California Speech Bulletin

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California High School Speech Association

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CHSSA OFFICERS

PRESIDENT
Jack Stafford
Del Norte High School
1301 El Dorado
Crescent City, CA 95331

333 Bertsch
Crescent City, CA 05331

V.P. CURRICULUM
Donovan Cummings
Edison Senior High School
1425 S. Center Street
Stockton, CA 95206

1719 Monte Diablo
Stockton, CA 95203

V.P. ACTIVITIES
Ron Underwood
Beyer High School
1717 Sylvan
Modesto, CA 95355

809 Stonecreek Dr.
Modesto, CA 95355

SECRETARY
John Cardoza
St. Mary's High School
5648 N. El Dorado
Stockton, CA 95207

5503 Ridgeway Ave.
Stockton, CA 95207

TREASURER
Larry A. Smith
Hoover High School
5550 N. First
Fresno, CA 93710

4450 E. Santa Ana
Fresno, CA 93726

ASCA LIAISON
Carmendale Fernandes
Fremont High School
1279 Sunnyvale-Saratoga Rd.
Sunnyvale, CA 94087

20200 Lucille Ave., #102
Cupertino, CA 95014

EDITOR
Robert L. Jones
Fresno High School
1839 Echo Ave.
Fresno, CA 93704

166 N. Duke
Fresno, CA 93727

LETTER FROM THE VICE-PRESIDENT

In November, I was invited to participate in a Blue Ribbon Planning Meeting sponsored by the California Department of Education. The objective of the meeting was THE ENGLISH-LANGUAGE ARTS FRAMEWORK: PAST SUCCESSES–FUTURE CHALLENGES. During small group discussions (reported out to the entire committee), I was able to emphasize the lack of oral communication implementation that is occurring in the State. The invitation for participation came as a result of our Council meeting held in Sacramento in September 1991. Diane Levin (one of the CDE representatives in our 1991 meeting) announced to the members of the Planning Meeting that a speech monograph (for publication by the CDE) is forthcoming.

At our CHSSA Council meeting in San Diego in January, the Curriculum Committee began work on the following:

1. The speech monograph mentioned above.

2. A coach's handbook aimed at assisting new coaches in coaching events in recruiting students, in preparing students for their first tournament, etc. (It is not aimed at "how to run a tournament.")

3. A revision (update) of the FRAMEWORK FOR SPEECH COMMUNICATION published by CHSSA in 1973. (This project will be pursued if we can get encouragement from the CDE.) If pursued, it may cost our organization five to ten thousand dollars to complete.

This issue of the BULLETIN contains winning speeches from the 1992 State Tournament. You will also find some fascinating suggestions for classroom activities that can be used by speech and/or English teachers.

Donovan Cummings
Vice-President
Curriculum

AN OPEN LETTER TO CARLA FERRI, UNIVERSITY OF CALIFORNIA, ADMISSIONS AND OUTREACH SERVICES

Dear Ms. Ferri:

This letter is to express concern regarding the University's subject A-F requirements.

1. The subject b requirement for English, 4 years

". . . must consist of eight semesters of English composition and literature, college preparatory in nature. The courses must require substantial, recurrent practice in writing of extensive and structured papers, and must also require extensive reading of significant literature, to include classical or contemporary works in a variety of genres."

The University's description describes the criteria for acceptance of a course for English credit. Then it specifically notes, "Courses in speech, debate, or journalism will not meet the requirements listed under English, but may meet the 'f' requirement."

An examination of the subject "f" description of acceptable English courses for the four year (soon to be two year) elective requirement indicates,

". . . The general objective of the college preparatory elective program is to improve student' analytical ability, promote their artistic development and strengthen their oral and writing skills. College preparatory electives should involve considerable reading and writing in an amount appropriate to the course and subject matter. The emphasis in elective courses should be to prepare students for future university work."

The description of English classes that would be acceptable for elective credit under the "f" requirement reads, "All English courses should require substantial reading with frequent extensive practice in writing which is carefully evaluated and criticized."

Question A: Isn't the description for a subject "f" English elective class substantially the same as that for subject "b"?

Question B: Why does the description for subject "f" courses indicate a need for strengthening oral and writing skills and the subject "b" description omit the "oral" skills? How are the U.C. descriptions so out of step with the California Framework for English which specifically calls for instruction in speaking and listening skills and in the Model Curriculum Standards numbers 15, 16, 18, 19, 20, and 24?

Question C: If a speech, debate, journalism class clearly included in the course of study goals, objectives, activities, and assessments that met the criteria for subject "f" English classes, why wouldn't the University accept them?

2. Regarding the 1994 change in the subject A-F requirements, I fail to see the rationale for adding a year of social studies and a year of laboratory science. Is there some reasonable explanation the University could offer?

In the past students had at the least the flexibility in choices of classes when they could choose four years of electives. Now they are reduced to two choices beginning in 1994.

As an example, when you consider students at Hoover High in Fresno, the 1994 requirement coupled with school district and state requirements for graduation dictates 20 of the 24 classes a student can take in his/her school career.

True, adding the extra social studies and laboratory science and taking away two elective years requirement made no difference in the total number of courses required. It did, however, clearly take away the element of choice from many students. For example, a student who previously might have taken extra math classes with an eye towards a future in engineering or computer science or mathematics will not have the option of taking extra math classes as he/she has in the years prior to 1994.

3. Regarding the description of the Visual and Performing Arts elective options in the subject "f" area, I note a glaring weakness in "rigor"

compare compared to the descriptions for other elective areas.

In particular I'm appalled by descriptions such as . . .

a. Courses "should enable students to understand and appreciate artistic expression, and <u>where appropriate, to talk and write with discrimination about the artistic material studied</u>."

Question: Does the University check courses of study for music, art, dance, drama/theater? And who determines whether or not the course has "appropriate talking and writing" that would match the same rigourous standards applied to other courses?

b. Courses "must require <u>on average</u> the equivalent of a five-period class per week. Work outside of class must be required; for example portfolio/performance preparation, <u>reading, writing, or critical listening/viewing</u>."

Question: Does the University check courses of study to determine if these elements are contained and required? For example, other than at home practice on an instrument, what reading, writing, or critical viewing-listening might be required of a member of the marching band?

And, as a personal gripe, I fail to see how a student should get University credit in the subject "f" area for Visual and Performing Arts when that student is a member of a flag or drill team associated with the marching band.

I've written in protest before regarding the University of California's denigration of speech/debate/forensic courses. In my 31 years of teaching English, speech and forensic/debate classes I have always held my students to university standards in reading, writing, speaking and listening instruction.

There is no clear reason why a course in oral communication . . . be it speech, debate/forensics, rhetoric or oral composition cannot be written and taught to the standards set by the University of California for the subject "b" requirement.

And there is no valid reason for the University of California to reject out of hand and automatically any courses in speech, debate or journalism for subject "b" credit if those courses of study clearly meet the requirements established by the University.

Thank you for your attention and consideration.

Larry A. Smith
Hoover High School
5550 N. First Street
Fresno, CA 93710

JAM-UP OATMEAL COOKIES

1 cup Butter Flavor Crisco
1½ cups firmly packed brown sugar
2 eggs
2 tsp. almond extract
2 cups all-purpose flour
1 tsp. baking powder
1 tsp. salt
½ tsp. baking soda
2½ cups quick oats (not instant or old fashioned)
1 cup finely chopped pecans
1 jar (12 oz.) jam

Combine Butter Flavor Crisco and sugar in large bowl. Beat at medium speed of electric mixer until well blended. Beat in eggs and almond extract. Combine flour, baking powder, salt and baking soda. Mix into creamed mixture at low speed until just blended. Stir in oats and chopped nuts with spoon. Cover and refrigerate at least 1 hour.

Heat oven to 350° F. Grease baking sheet. Roll out one-half of the dough at a time to about ¼-inch thickness on floured surface. Cut out with 2½-inch round cookie cutter. Place 1 teaspoonful of jam in center of half of the rounds. Top with remaining rounds. Press edges to seal. Prick center. Place one inch apart on baking sheet. Bake for 12 to 15 minutes, or until lightly browned. Cool 2 minutes on baking sheet. Remove to cooling rack.

AN ATTEMPT AT BEING CREATIVE

By David Jack, Turlock High School

I have always wanted to become one of those creative teachers who leads their students on treks through the school burning inappropriate idioms for writing over an open fire while at the same time introducing London's "To Build a Fire" with a backdrop of the cooking skills necessary to survive a plane crash in the Andes. Alas, one look in the mirror says, "NOT!" However, I never gave up on the idea that I could be a more creative teacher and come up with ways to better motivate and stimulate my students to think.

I decided it wasn't so much the material they would cover but that they use critical thinking skills to deal with the material. I have always felt the more mediums of communication brought into the classroom the better. I also wanted to give my speech related classes a different format for using their various speaking skills of interpretation, extemporaneous, persuasive, and expository.

What developed was a group presentation for literature that included all of the various speaking forms as well as art work, literature analysis, and music appreciation. I tried to incorporate various elements of short story analysis: plot, character, conflict, theme, and setting.

It must be understood that a lecture on short story elements preceded the unit. Also some suggestion ideas were given just to get their creative juices flowing. The basic elements of the unit were as follows:

1. STORYTELLING–The group is responsible for the plot of their story, and for the class having a strong understanding of the story. One person can do this, or the entire group.

2. CHARACTER/FIRST PERSON–The group will present an autobiographical presentation of the main character. This can be done by one or more members. If the group decides, they can do more than one character.

3. THEME–The group presents their interpretation of the theme of the story by doing a comparison of the theme to current music. You will be able

to play the music in class and will provide a copy of the lyrics so the class can see the comparison between the themes of the music and the theme of the story.

4. CONFLICT–The group will present the conflict of the story through an artistic representation. This should be done in a manner where it is obvious that the opposing forces are in conflict. Possibly using a yin-yang formula would help. The group will also orally explain their artistic effort and how it explains or identifies the conflict.

5. SETTING–This is another art project. The setting will be represented by a collage indicating various aspects and moods represented by the setting. Another option is for the group to do a drawing of the setting, or to represent the setting with nearly life size representations of the setting.

6. CREATIVE UNKNOWN–The groups are encouraged to be creative and take a chance with the format. Do not limit yourself. Think of this as a presentation you might take on the road. Be showy, sell your short story. Additional music, even original, is fine. Costumes are fine. Additional artistic representations are fine. Try anything to be creative–it definitely will not hurt your grade.

The entire ditto the students received also talked about group responsibilities, that the assignment would be videotaped, how long the presentation should be, and other classroom management topics.

This unit was initially tried using short stories on my advanced freshman English classes. The course is called Advanced English-Speech 1-2, and the students must sign up for the course (after recruiting at the junior highs, of course). This type of class gave me each year the cream of the freshman class, to not only prepare for competitive speech, but also to teach a rigorous English class. I felt if the activity was developed well enough I was in a no fail situation with the type of students I had.

This class took the creative unknown to the hilt. The danger with this, is remembering that less flashy presentations may also more than adequately meet the assignment responsibilities. This is one reason I videotaped. This way I could go back and look again to insure that I graded fairly. Some of the groups combined sections of the presentations. One group invited us to *Wayne's World,* using Wayne and Garth as the story tellers and having the main character be a guest on the show. Other formats used were *Siskel and Ebert* and short recreations of important scenes. These groups used lots of props and costumes. Country music was popular due

to its obvious themes. A couple of talented students played the guitar rather than recorded music. One group practically recreated the interior scene from the story using butcher paper. These students were highly motivated and all I really had to do was give them some class time and tell them when they had to present.

I have since then used this unit, teaching Huckleberry Finn, with a grade level junior college prep class and have learned many things in using this type of unit with different levels of students. This class needed more guidance, proctoring, and group maintenance work. One glaring thing I learned really showed me the difference between advanced and grade level students at my school. The advanced students took off and went with this, as I said. They got their own supplies, handled their own photocopying, and other sundry things. The grade level class seemed to just sit until I said I could get them some colored butcher paper, felt pens, and other supplies. I guess the advanced child's parents will just go out and buy it, while the grade level student wouldn't think of asking.

The final results from my grade level classes, once they had the supplies to put their ideas into fruition, were all I could ask for. One group set up a *Jeopardy* game show, hitting the high points of their section of the novel. Other groups used an Oprah format, planting questions for the characters in the audience. Another group did a puppet show, while others wrote short dramas. The art work was excellent. To show my pleasure at many of the students' art work, I asked if I could have it to put on the wall for a few months. Some of my least excited students all of a sudden got very excited.

Later this year I will again use this unit with a grade level senior college prep class, again using short stories. Following is the assignment sheet that was given to my juniors. I took the sections of Huckleberry Finn starting with the Grangerford's episode and had the class treat the novel as a television series. Each group was responsible for producing a different episode. The idea was to get to see the method in which the novel moved down the river.

HUCKLEBERRY FINN GROUP PROJECT

This assignment requires your group to present an analysis of a specific section of *The Adventures of Huckleberry Finn*. A review of the major elements of this project will occur before your first group meeting. The section of the novel your group presents is determined by me. Group makeup is also decided by me and can not be changed.

Most group members have multiple responsibilities because there are more parts to the presentation than there are members. I am also aware of the problem of working in groups. It is your responsibility to see to it that all members do their fair share. You are to bring it to my attention if a member of the group fails to uphold his/her responsibilities. This is to be done before the group presentation. The group grade will not be affected by such a member. As long as a person is doing his/her best and trying, even if it is not up to your high standards, it will not affect your group grade. There will be a **group** and an **individual** grade.

The group presentation includes the following sections:

1. STORYTELLER–The group is responsible for the plot of their novel section. In the fashion of someone telling a story, relate the plot of your novel section. The group will show the connection between their novel section and the previous presentation. Thus the presentations help complete our understanding of the novel. One person can do this, or the entire group.

2. CHARACTER/FIRST PERSON–One member of the group is one of the characters in his/her novel section and will talk in the first person as though he/she were the character. You will develop a three-dimensional image of the character; thus we can better understand the character. If it helps, several members of the group can participate in this section.

3. THEME–The group presents their interpretation of the theme in their novel section. Huck tended (or at least the reader) to learn something from every episode in his travels down the river. The theme section can look at what was learned in this section. This interpretation is presented as follows: 1) the group indicates what the theme of their novel section is; 2) they find some current music whose theme is the same as the novel section; 3) the group (with my help) makes copies of the lyrics available so they can show how the theme of the novel section and the song are related. You will play the music in class.

4. CONFLICT–The group presents the conflict of the story through an artistic representation of the conflict. This can be done with a yin/yang approach of opposing forces. The group will also orally explain their artistic effort and how it explains or identifies the conflict.

5. SETTING–This is another art project. The setting will be represented by a collage indicating various aspects and moods represented by the setting. Another option is for the group to do a drawing of the setting, or to represent the setting with nearly life size representations of the setting.

6. CREATIVE UNKNOWN–The groups are encouraged to be creative and take a chance with the format. Do not limit yourself. Think of this as a presentation you might take on the road. Be showy, sell your section of the novel. Additional music, even original, is fine. Costumes are fine. Additional artistic representations are fine. Try anything to be creative–it definitely will not hurt your grade.

The presentations will take approximately 15-20 minutes. They will be videotaped to help me in grading. Each group is given four group days in class. It is assumed that this is not the only time your group gets together or the only time you decide to work on this project.

"Whatever your years, there is in every being's heart the love of wonder, the undaunted challenge of events and an unfailing, childlike appeal for 'what next' on the job and in the game of life. You are as young as your faith, as old as your doubts; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair. In the central place of your heart, there is a recording chamber–so long as it receives messages of beauty, hope, cheer and courage, so long you are young."

–General Douglas MacArthur

STORYTELLING

by Donovan Cummings
Edison/Stagg High Schools, Stockton

Purposes of storytelling experience:

1. To develop delivery skills
2. To share cultural/ethnic heritages
3. To encourage students to become storytellers

Where/when to introduce storytelling:

1. In an English class (any level) when studying literature such as *The Iliad* or *The Odyssey*.
2. Early in an oral communication class in which delivery skills are taught; in an interpretation class when teaching narration and/or characterization.

Major steps to be followed:

1. Give some background on storytelling and/or tell a story yourself to the class.
2. Have students begin locating a story/fable/tale from their own cultural/ethnic background.
3. In class, teach students a process for preparing to tell a story.
4. Have students present their "cultural/ethnic" tales to the class.
   a. Be sure students give the title, author, and source for their story/tale.
   b. Have students give you a photo copy of the story/tale.
5. Provide other opportunities to share tales/stories.

Preparing (process) to tell a story/fable/tale:

1. Make numerous copies of several of the fables in *Fables*, written and illustrated by Arnold Label, published by Harper & Row.
2. Divide the class into equal sized groups–three of three; four of four; five of five; six of six.

3. Suppose you have four groups (A, B, C, D) of four students each:
   a. Give all four members of Group A a copy of "The Baboon's Umbrella."
   b. Give all four members of Group B a copy of "The Bad Kangaroo."
   c. Give all four members of Group C a copy of "The Elephant and His Son."
   d. Give all four members of Group D a copy of "The Young Rooster."
4. Have all groups follow this procedure:
   a. READ THE FABLE SILENTLY–Each member of the group should read the fable to himself/herself silently. Allow enough time for EVERY student to do this.
   b. READ THE FABLE TO EACH OTHER OUT LOUD–One group member at a time may read a section; one can read the narration and others can read characters. ALL should be involved in the reading. Provide enough time for each group to read the fable a minimum of two times.
   c. DISCUSS–The group should discuss the fable, the sequence of events, what the fable means.
   d. READ ALOUD AGAIN–Have group members share the reading again; allow time for two read-throughs.
   e. FLESHOUT–Group members should talk about the characters, images in the fable, setting of the fable.
   f. GROUP TELL–Have students place the fable face down on their desks. One group member should start the fable and pass it to another, etc. Give group enough time to tell the fable twice.
   g. INDIVIDUALS TELL THE WALL–Have all students stand and face a wall in the room; keep students at least an arm's length apart. Students should NOT take a copy of the fable with them to the wall. Students practice telling

the entire fable to the wall; the "practice telling" should be done orally.

h. Now, change the groups so that each group has an A, a B, a C, and a D member in it. Have each student tell his/her fable to the other members of the new group.

5. Have all members of one of the original groups (A, B, C, D) go outside the classroom. Then invite one member at a time into the room to tell the fable. Have the audience note the differences in the telling of the fable and what each storyteller does best.

a. Discuss how similar the story is as presented by each storyteller; what the differences are; that storytellers often develop their own version of the fable/story.

b. Discuss what made for good performances.

Evaluation of student presentations of cultural/ethnic tales/fables:

1. Does the student have the appropriate posture, movement, and gestures for the narration and the characters?
2. Does the student use appropriate volume, rate, emphasis, feeling, to make the narration exciting and the characters clear?

Related exercises:

1. Give extra credit for students who share a fable/tale that has been taught to them by their parents or grandparents.
2. Have students write and perform an original tale/fable.
3. Have a group of students perform a tale/fable.

TELEVISION EVALUATION IN THE CLASSROOM

by Natalie Weber, Homestead High School, Cupertino, California

Cetainly the best learning-teaching device offered by the new technology education for the teacher of speech-communication is the video tape recorder. Where else can one actually see and hear himself as others see and hear him? Realizing this, colleges and universities years ago set up speech labs in which students have the opportunity to practice and review their speeches prior to presenting them to a critical audience and instructor for a grade. For secondary schools, however, the cost of equipment, security, space demands and staffing have all combined to make such laboratories items on a wish list that would never be granted.

Looking for an alternative way of achieving much the same result, I wrote a grant request to our local parent-business fund raising group and secured from them a standard sized video tape recorder and tripod, a monitor and a video cassette recorder for my oral communication classes. Now, on the first day of the school term in my student questionnaire I ask each class member if he or she has a VCR at home and if it is a VHS or Beta format. I have discovered that out of approximately 170 students only one or two do not have a VCR and one or two have Beta rather than VHS. Those who do not have VHS may use the classroom equipment before school, during lunch or after school.

Each student is required to furnish his own videotape. If this $3 purchase were to be a financial problem, the school would pay. The students are instructed to put their names on their own tapes and keep them carefully. Each is responsible for storage and rewinding as necessary. No cassettes are stored in the classroom. When not in use, the equipment is wheeled into a small lockable practice room.

On the day he is scheduled to speak, each student comes with his speech outline and his videotape. He hands the tape to a student camera person who inserts the tape into the camera and video tapes the speaker as he is addressing the class and instructor. At the conclusion of the speech, the speaker retrieves his tape and receives class comments and evaluations. All students in the class have had instruction on how to tape, and the job of camera person rotates through the class.

For each assignment I prepare a TV self-evaluation form. After completing his speech in class, each student is expected to take his tape home, view it, and complete his self evaluation. The forms address the

specific goal of the lesson as well as concepts covered in earlier assignements. The form is not a check sheet but asks for written out responses to such questions as, "How effective was the audience contact?" or, on an oral interpretation assignment, "Were the characters clearly delineated?" Students are asked to compare their own perceptions with those of their classmates which they heard during the critique period. Evaluation forms are due back to me within three days of completeing the oral presentation.

A key, I believe, to the success of this TV evaluating is student ownership of the tapes. Each student knows that the tape is his to erase at will after the evaluation is complete. Although some do share the tapes with their parents, no one else will view it if the student doesn't want it seen. On occasion I have reviewed tapes of speeches graded by a substitute if the grade was challenged. I do suggest, however, that each keep his speeches in sequence, forwarding his tape or rewinding it as necessary before giving it to the camera person so that he can later view his own progress during the school year. I've discovered that many former students have kept their tapes and are particularly proud of their final, formal lecture-recital speeches.

ONE-LINERS

It's called Pandora's Rule: Never open a box you didn't close.

Good listeners are not only popular everywhere but after awhile, they know something.

"Experience is not what happens to a man. It's what a man does with what happens to him." – *Aldous Huxley*

History repeats itself because each generation refuses to read the minutes of the last meeting.

"Son, I worry about you being at the bottom of the class." "Don't worry, Dad, they teach you the same stuff at both ends."

Meetings are like panda matings. The expectations are always high, but the results are usually disappointing.

CHAIN IMPROMPTU

by Gay P. Brasher, Leland High School, San Jose, California

I don't remember how I learned about Chain Impromptu, but it has been a "hit" since I began using it fifteen years ago. When I first introduced it to my class, I was observed by a teacher from San Jose State who also thought the activity was great and incorporated it into her own lesson plans.

Chain Impromptu fulfills two needs:

1. The activity forces the students to think about and to use transitions as part of the assignment.
2. It "eases" the student into impromptu speaking.

The activity comes in handy on days when emergency lesson planning is necessary. It also is a good assignment for the day before a holiday and fits well into those days that fall between the end of one unit and the beginning of another. The activity can be done several times just by changing the topics.

List five to seven one-word topics on the board. The first student speaks on one of the topics then another student is called on to speak. This student uses an effective transition to move to a topic other than the one used by the student who spoke immediately before. This continues until all students have spoken.

A T.V. NEWS BROADCAST

by Sandy Martineau, Bonita High School, La Verne, California

The assignment:

1. News team: 5 players

2. The show:
   News–1 minute minimum
   Sports–1 minute minimum
   Weather–1 minute minimum
   Commercial–1 minute minimum
   Feature program–1 minute minimum

3. Time limit: 5-7 minutes

4. HOW TO PREPARE

News–Make it fictional (imagined). Cover local news (from the city you are broadcasting. What are your call letters?), state national and international.

Sports–Local, state and national. Use at least one visual aid.

Weather–Local, state and national. Use at least one visual aid.

Commercial–Demonstrate a product. You must show the package the product would come in. Use at least one visual aid (the product) and one sound effect (noise other than the human voice).

Feature program–This should show lots of creative imagination. Suggestions: (Do only one) (Hint: Costumes and props will spruce it up!)

1. A Chef Tell segment
2. An interview with a celebrity or authority
3. A Larry Himmel satirical spotlight
4. A who's who in (your city)
5. A special event at a school to celebrate (public school week November 13-19)
6. A gardener's or plant lover's segment
7. Music, fashion, or hair styles through the decades

Due date: Script due:_____ VTR presentation date:_____

TELEVISION NEWS BROADCAST CRITIQUE SHEET

Preparation

	-1	0	1	2	3	4
1. Worked well in assigned group						
2. Accepted responsibility for developing projects						
3. Used time well						
4. Stayed with assigned group						
5. Worked independently						
6. Script written and marked correctly						
7. Appropriate conduct within group						

Production

1. Maintained character						
2. Lines learned						
3. Projected well						
4. Appropriate vocal quality, tempo, pitch, and rate						
5. Time limit observed						
6. Moved well on stage						
7. Showed understanding of technical aspects (i.e., signals, camera moves)						
8. Stage set up quickly and smoothly						
9. Displayed cooperative effort						
OVERALL EFFECT OF PERFORMANCE						

Additional comments and suggestions:

BOB & ALEXEJ'S STEAMED CLAMS?

So why the question mark after the title? That's because Bob and I can't agree on whether this is a clam recipe in the first place. Yes, there are clams in it (and they are fantastic, I might add). The problem arises when all of the clams are gone. One might think that it's all over, done, finished, kaput. NOT! The meal has just begun. Pull out that fresh baguette or San Francisco sourdough from the oven and you have the makings for a true clam feast. Just remember to not bring your dining etiquette to the table; this is not the meal to cook for that woman you're trying to romance. We don't know about you, but there is something to be said about slurping a tasty morsel from its shell while juice runs down your arm. Here it is:

Clams (in the shell)
1 can chicken broth
½ cube of butter
A head of garlic
1 bottle clam juice
1 cup white wine
Fresh parsley
Your favorite fresh bread

The above proportions are good for up to 4-5 pounds of clams. Melt the butter and add all of the other ingredients except the clams and bring to a boil over medium heat. Chop the fresh parsley and mince the garlic and throw it all in. We highly recommend fresh parsley instead of dried. Here's the fun part: stick a spoon in when it's all hot and mixed and taste the sauce. Add more of whatever you may like. Be creative! When it's perfect, bring the mixture to a rolling boil on high heat and add the clams. Give the clams a stir and cook until the clams open up. Note that the clams do not need to be covered in the liquid. When they open, remove from heat and voila–you are ready to indulge. We highly recommend you try one now just to make sure they are good. If you are not 100 percent certain, try another. Stop after the 10th and save the rest for your guest.

A note on clams: Any type will do. We have found that the smaller, the better. That way you get more clam-for-the-buck. If you are cooking this to go along with a meal, about 1 to 2 pounds of clams per person should do. Double this is you believe (like us) that clams are an aphrodisiac. We recommend you call your favorite fish department three to four days in advance and order the clams that they suggest as being the best for the time of year.

(See page 38.)

COMMUNICATION: UNDERSTANDING AND BEING UNDERSTOOD

by Ray Schaefer, Sherman Oaks Center for Enriched Studies

Assisting students to develop effective oral communication skills is both a challenge and a mandate to those of us teaching language arts. Much has been written about the need to improve oral communication skills as well as the devastating effect the fear barrier has on an oral communicator, but little has been written about how to improve these skills and attitudes. At this point, I will suggest some specific thoughts and activities regarding the teaching of oral communication skills in the language arts classroom.

To begin, I offer this quote to share with your students:

> I know you believe you understood what you think I said, but I am not sure you realize that what you heard is not what I meant.

At first, this quote seems non-sequitur, but with careful re-examination, there is a message suggesting misunderstanding. When the receiver concentrates on each thought unit, this quote makes sense.

I think it is important to note that before communication occurs, *understanding* must exist. Only when both understanding and being understood occur, then communication has been achieved. Sadly, pure communication between people is rare because the process remains so complex. Communication requires a mutual interest, caring, willingness, and commitment to concentrate. With the sender, knowledge, attitude, word choice, intonation, volume, and organization are important if the initial message is to be understood; to be understood, however, the receiver must concentrate so that each intended thought unit can be perceived. To begin the process of improving writing, speaking, and listening skills, the three following introductory activities should increase a student's awareness and importance of concentration; students will learn immediately how difficult understanding and being understood are to achieve.

ACTIVITY #1 – THE MIRROR PANTOMIME

Have two students sit in chairs facing each other. One student plays the person while the other plays the image. Situations such as a child playing with makeup, a young man shaving for the first time, or a young lady putting on makeup or washing her face work well. This activity should

include planning a sequence, then performing the sequences in slow motion. After the students have become confident with the process, then encourage them to perform the mirror pantomime at a natural speed.

ACTIVITY #2 - GEOMETRIC DESIGNS

Give a student a 3 x 5 card containing a geometric design. The student with this design then gives oral instructions to a partner who duplicates the design based on these oral instructions. Upon completion, both sender and receiver look at the results and note where the barriers to communication have occurred.

ACTIVITY #3 - THE PEANUT BUTTER AND JELLY SANDWICH

Place a loaf of bread, a jar of peanut butter, a jar of jelly, two knives, and a damp cloth on a table. With these objects before the students, have students write directions on how to make a peanut butter and jelly sandwich. After students have written their instructions, have a student volunteer read his/her series of instructions orally while another volunteer performs these instructions. It is important to note that the student reading the instructions may read only what is written. The performer must respond based on what is read and perceived. Repeat this performance activity several times with different volunteers. Once the barriers to communication have been clearly established, allow students to revise their instructions and submit these instructions for a grade. Look for some outstanding examples and discuss why these series of instructions are exemplary.

At this point, a discussion concerning the barrier of communication would be helpful. Students need to be made aware that barriers from both the sender's and receiver's point of view exacerbate misunderstanding.

Sender		Receiver
	Feedback	
Barriers		**Barriers**
1. Knowledge		1. Interest in topic
2. Organization		2. Reaction to organization
3. Attitude		3. Reaction to language
4. Use of language		4. Reaction to vocal qualities
5. Vocal qualities		5. Reaction to appearance
6. Appearance		6. Reaction to environment
7. Environment		7. Physical state
8. Physical state		8. Physiological state
9. Psychological state		9. Feedback
10. Response to feedback		10. Attitude: a willingness to concentrate

Once students have noted these barriers, encourage them to add more barriers for both the sender and the receiver. Again stress how difficult clear communication is to achieve.

At this point it is good to brainstorm on the different ways in which we communicate. Ask the question "What are the ways in which we communicate?" The responses will include methods such as words, body, face, hand gestures, intonation, silence, as well as manner of dress. Basically, the major divisions of communication methods include both verbal and non-verbal. Beyond words, all other methods of communication are non-verbal. Our methods of communication is a fascinating study. Have students brainstorm different types of body gestures and suggest possible meanings. Tell students that we express non-verbal messages through such activities as winks, smiles, frowns, sighs, attire, grooming, and other bodily movements. I offer you some specific examples and possible meanings:

Action	**Possible Message**
Arms folded across the chest	Highly self-protective; I'm not open to your ideas.
Frequent heavy sighs	I'm bored.
Smiling while discussing a serious problem or situation	Unwilling to convey my true feelings about the matter.
Turning back on the sender	Rejection.
A firm handshake	Confidence, inner security.
Direct eye contact	Confidence, believability.
Rolling eyes	Rejection, put down, disgust.
Drumming fingers	Impatience.
Raising the eyebrows	A feeling of superiority (with some cultures, this reflects approval, e.g., in the Philippines.)
Sitting back, arms folded, legs stretched out	In the Hispanic culture, an expression of male pride.
Females with legs and knees together with ankles crossed and hands clasped	A reflection of respectability and a need for approval.
Open hands with palms up	A call for acceptance.
Open hands with palms facing the sender	An expression of rejection.
Finger pointed toward sender	Accusing expression.

Another method of communication, and perhaps one of the most powerful nondiscursive forms of communication is *touch*. Different cultures have varying attitudes regarding touch. Whereas Latin, Middle-Eastern, and some European cultures accept touch without fear of accusation, Anglo-Americans tend to maintain distance. Because of this, some psychologists suggest that many Americans experience "skin hunger." Male athletes, gang members, and other group members having a common interest invent ways to touch in brotherhood that become acceptable. At this point a discussion of varying attitudes of non-exploitive touch might be conducted. Basically, I think it safe to say that most people want touch as an affirmation of self. Brainstorm non-exploitive methods of touch.

Another area worth exploring includes culturally specific body language. I suggest that students write down culturally specific gestures and body attitudes. To start the process, I offer a few examples:

Culture	**Gesture and Possible Meanings**
Native American	A hand raised with palm facing toward the sender: a greeting showing receiver there are no weapons.
Hispanic/Asian	No direct eye contact: with authority figures and/or individuals is a show of respect.
Middle-Eastern	When two adult males talk, a man does not inquire about the well-being of another man's family. Such inquiries are considered rude. One never offers another person a left hand when greeting; the left hand is unclean.
Japanese	In Tokyo a businessman offers another businessman his business card in the palms of both hands; this displays honor and respect.
American Black Culture	It is disrespectful for an adult to place a hand on top of a male child's head.

To not consider culturally specific body language, gestures, and behavior is to, again, exacerbate misunderstanding between people.

Another aspect of communication seldom taught in the classroom involves ***active listening***. Share with your students that some studies reveal that on average, most people divide their time at work this way:

42 percent listening
32 percent talking
15 percent reading
11 percent waiting

I think it safe to assume that how effectively we communicate depends upon how well we listen. Active listening requires the listener to play a role in the communication process. That is more energetic than simply murmuring, "Uh huh," or "Right." It is important that when a person speaks, the receiver listens intently and encourages more details. The following sentences or phrases can encourage a speaker to share more details and help the listener concentrate:

- Can you tell me more about that?
- I see you are upset. Tell me about it.
- It seems you have too much work to do. What is going on?
- I wonder if . . .
- Is it possible that . . . ?
- It appears that you . . .
- Can you explain that in a little more detail?

By encouraging the speaker to continue talking, together speaker and listener can move toward understanding and solving a problem. It is important *not* to assume a solution too quickly as the speaker may be prevented from fully exploring the issue. The following is an activity to encourage and improve active listening skills:

Directions:

This activity allows teams of three to practice Active Listening techniques. You will select one person to be Speaker, another to be Listener, the third to be Observer. After each round, change roles so you can practice each part.

As Speaker: Talk for 3 minutes on a subject you strongly feel impacts teachers or teaching.

As Listener: Supply an appropriate opening remark that encourages the Speaker to continue. Further the dialogue by your facial and body language as well as your verbal comments. Remember, don't give advice; don't judge; don't jump to conclusions. Stay impartial.

As Observer: Note the Listener's behavior and after the Speaker finishes, give 2 minutes of feedback. However, during the dialogue, don't show any reactions. (Remember nonverbal as well as verbal messages!)

Switch roles until everyone has played all three roles.

Encourage students to be active listeners. Ask your students if they have told a story or related an incident realizing that the person or group was *not* listening. A good listener is in demand.

As a final area of investigation, I offer a reminder that when two or more people remain in conflict, both the negative attitudes and emotions serve as what may seem insurmountable barriers. I suggest that these barriers are circumvented if the speakers are aware of the techniques of *fighting foul* and *fighting fair* and accept the latter as a technique when resolving conflicts. For your information, here are the techniques referred to:

Fighting Foul	**Fighting Fair**
1. Name calling	1. Identify/agree on the problem.
2. Interrupting	2. Attack the problem, not the person.
3. Blaming	3. Stay on track.
4. Not listening	4. Listen, try to understand.
5. Looking away	5. Treat feelings with respect.
6. Threats and getting even	6. Move from the emotional to the rational.
7. Put downs	7. Take responsibility for own action.
8. Bossing	8. Use "I" statements, not "you" statements.
9. Raising the voice	9. Maintain appropriate eye contact.
10. Pointing the finger	10. Restate what the sender has said.
11. Bringing up the past	11. Give sender credit.
	12. Make good will gesture–seek a compromise.

With these techniques in mind, have students practice in class. Divide your class into triads. Have each group select an observer. The remaining

two students will participate in a conflict. Determine some conflicts: brother and sister argue over chores; a son or daughter argues with parents about a reasonable time to be home after a date; a son or daughter wants parents to approve that he or she takes a driver's license test. Share with your students the techniques of *fighting foul*. Allow the triads to conduct a dialogue where they use the techniques of *fighting foul* for two minutes. Then allow time for the observers to share their observations with the role players in conflict. Then have another discussion where the students use the techniques of *fighting fair*. First, present the techniques. Then allow for a two-minute debate. Following the debate, allow time for the observers to share their thoughts regarding the debate. Finally, open discussion to the entire class. Remind all class members that using the techniques of fighting fair remains the superior approach when resolving differences.

Learning effective communication techniques is so important, yet it is rarely taught in the classroom. It is paramount that we, the experts in teaching oral communication, make certain that these and other concepts are taught in the classroom. Our students need these reminders and strategies to develop and strengthen oral communication skills. We also need to share our skills to help all teachers become competent in the teaching of oral communication skills. Donn Pearce in his screenplay *Cool Hand Luke* wrote, "What we've got here is a failure to communicate." Again, helping our students improve communication skills is both our challenge and our mandate.

Education . . . from several points of view . . .

"A progressive discovery of our own ignorance."

Will Durant

"The development of memory at the expense of the imagination."

Owen Johnson

"To develop the personality of the individual and the significance of his life to himself and to others."

Grayson Kirk

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ESL SPEECH TOURNAMENT

by Gay Brasher, Leland High School, San Jose, California

Last spring members of the Leland Speech and Debate Team participated in one of the most rewarding experiences of our lifetimes: We hosted our first annual ESL Speech Tournament. Invitations were sent to the five other high schools in San Jose Unified. Four of the schools entered the tournament.

The tournament was held from 3:00 to 7:30 p.m. on a weekday and included two preliminary rounds and a final round. School bus transportation to and from the tournament was made available by the district to all participants.

Oral Interpretation and Informative Speaking were the two events offered at the tournament. The time limit for both was three to six minutes and the content reflected the speaker's culture.

ESL teachers sent in names of the entrants and their topics. Students were divided into panels of six students each. Speakers from the same school and those with similar topics were separated in the preliminary rounds as much as possible. The Leland High School Speech and Debate Team members were the judges, and three to five were assigned to each room. Judges ranked speakers first through fourth and filled out critique forms for each. The judges had been instructed to be very positive in their comments. The student speakers were repaneled for round two.

Scores were recorded after each of the rounds. After round two and while the scores were being tabulated, the student speakers and judges were served a complimentary dinner. The parents of the competitors had been invited to the dinner, and a few were able to attend. The student speakers were presented with a large cake with an inscription congratulating them on their participation in the contest.

After dinner, the finalists were announced. The final rounds were held in front of the competitors, judges and guests. Then while final tabulations were made, each contestant who was not in the finals was introduced by his/her teacher. The contestant announced the topic of the speech and was presented with a ribbon as a participation award. Trophies were presented to all students in the final rounds. Fourth through sixth places were introduced as finalists. Special recognition was given to the students winning third through first places.

The tournament was easy to organize and to host, and the results were very gratifying. The Leland team is looking forward to hosting a city-wide contest this spring and an invitational next year!

STATE TOURNAMENT SCRIPTS

The 1992 California State Speech Tournament was held at San Jose State University. The following scripts are the first place original speeches in oratory, advocacy, expository, and prose/poetry.

ORIGINAL ORATORY

"The Elephant Child" by Anton Ford, Bellarmine College Prep

In a high and far off time, Africa's deepest, darkest jungles were filled with the humid murmur of animal voices. Amongst them could be heard the never ending questions of one elephant, a new elephant, an elephant's child–for he was filled with an insatiable curiosity.

The elephant's child asked ever so many questions about anything and everything. And in recognition of his sharp mind and driving curiosity, all his aunts and uncles spanked him.

Then one morning the elephant child asked a fine, new question, one that he had never asked before–

"What does the crocodile eat for dinner?"

In response his aunts and uncles proceeded to spank him immediately and for a long time, leaving him a little warm, but not at all astonished. However, the elephant child refused to give up.

Full of courage and driven by his insatiable curiosity, he walked across Africa, to banks of the Great Grey Green Greasy Limpopo River, all set about with fever trees, so that he could ask the crocodile himself.

Upon reaching the banks of the Limpopo, this Promethean Pachyderm found the answer for which his insatiable curiosity had driven him long. You see, it was the elephant's child that the crocodile had for dinner.

Perhaps Aesop's fable doesn't depict such a high and far off time as we would like to believe. Our society ever squelches the probing curiosity of the American elephant child. Our Cliff-note generation discourages curiosity and mental stimulation, only to find the comfort and simplicity of anit-intellectualism.

America's anti-intellectual values reflect an alarmingly skewed set of priorities. For ours is an age in which athletes are idolized while academics are ostracized; in which socialites are commended while intellectuals are condemned; in which glitz is adored and logic abhorred. Ours is an age in whilch few could doubt that whoever said "Ignorance is bliss" was probably an American.

It is a telling tale, indeed, when our anti-intellectual values have become intertwined with the very fabric of our society, when the language we speak has only derogatory terms like "geek" and "nerd" for the intellectually curious and the academically serious.

A geek, according to *Webster's New World Dictionary*, is a street performer who shocks the public by biting off the heads of live chickens. It is, indeed, revealing that in our society someone who is dedicated to the pursuit of knowledge is equated with a side-show freak.

Even at such prestigious institutions as Harvard University, many students are ashamed to admit, even to classmates, how much time they spend studying. And while good grades are usually important, Harvard professor Leonid Fridman states that "there is but a minority of the undergraduates for whom pursuing knowledge is the top priority during their years at [the University]" Many of our nation's students continue to hide their academic triumphs in order to avoid the loathsome stigma of being "an intellect." Because, hey, a geek is a geek.

In Orthodox Jewish families there is such a reverence for learning that a book is considered a sacred object. Should it touch the floor, it must be picked up and kissed; should it become old and unreadable, it must be buried. Chances are, most of us won't have to worry about dropping a book because, well, we rarely pick one up. In fact, studies show that 58 percent of all Americans never read a non-fiction book once they finish school. It's not that Americans lack the resources or the ability or the time to learn . . . we simply lack the desire.

In every other industrial society in the world, studious pupils are held as role models for others to emulate–they are recognized with social and economic rewards which reflect an emphasis on intellectual achievement. But here, in the land of the free, where anything and everything is possible, these minds find themselves rejected, cast away, littering our streets with unwanted thought and discarded brilliance.

By the end of this school year, one out of every four high school students will drop out–some because it's too difficult, a few because they can't keep up, but many because they feel it's just not important. Carolyn Delury states, in *The Story of Underachieving Gifted* that 19 percent of all high school drop outs are in the top ½ of 1 percent intellectually. This means that the true prodigy and genius of our time is being turned away. Turned away from the wonder of learning, turned away from the majesty of thought–turned away and turned off by education. Our brightest students are being left helpless to shape their own destinies, lost to the growing evils of anti-intellectualism.

Can we really blame them? Is it any wonder that we have such attitudes

when everything around us, every facet of the media enforces our anti-intellectual values?

Backed by her "New Bohemians," nouveau singer Edie Brikel begs "choke me in the shallow waters before I get too deep [in thought]." And Roger Waters of Pink Floyd propounds that "we don't need no education!" Fact is, Pink . . . you do, we do–and it is attitudes such as these that have sparked a sharp and alarming change in American values.

As we flock to the movies and spill over the rim of every bowl in college football, our financial support of education and educators paints a vivid picture of American anti-intellectualism.

In the words of Henry Adams, "A teacher affects eternity; no one can tell where his influence stops." While no one would deny this, the teacher's value to society has been clearly designated . . . just under $20,000 a year. It is a bit disheartening to imagine that the people responsible for shaping the minds of our youth are paid less than those who serve us cocktails, paid less than those who build our houses, paid less than those who dispose of our garbage. When our politicians fail to support education, it is the teachers, the students, and posterity that will pay the ultimate price.

Eighteen months after the Bush administration named it one of four model districts in the country, the Richmond School District, lacking government support, was forced to declare bankruptcy, and thirty-one thousand students got an extra month of summer vacation.

At Morris High School in the South Bronx, chairs are positioned to avoid falling pieces of ceiling and children cannot write on the cracked blackboards for fear of cutting their hands.

Last year, we gave eight billion dollars in military aid to countries that our under-educated children can't even find on a map.

When . . . will this stop?

When, and only when we show our children how important learning is.

When Copernicus postulated that the Earth revolved around the sun, when Einstein defined relativity, when Darwin theorized evolution, it was not because he had to, it was because he had a deep seated desire to learn and to grow intellectually. It is this desire which we must imbue upon our youth. And it's not so hard as it may appear.

Children are natural scientists and philosophers. By the time they enter school, they are recreational thinkers pondering the most elusive scientific dilemmas.

Why is the sky blue? What makes a rainbow? Where do babies come from? Where does the sun go when it sleeps?

"All too often," claims Carl Sagan, "parents respond with irritation or

ridicule, or quickly move on to something else." What they should do is praise children's questions and encourage their budding intellects.

And we must. We must encourage that light of curiosity which shines in the eyes of every little boy and girl–that spark of wonder, that glimmer of intellect. For look at us now; our eyes, the light, it's not as bright as it once was. What's happened to our flame? Where have we gone wrong?

Harvard doctoral candidate Leonid Fridman states that "our fault lies not so much with our economy, or with our politics, as within ourselves, our values and our image of a good life." We must imbue in our children the notion that a good life necessitates intellectual stimulation and stretching one's mind to its fullest extent. We must show the American Elephant Child, once and for all, that it's all right to ask why.

It's high time that the Nerds and Geeks of this nation stand up! Stand up and face the troglodytes who have haunted your hallways since the first grade. Stand up to the society that attempts to stifle your insatiable curiosity. For our nation's sake, the anti-intellectual values which pervade our society must be fought. Stop being ashamed of who you are and some day "nerd" and "geek" will be words of approbation and not derision. But unless we, as individuals, stand up for what and how we think, America will find itself in a sad, yet United State.

ORIGINAL ADVOCACY

"Sexuality Education in Schools" by Mijha Butcher, Granada Hills High School

How many of us first learned about sex from our ill-informed friends, television, radio, or some other form of pornographic media? How many of us first learned about intercourse from rumors in elementary school bathrooms? How many of us first learned about sex from truthful in-depth discussions with our parents? How many of us first learned about making love from church officials?

Sexuality education in our schools does not mean whispers in the bathroom, dirty jokes in the cafeteria, or gossip on the playground. Sure, there is come legitimate sex education in the classroom; however, there is more to sex then the fallopian tubes, the womb, ovum, sperm and zygotes. Either we educate our children or they will learn elsewhere. Therefore, I advocate that practical sexuality education become mandatory in all California senior high schools. Sexuality education must discuss the body, concerns and curiosities, birth control, morals, pregnancy, STDs, safer sex practices, sexual assault and where to go for help.

Already, there is not a kid in these United States who can avoid the issue of sex and the mixed messages that accompany it. The media percolates porn like a pulsating pot and real life, where sex is a daily reality versus "good girls don't do it." But good girls and boys are doing it. At this moment there are at least 12 million sexually active adolescents. That's 70 percent of the teenage population, and by the age of 20, eight out of ten males and seven out of ten females will be sexually active. Sex is unavoidable. Look around–it's everywhere. American teenagers are trapped in the poverty of pornography. There are mail-order sex catalogues, songs entitled "I Wanna Sex U Up," and telephone sex lines advertised with alarming frequency. In a tremendously popular song entitled "OPP," Naughty By Nature, informs youngsters, "There's no room for relationships; there's just room to hit it." Now, who would you prefer to have educating your children about sex–Naughty By Nature, Two Live Crew, authors of the debauched ditty, "Hey, We Want Some -----," or a trained and credentialed teacher in a classroom setting?

This would be an ideal world if parents taught their children enough about sex. This would be a perfect world if all parents would sit down and have that vital talk about the birds and the bees. Unfortunately, this is not an ideal or perfect world and parents don't. A 12 year survey of over 8,000 college students revealed that less than 15 percent had received meaningful sexuality education from their parents.

There is nothing dirty about sexuality education in the classroom. There is everything dirty about sexuality education in the streets. The government will not act unless we express an interest in our children. In the *Congressional Report of 1986*, the Select Committee on Children, Youth and Families stated, "There is no focused approach to solving the complex problem of teen pregnancy at any level of government. The efforts that do exist are too few, uncoordinated, and lack significant support. In short, the system is broken." When the system is broken, it is the duty of the people of the United States to fix it. Since the birth of this country, whenever the system has been broken, Americans have fixed it, especially when the broken system is dangerous, and it is inherently dangerous for us to continue to ignore this problem. Dangerous because unprotected uninformed sex means disease and pregnancy. The facts and figures resulting from our lack of good sexuality education, according to the book *Sex Eucation Begins At Home*, are astronomically dismal. There are more than 20 serious sexually transmitted diseases not including AIDS. There's a 50 percent chance a person will acquire VD before the age of 25. The number of VD cases exceeds the number of strep throat, measles, mumps,

scarlet fever, tuberculosis, and hepatitis cases COMBINED. One out of every five persons with gonorrhea is under 20, and that number is rising faster than that of any other group. There are new super strains of gonorrhea which have no cure. Others are extremely expensive to treat. Syphilis and gonorrhea are outranked in incidence only by the common cold. Herpes is incurable and affects the eyes, nose, mouth, brain, lungs, throat, intestines, the central nervous system, and is associated with cancer. Chlamydia causes sterility and in most cases there are no symptoms. Hepatitis B causes yeast infection and brings with it parasites called lice and scabies. AIDS is a deadly epidemic and if a teenager contracts it now, he may expire before his driver's license. So snap out of the coma of ignorance and awaken to the reality that knowledge is a healing tonic.

The Center for Disease Control says that in the 1990s AIDS may kill more Americans yearly than were lost during the entire Vietnam War. That's more then 50,000 lives. There are more than 2,000 HIV positive teenagers in New York City. If each one of those teenagers has unprotected relations with one other teenager, there will be more than 4,000 HIV positive teenagers in New York City alone; and those numbers can double and quadruple, and those numbers can spread to your town. HIV is tragic when it infects anyone, but a sixteen year old? It's worse than tragic–it's catastrophic.

Today, there are 1.1 million teenage pregnancies a year. Today, caring for illegitimate children costs this nation 17 billion dollars a year. Sexuality education could significantly reduce the billions of dollars spent on teenage deliveries and abortions and perhaps even effect a change in teenagers' sexual behavior.

A Baltimore school-based education and clinic program elevated knowledge about contraception, delayed first intercourse, and escalated use of family planning clinics. There were similar results in South Carolina and New York with New York showing increased college enrollment. I feel that person-to-person communication about sex will prove to be much more profitable in terms of results than the Los Angeles Unified School District's recent move to begin distributing condoms to high school students with parental consent. Arbitrary distribution of condoms may well prove to be irresponsible and even detrimental if some sort of in-depth sexuality education is not implemented. I advocate four specific steps to be attached to the design of this legislation.

A) All ninth graders must have incorporated in their mandatory semester-long health classes practical sexuality education.

B) Teachers of said classes must keep abreast of the topic by attending an annual weekend workshop free of charge on the subject of changing teenage sexuality.

C) There should be at least one guest speaker during the unit who will relate his or her experiences with pregnancy, STDs, or sexual assault.

D) All programs must be in place by the beginning of the 1994 school year.

The U.S. has the highest rate of teen pregnancy and abortion of any highly developed country. America's sex battle is lost. It was lost with raging hormones, adolescence, and magazines. It was lost in back seats, dark corners, and with late night TV. It was lost with young pledges of love and Madonna. Yes, the sex battle is lost and its front line issues are disease and pregnancy. As with any situation too far gone to be reversed, it can only be contained. And so, be it enacted with expediency that practical sexuality education become mandatory in all California senior high schools. In this tumultuous and torrid storm where sex pelts us like a million hailstones, where gusts of pornography blow us about, it's difficult to pitch the tent of education, but we've got to do it. We've got to provide our youth with some shelter from this tempestuous and shameless storm.

EXPOSITORY SPEAKING

"To Kiss or Not to Kiss" by Kimberly Bliss, Helix High School

The lights dim, and a sultry melody begins. A tall, handsome man grasps a shapely woman in his arms. A seemingly endless pause of longing glances ensues, until slowly their eyes close and their mouths move towards one another. At last, their lips touch in a long, passionate, tonsil tickling kiss. They are totally oblivious to the fact that they are taking a damp, germ-infested opening, through which food, and who knows what else passes, and touching another with it. How did such a bizarre act become the very symbol of intimacy? Perhaps if we understood what exactly is a kiss, where did it come from, and how it has affected history, we would all realize why it is that we so willingly partake in such a peculiar practice.

What exactly is a kiss? Defining the word is a lot harder than it may seem. *Webster's Dictionary* defines kiss as "to touch with the lips . . ." While this definition describes the basic action of a kiss, it fails to take into consideration such things as the meaning of a kiss, or the fact that in some cultures kissing doesn't involve the lips at all. For example: Malaysians, Polynesians, and Eskimos kiss by rubbing their noses, which, for the latter, eliminates the possbility of their lips freezing together.

It is, therefore, for want of a better definition, that kissing enthusiasts themselves have tried throughout the years to create what they feel to be

the perfect definition. Dr. Henry Gibbond, author of "Definition of a Kiss," takes a somewhat scientific approach, when he writes that kissing is "the anatomical juxtaposition of two orbicularis oris muscles in a state of contraction." If this doesn't make you just want to run out and kiss your sweetheart, there are other authors who seem to appreciate a kiss for its sentimental value. An ancient Greek poet defined the kiss as a "blossom of love," and Ambrose Bierce felt that kiss was "a word invented by the poets to rhyme with 'bliss.'" And there is yet a third group who tries to describe a kiss using humor. Chico Marx once said, "I wasn't kissing her, I was whispering in her mouth." And one anonymous writer feels simply that "kissing is the most pleasant way of spreading germs yet devised."

To further complicate the issue, most authors on kissing today feel that one must consider the kiss's role in society, before attempting to define it. Kissing no longer symbolizes only love and affection. To a small child, a kiss from a parent can also be a sign of approval, or a type of reward. Most children view kisses as almost magical–they can make the pain of a scratch go away or turn a frog into a prince.

As we grow older, kissing becomes a form of saying hello or goodbye. We learn to seal things with a kiss, including our marriage vows. Gamblers are known to kiss anything from dice to lottery tickets for luck, and if they win, they may use the kiss as a form of celebration.

There are so many different types of kissing that we eventually had to create new words to differentiate between them. Often these words will sound like the kiss being given–like smack, smooch, or peck. Others are a bit more anatomically descriptive. For example, necking, swapping spit, lip lock, lip sushi, snout friction, or (the ever popular) suck face.

While kissing is so popular today, it is believed that it's creation had nothing to do with passion. No one is exactly sure when or where the first kiss took place; however, many authors and historians have theorized on the general origins of the kiss.

One of the most popular theories claims that kissing has been around since the time of the caveman. Supposedly, cavemen discovered the cooling effects of salt on a hot day and actually started licking each other's faces in an attempt to increase their salt consumption. Historians claim that it was this early facial contact that developed into kissing.

One of the only early documented theories on the origins of kissing comes from an unknown Roman author. He explained that in ancient Rome women were forbidden to take part in the drinking of wine. Therefore, Roman men took up the practice of kissing their wives as a way of tasting their mouths to see if they had been cheating.

Some people take a more scientific approach to finding the origins of

kissing. Biologists argue that kissing originated through one of two ways. First, they believe that kissing could have evolved from an animal's instinct to rub noses. They also back this theory by using the example of Eskimos, Malaysians, and Polynesians who primarily use nose rubbing as a form of greeting. The biologists' second theory is that primates, such as certain types of chimpanzees, learned to kiss by imitating the action a mother bird makes when she feeds her young. This instinct to kiss would have been passed on to humans through evolution.

While researchers may argue about the origins of kissing, none can deny that kissing has had an interesting history. For example, in the middle ages, kissing was a common social greeting, and your class rank determined where you were allowed to kiss someone. The lower your status in society was, the farther away from the face you had to kiss. The saying "I kiss the ground you walk on" originates from peasants who were required to kiss the feet or the ground under a nobleman.

King Louis XII of France was also a kissing enthusiast. It is said that he kissed just about every woman in Normandy, using the excuse that he was granting them his Royal Benediction. Could this have been the origin of the French kiss? Some people feel that King Louis was the first in a long line of "serial kissers." He was followed by Georgy Porgy, who kissed the girls and made them cry, and the ex-host of the T.V. game show "Family Feud," Richard Dawson.

It has not been always, however, that kissing was met with such popularity. Over 2,000 years ago in Rome, kissing was banned with the hopes that it would help to calm a raging herpes epidemic. Kissing was again avoided for medical reasons during London's Great Plague of 1665. It was about this time that shaking hands became a more popular greeting.

Kissing has also been banned twice within the past century. In 1909, a group of Kansas men who saw kissing as both unhealthy and unnecessary, formed the Anti-Kissing League and vowed to never kiss their wives again. For reasons unknown, the group disbanded after only a few weeks. But rumor has it that their wives were threatening to start their own group, the Anti-Dinner League.

In Deerfield, Illinois, the kissing ban took place at the train station. It seems that wives who were dropping their husbands off to commute each morning were creating traffic jams by taking time out to give them a kiss good-bye. The city decided to divide the parking lot into "Kissing" and "No Kissing" zones and had special traffic signs designed to label each one.

During the middle ages, kissing was taken much more seriously. In Italy, the law stated that if a man was seen kissing a girl in public, he would

be required to marry her. France also had laws restricting kissing. If a woman kissed any man other than her husband, she could be tried for adultery. Even an American etiquette book published at the turn of the century ruled that public kissing "was a reprehensible custom that should not be tolerated in good society." Even to this day, public display of affection in schools is forbidden. Much of a teacher's day is filled by making such comments as "let me see some daylight between you two" or "you know, you could lose your tongue that way!"

Because of the powerful effect it had on people, the kiss became the subject of many superstitions. Some of the more common are:

If your nose itches, you'll be kissed by a fool.

A kiss from a chimney sweep will bring good luck.

If you sneeze on Tuesday, you'll kiss a stranger.

And the one that Geraldo is still trying to prove . . . if you kiss the backside of your elbow, you'll change your sex.

Though to some it may seem an unnecessary act, human beings were meant to kiss. While the kiss has no clear cut definition, its origins and history help show that close facial contact is an age old universal occurrence. Is the kiss a bizarre act, or is it the purest of intimate expressions? Whatever the answer: to kiss or not to kiss, that is the question.

The recipe on page 20 was given to us most graciously by Vivian Delana, the best cook west of the Mississippi.

ORIGINAL PROSE/POETRY

"Thoughts from My Soul" by Antoinette Pierson, Cleveland High School

The Black experience. One of the most painful experiences known to man. We've struggled. We've cried. Yet we still stand strong. Thoughts from my soul.

As I traveled through time,
through history written,
and some destroyed.

I made many discoveries.
I found the originators.
What was the beginning
and what shall be the end.

As I went further
I found the royalty
that was taken from me centuries ago.

I saw my blood running through the Nile.

I found my other, Afrika,
waiting with open arms
to welcome her lost children.

A mother's womb

Just as soft and inviting
As a warm bed in the middle of winter
As hypnotic as the smell of gardenias
in the spring.

Mother's Womb
opens it all to welcome/comfort
its long lost inhabitant.

As fertile as the land of the great one
As warm as the sun blazing on its
oceans.

Come home to the womb for comfort,
children.

Come home to Mother Africa.

PRIDE

Every Black woman is beautiful. Though she may be physically distraught, her inner glow exposes her genuine beauty. This glow comes from her natural descendancy as a Mother of Civilization.

Every Black man is strong. He can credit himself with spurting the juice of life which spawn civilization in his African wife. He too has a glow.

This internal radiance pulsates throughout our bodies but never passes through to our minds until Inspiration summons our Power. The Power spreads through our minds and shatters the stereotypes we've been enslaved in for 400 years. We realize our strength. Born is our Pride.

The moon seems to pulsate
while below, people scatter in chaos
but there is no distance
that can out run him.
Hiding behind walls, in trees
and bushes, but there is no place
of seclusion from him.

When he comes in the night to
take the women and children
no tree or bush
is high enough
no bed is low enough
no space is dark enough and
no lights are so swift as I avoid him

So you may as well wait at death's
door for him to walk through
because he's coming
he's coming
he's coming . . .

Every morning I awaken to the crack of a whip. My fear gets me out of bed and starts me to work. The blazing sun burns my sweaty Black skin as I pick his cotton. I hate this life of suffering white folks give us. I don't want to die here. So tonight, I'm going to run. I'm getting on the train and Moses is going to take me to Freedom. When I cross that Mason Dixon Line, I'm going to go down to the banks of the river Eternity, and I'm going to let its ever so swiftly running waters wash my shackles away. And when I get to Freedom's house, the first thing I'm going to do is bathe in the water of equality. I'm going to sit down at the table of Brotherhood, and eat the food of Emancipation. And then I'm going to go out into the Garden of Victory and pick the flowers of Pride.

I realize the mistakes I've made,
I cherish them, and hold on to
them for use in the future.

I mourn losses
And welcome those I love into
my arms for safe keeping so
as I will never have to mourn again.

I endure pain inflicted by others in
All areas of my life.
Then open my forgiving heart, and
bear no malice for my scars.

In the beginning I thought I was
only me. But now I realize
I am Black
and I am woman.
I owe this strength to the grandmothers
and greatgrandmothers who have gone before
me; those who have had this experience.

It is their perseverance that has
given me what I need to survive.

"The Soon-to-Be Revolutionary"

He speaks.
And the words glide off of his tongue.
to capture, you,
like a lion in the wild.

Come all to hear the soon-to-be revolutionary.
Taking righteous music,
and making magic in the minds
of the young.

Dipping others in his passion
for the People.
Drowning all that is biased
in his wrath.

Come to hear
The revolutionary.

I remember when we were together.
all the wonderful times we shared.
you loved to run your fingers
through my cornrows.
. . . said you "could never love a woman that was
ashamed of her roots."
and that was why i loved you.
. . . and those times we sat in my room in the dark,
when you made me close my eyes
and dream of us sitting on a throne
in Ethiopia or Senegal or Zaire.
i remember, because that was why i loved you.
those nights we lay in your bed.
those nights i wrapped my branches of brown sugar
around your waist.
those nights your flesh bulged like the hills
at Kilimanjaro,
i can still remember feeling your lucious
round lips glide across my chocolate chips.

(continued)

yes, i remember, i remember because that was why i loved you.

but now things have changed.
    your preference for a creamy Black hue
has turned to milky white.
the hair your fingers pass through now
    show no trace of the roots you've always loved.
you don't even know how to deal with me now.

I am of virgin blood, yet still unpure
    For my spirit carries the weight
of a thousand days of sorrow,
    And my soul a million years
of pain.
    And I feel the need today to banish
my impurities.
    I feel the need to slice my soul
And letting the pain drip into a cup of relief,
    Drain my soul of sorrow.
But my open flesh will perish
in the sun,
    so I submerge myself in
darkness to meet the healer.
    He comes draped in silk, running from
the nape of his neck, down to his thighs,
Carrying the secrets to the ages.
    Unlocking my chest of treasures
for me because I no longer have the
strength to do it alone.
    Dressing me in shining white swathling
cloth
    Dawnming cowrie shells and
Ndebele beads. Swaying them over and around me.
    Drums pounding, flesh crawling, heart pulsing,
head throbbing, blood running from my eyes
healing me,
        healing me.