclaiming and disclaiming discourse. At the onset, she makes clear that success by any measure occurs when a goal is achieved. For the purposes of the forensic educator and program director, the caveat here is the *lack of* a universal goal. Any program can have any goal by which it deems itself *successful*. Benoit suggests *distinctive and desirable* as important determinations of success. Accomplishments must be, at the same time, unique and significant, as well as positive as seen through reflected appraisal of community members whose opinions are important. To establish a story or accomplishment as successful, then, the forensic educator should be aware of the measures used to label any success (or failure) as such. Forensic programs can make use of a number of standards, ranging from competitive success to students' personal growth, and from recruitment/retention to curricular connection to the school. A very important note to remember when promoting one's program is the congruence between success stories and the known goals of the program. Stories will reinforce expectations others have of forensics at any given institution. Benoit (1997) writes of the success story, it is "a narrative that interprets a behavior as a success, selects and orders events relating to that success, and includes a causal attribution for the success" (p. 23). With these benefits in mind, I provide specific suggests for starting or changing programs, intrinsic curricular merits of forensics, framing success to gain community support, and promoting forensics as part of an individual's portfolio.

Suggestions for Starting/Changing Forensic Programs

Starting or changing any program is a pursuit that must take into account the context in which the program exists. What follows are suggestions for what to take into consideration, and how to move forward with the program construction or reform.

- One must understand his/her school's culture and how successful and unsuccessful programs function within that culture. It is important to take caution to shape a program consistent with this culture, including the nature of the school's students, resources, mission, history, and vision.
- Program directors must understand their strengths and core values as a forensic educator and shape their program in a way that allows them to maintain their core identity.
- It is imperative to know the history of both forensics and related programs at the institution. Directors must be aware of past successes, failures, and activities, and work to reinforce perceived successes and distance yourself from failures.
- Directors should learn their institution's field of comparison schools. It is important to realize administrators and the school's community will have other institutions by which they measure themselves. It is advisable to create and maintain a program that allows favorable comparisons with these schools.
- It is the job of the program director to educate the administration and community. As the program director you have the opportunity to help your colleagues and administrators understand forensics through your vision. This will be the vision by which they learn to measure success and failure of your program.
- Directors should affiliate with associations and attend tournaments—particularly national tournaments—that reinforce the vision you desire for their program.
- It is essential for program directors to use social media, while remaining aware of what the visual and verbal content will do to define their program. These strategies should include alumna and other important individuals connected in important ways with the program. This step should include every effort to manage content to ensure it remains appropriate for all potential audience members.

Intrinsic Curricular and Community Benefits of Forensics

As program directors promote their activities and students, it is important to remember the inherent qualities of forensics that can always be included in acclaiming messages.

- Forensics is interdisciplinary. This means an entire institution benefits from forensics. Administrators must have the best interests of their entire school foremost in mind when supporting programs. Selling forensics as relevant and beneficial to all students, schools within a university, and to all disciplines/subjects within the curriculum makes it utilitarian.
- Forensics fulfills common core standards through debating and speaking activities. An excellent resource for articulating this connection is available through the National Speech and Debate Association (http://www.speechanddebate.org/).
- Forensics is epistemic, meaning it generates knowledge. Few activities match the ability of forensics to generate growth and knowledge in its participants. A simple review of benefits of participation supports this claim. The National Speech and Debate Association provides a helpful list of these benefits.
- The core academic skills found within forensic participation are the same skills now found to be most lacking in professional fields. Forensics meets calls for what contributes to success in college, and what employers are now wanting in their employees. For support, see Berrett (2013), Schiavone (2012), and Sternberg (2013).
- Forensics breeds alumna. Successful programs are able to promote their value through the narratives of their participants. These participants not only personify the benefits of forensics, but also have the potential of being advocates. This means forensics is able to contribute to their institution through long-term advocacy (by well-spoken, reasonable individuals) and financial support.

Framing Expectations for Future Success Stories

There are a number of ways a program can promote itself as being successful. Listed below are suggestions for accomplishments to promote, as well as rhetorical strategies for promoting success.

- Students and teams win awards, which provide competitively-based measures of success. Directors can promote competitive success, highlighting the significance of the competitive accomplishments when they are truly profound.
- Students represent several majors and areas of study. The more eclectic a program, the more a director can emphasize the utilitarian nature of the program. Directors can—and should—promote the diversity of their program's membership. Each area of campus represented with the program is an area of campus from which supporters of the program can be shaped.
- Students grow personally and provide compelling stories of this growth. These stories provide evidence of the impact forensics has directly on students, which can be persuasive to administrators, donors, and the general community.
- Speaking is seen as an incredibly challenging skill, and one for which many feel tremendous anxiety. Directors should promote how much of it happens in forensic contexts. How many hours of speaking did your students do over the tournament weekend? How many speeches were given at the tournament? How many speeches are given by your team in a given competitive season? Answers to these questions can be in promotional materials for the program, as well as in press releases following tournament weekends.
- Hosted events can showcase your school and campus, which is always a positive for administrators. If you host events, how many schools attend? How many students? How many community members do you engage through your forensic events?

Framing Personal Success Through Forensics

The following are suggestions for helping students incorporate forensics into their own personal portfolios, as well as searches for schools and jobs.

- Directors can promote how forensics provides their students with unique opportunities to master critical skills that, according to aforementioned research, is lacking among their peers.
- Teamwork and communicating well with others is an essential skill being sought by today's employers. Directors can promote the role of teamwork and their students' experiences working with diverse groups of people through forensics.
- There are countless non-academic, significant skills gained through forensic involvement, such as event planning, goal setting, and leadership. Directors to help students and administrators to understand these are marketable, and are part of their forensic experience.
- Particularly for comprehensive programs, directors can promote the range of forensic events and how this range contributes to students' versatility as communicators.
- Directors can always highlight competitive success as empirical evidence of the program's ability to develop students' communication skills.
- Students should be encouraged to create a portfolio of forensic involvement that highlights positive impacts of the activity on their development as a potential student or employee. The portfolio can include video of performances, lists of awards, lists of forensic leadership roles, lists of responsibilities within team events, speech manuscripts, and even resources that promote the benefits of forensics. Directors should keep some of these on hand as promotional materials for the program.
- Students should be encouraged to build relationships with opinion leaders from other schools. These relationships can become sources for letters and testimony that will provide an unique range of support greater than most of the students' peers who looking for similar positions.

Conclusions

This is by no means an exhaustive list of ways to promote forensics and build programs. At the same time, it is a helpful starting point. When studies are reported that promote the importance of forensics, performance, or speech in the workplace or any other aspect of society, forensic directors should make those resources available to administrators. Forensic educators should share stories of outstanding students, and be aware that *outstanding* is relative. The more varied stories are in their referents for success, the more reasons are made available for supporting the activity that gave birth to these stories.

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Off the Canvas:
Activating Physical Expression through Visual Art
Laurie Melnik

Abstract

Character development often begins with students reading and analyzing a script, but young actors sometimes require additional instructional support to fully utilize and activate their expressive qualities. This teaching resource provides a sample instructional sequence and assessment for isolating physical character choices including facial expression, gesture, pose, and posture. The instructional strategy stems from the structuring drama work by Needlands and Goode (2000) and embeds visual thinking strategies (www.vtshome.org) when developing still-images from visual art. The purpose of this resource is to assist high school and college/university instructors with an instructional strategy that may help the beginning actor with character development based on a given situation or context.

Character development often begins with students reading and analyzing a script, but young actors sometimes require additional instructional support to fully utilize and activate their expressive qualities. The following teaching resource guides students through a still image exercise where physical character choices (e.g. facial expression, gesture, pose, and posture) are practiced in isolation. This exercise helps young actors maximize the potential of their physical choices when developing a character based on a given situation or context. George Seurat's *A Sunday on La Grande Jatte* (1884) was used for this exercise, but other works of art can be selected. Criteria to consider when selecting different works of art include choosing images with multiple characters, a clear setting, and high potential to develop a sequential narrative.

Sample Instructional Sequence

1) Share George Seurat's *A Sunday on La Grande Jatte* (1884) so that the entire class can view and respond to it together. Prompt

students to identify what they see in Seurat's painting, and as some students make interpretive comments, ask for evidence from the work of art (www.vtshome.org). (What did you see in the painting that made you say or think that?)

2) Explain how visual art can provide insight into a character. Going back to Seurat's painting; ask students what kinds of information can be inferred from the work of art. (What does the painting tell us about the setting, relationships between characters, and/or the events that may have happened the moment before?)

3) Prompt students to select one character from the painting and create a still-image (Needlands & Goode, 2000) that mimics their gesture, posture, and pose. Spotlight one student's still image and ask the rest of the class what physical choices they observe their fellow actor making. Prompt students to consider how this character might feel. As students respond, ask them to provide evidence from the actor's choices. (What do you see in the actor's still-image that made you think or say that?) Thank the student for sharing their work with the class.

4) Going back to Seurat's painting, explain to students that the artist did not provide much character detail in terms of facial expressions. If we were to fully develop a character inspired by this painting, it would be up to the actor to infer additional information. Sometimes an actor has to develop a backstory for characters where limited information is provided.

5) Ask students to write responses to the following questions about their selected character from Seurat's painting:
   • Why did your character come to the park?
   • What happened to your character earlier that day?
   • What is on your character's mind?
   • What does your character want to happen before the end of the day?
   • What is your character's overall state of being?

6) Prompt students to go back to their original still-image and add details based on their character's backstory. Walk around and provide feedback as needed.

7) Ask students to create two additional still-images that include a moment before and after their character came to the park. Students should have a total of three still-images for their

selected character: before, during, and after the moment depicted in Seurat's painting.

8) In pairs, ask students to share their work with each other and provide feedback about the physical choices they observe in each still-image. Prompt students to consider how their fellow actor used gesture, posture, pose, and facial expression to communicate information about their character. If time permits, the teacher may ask students to share their work for the entire class.

9) Guide a closing discussion asking students to recap their process for developing their character. Ask students how their physical choices evolved based on their character's backstory. (Where did your character's backstory come from and how did it help you develop your character?)

The following rubric may be used and adapted for this exercise. It is highly recommended to share this rubric with students so they fully understand expectations. The purpose of this rubric is to assist the teacher with providing feedback about their student's work. It is also a great way to make sure teachers are assessing only the skills and knowledge taught. For example, under the physical character choices criteria, expectations in regards to placement in relation to audience have been included. Note that the above sample instructional sequence does not include any support for this. If placement in relation to audience is a skill you have taught and need to reinforce, then it should be included. Otherwise, it is not recommended to assess students on this unless it has been taught and they fully understand expectations.

Off the Canvas Sample Rubric			
(Please Adapt as Based on Student Needs and Instructional Goals)			
Criteria	**Mastery**	**Proficient**	**Emerging**	**Unacceptable**
Physical Character Choices	Gestures and facial expressions are natural and completely align with the performance. Varied use of pose and posture is present in all still-images. Body is always open to the audience and never upstages self.	Gestures and facial expressions are natural and mostly align with the performance. Varied use of pose and posture is present in at least 2 of the still-images. Body is rarely closed to the audience and only upstages self a few times.	Gestures and facial expressions are repetitive and mechanical. Varied use of pose and posture is present in at least 1 of the still-images. Body is usually closed to the audience and sometimes upstages self.	Gestures and facial expressions seem random and unrelated to performance. Varied use of pose and posture is NOT present in any of the still-images. Regularly upstages self.
Preparation	Does not waste any in-class rehearsal time and makes full use of feedback given by peers and/or instructor.	Wastes very little of in-class rehearsal time and makes use of most feedback given by peers and/or instructor.	Wastes some of in-class rehearsal time and only makes limited use of any feedback given by peers and/or instructor.	Wastes majority of in-class rehearsal time and does not utilize any feedback given by peers and/or instructor.

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The Career Assignment:
Helping Students Find Their Way
Tony Docan-Morgan

Abstract

This article summarizes the Career Assignment, where undergraduate students (1) select a occupation that they would like to obtain and is related to their major or possible major; (2) interview and job shadow someone that has the occupation in which they are interested; and (3) write a 3-4 page paper that reports and reflects on their investigation.

Many students who enter the introductory classes I teach are unsure about what they want to do when they enter the "real world." Indeed some have a sense of their vocational direction, but still lack a full understanding of their field of interest or have an inaccurate, mediatized conception of their intended profession. Rightfully, students often ask, "what can I do with a major or minor in communication?" This article summarizes the Career Assignment, where undergraduate students (1) select a occupation that they would like to obtain and is related to their major or possible major; (2) interview and job shadow someone that has the occupation in which they are interested; and (3) write a 3-4 page paper that reports and reflects on their investigation. Although I use this assignment in my 100-level Introduction to Communication Studies class, it is potentially appropriate for any introductory course, and does not need to be limited to career orientation courses. This assignment can also be adapted for advanced-level classes.

The first major step in this assignment is for students to select an occupation that they would like to obtain and is related to their major or minor. In order to help them investigate and select an occupation, I have them start by reading about different occupations, salary ranges, and outlook (i.e., http://www.bls.gov/oco). Next, students must connect with someone currently working in the occupation of interest and schedule a job shadow and interview. I remind students that finding someone to shadow and interview can come from unexpected places: friends of parents, parents of friends, neighbors, human resource offices of local

businesses, referrals from the campus advising center or faculty, and local chamber of commerce. I also tell students to use social media to find a potential match (i.e., Facebook status update: "Contact me if you know someone who works in public relations."). Last, I also tell my students to use search engines to find matches by typing in their location (i.e., "La Crosse, Wisconsin") and the name of the occupation (i.e., "public relations manager"). I recommend that students call potential leads on the telephone to explain the nature of the assignment and request the job shadow and interview.

I also provide students with directions for professional etiquette for the shadow and interview such as: dress accordingly and wear appropriate shoes in case you need to walk, arrive on time, respect confidentiality, be prepared by researching the business/organization, ask for their business card so you can follow-up with a thank you note, and interact with others respectfully, courteously, and enthusiastically. I also provide students with a list of possible interview questions, and ask them to come up with additional questions and be ready to ask follow-up questions. Some of the questions include: What is your career and your current title? How did you become interested in this area? What is your typical workday like? How did you prepare yourself to get your current job? In retrospect, what other preparation or training would have been helpful before you starting this job? What are the characteristics, expectations, or aspects of the job that you like most? Like least? What skills, personal characteristics and training experiences would you look for if you were hiring a new college graduate for a job in this field?

Upon completion of their job shadow and interview, I have students write a single-spaced 3-4 page paper addressing the below questions. Another option is to have students create and deliver a class presentation detailing their experience.

Summary of Occupation, Job Shadow, and Interview

- *Paragraph one:* Identify the occupation you selected, a summary of duties one performs in this occupation, how you went about selecting this occupation, and why you selected this occupation to investigate.
- *Paragraph two:* Identify who you job shadowed and interviewed—her or his first and last name, organization/workplace name, job title, phone number, and

the date and location of the interview and job shadow. Discuss how (i.e., cold calling a local business, advisor referred me to this person) and why (i.e., she seemed experienced and knowledgeable) you picked this person.

- *Paragraph three:* Provide a summary of the job shadow. What did you observe or learn about this occupation? How were your expectations for this occupation met or changed? What surprised you?

- *Paragraphs four and five:* Provide a summary of the interview. Use direct quotes from the interviewee when possible. What did you learn about this occupation from your interview?

Connection to Course Concepts

- *Paragraph one:* Assess your performance as an interviewer. Use the criteria in Table 16.6 (page 29) from the following reading: http://www.sagepub.com/ciel/study/chapters/OnlineChapters /Ch16_Interviewing.pdf

- *Paragraphs two and three:* Discuss how a specific course concept (i.e., bold term or subtitle) or set of related concepts from class and/or the textbooks may be relevant to the occupation you investigated.

Personal Reflection and Moving Forward

- *Paragraph one:* Offer a clearly articulated and thoughtful reflection of your investigation. Based on your Internet searches, job shadow, and interview, are you still interested in this occupation? Why or why not?

- *Paragraphs two and three:* If you are still interested in this occupation, how have you and how will you prepare yourself in the best possible manner to be a competitive job candidate for this occupation? If you are no longer interested in this occupation, what other occupations are you interested in and what will you do to investigate these other occupations?

- *Paragraph four:* Offer a conclusion. What did you learn about yourself from this assignment? Consider providing a meaningful quote from your interviewee (or other

meaningful quote) that offers perspective on your investigation of the occupation.

To date, more than 350 of my students have completed this assignment and it has proven to be tremendously valuable for students' growth and learning. Many students gain a clear understanding of the day-to-day duties and expectations for the occupation they explored, learn tips for "standing out" as a job candidate in their field, and even secure internships through this assignment. Other students learn that the career they have been fantasizing about for years is indeed just a fantasy, and are forced to consider other options.

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