

ROSTRUM

Volume 74

Number 6

February 2000



Jean Emery Boles
NFL Hall of Fame Secretary

TRAINING YOUTH FOR LEADERSHIP

CDE Debate and Extemp Camps?!

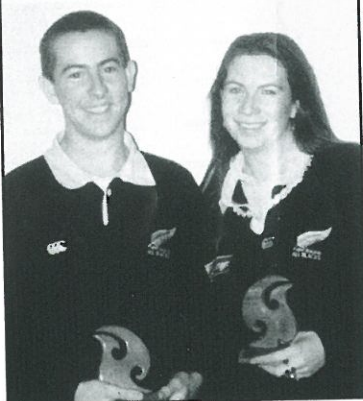


Anton Ford
Twice a National Champion (1993,1994).
Twice an L.D. Trophyist, CDE Alumnus



Winthrop Hayes
CDE Alumnus
National Champion

Team Debate World Champions Twice



Ami Arad
CDE Alumnus

Jennifer Rotman
CDE Alumnus

LINCOLN DOUGLAS NATIONAL CHAMPIONS

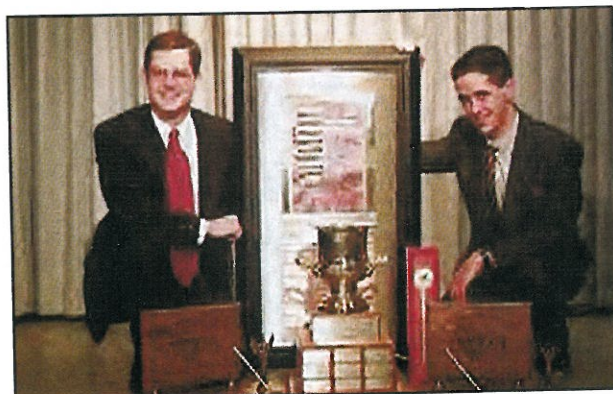
- Since 1994 over thirty percent of the top finishers at Nationals have been CDE alumni.

- CDE is the only camp to ever have its students from the same school close out L.D. final round at Nationals.



Josh Levine
Twice a CDE alumnus, now
National College Extemp Champion

**In 1994 the U.S.
won the world
high school championships
for the first time.**



Geof Brodak and Bill Herman
Both CDE alumni, 1999 National Debate Champions

**In 1990 CDE alumni
were the first
college team to win
the world for the U.S.**

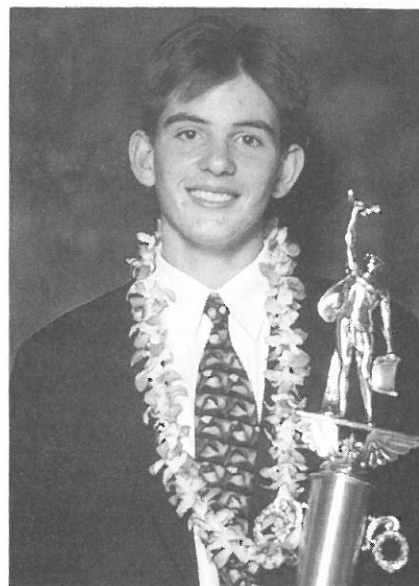
National Champions come from CDE Debate and Extemp Camps



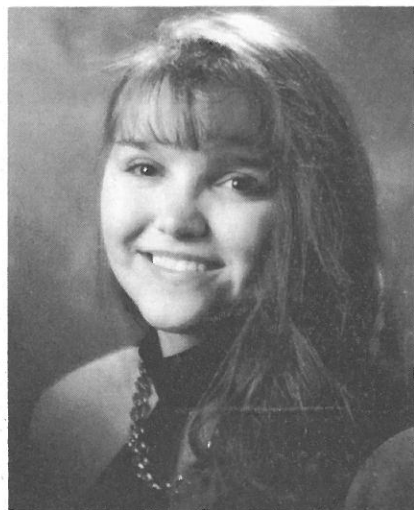
Michael Shumsky
1st Extemp, NFL Nationals 1995 and 1996
CDE Alumnus 1994



Geof Brodak
2nd in L.D. at College Nationals 1996
CDE Alumnus 1993-94



David Applegate
1997 National Champion
CDE Alumnus 1996



Courtney Meyer
2nd U.S. Extemp
CDE Alumnus



Joseph Jones
NFL National Champion 1996
CDE Alumnus 1994



Jill Van Pelt
1st Impromptu
CDE Alumnus

CDE is now accepting applications to its 2000 Camp

(July 1 - 15 for L.D. and Extemp, July 18 - August 8 for team debate)

Lincoln Douglas, Extemp, Team Debate \$1,125⁰⁰. Application fee \$85. Send fee or inquiry to:

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ON THE COVER: Jean Boles, Secretary of the NFL Hall of Fame.

NEXT MONTH: Focus on Debate with articles by Dr. David Glass and Dr. David Cheshier.

JEAN BOLES ENDOWS SCHOLARSHIPS AND MITCHELL TROPHY

Jean Emery Boles, student debater at Seminole, Oklahoma, Hall of Fame coach at Sam Houston and Memorial High Schools in Houston (TX), and Secretary of the NFL Hall of Fame, recently granted \$25,000 to the National Forensic League to increase Hall of Fame Scholarships to permanently endow, the H. B. Mitchell debate trophy.

"Mrs. Boles' gift shows her deep commitment to students, The Hall of Fame, and her coach H. B. Mitchell", said NFL Executive Secretary James Copeland. "Jean's wonderful contribution enhances the earlier gifts of others and guarantees larger scholarships for students and a permanent Mitchell Trophy. She never thinks of herself, only how to help others".

— The H. B. Mitchell Trophy —

In 1978 the friends and former students of H. B. Mitchell raised more than \$3,000 to endow a trophy in his name to be presented to the winning team in cross examination debate. Mitchell, who coached six teams to the National Final Round including three champions, had been named the nation's "Foremost Debate Coach" in 1960.

Over the years, however, interest rates could not support the rising cost of the trophy and the fund balance began to erode. Recently it was about \$2,000 and declining. The gift of \$8,000 from Jean Boles, who debated for Mr. Mitchell, guarantees sufficient endowed principal and current interest to fund the trophy forever.

"I wanted to do something to honor "Coach", Jean said. "Mr. Mitchell played a big part in my life."

— The Hall of Fame Scholarships —

Members of the Hall of Fame have raised almost \$12,000 through individual gifts and each year the interest from this account funded a \$100 scholarship to the winners of Commentary, Prose, Poetry and Expository at the National Tournament. Jean Boles gift of \$17,000 will enable each Hall of Fame Scholarship to be \$400. "I was worried about the rising cost of going to college", said Jean. "A larger scholarship will at least buy a student's books."

— Jean Emery Boles —

After graduating from Seminole, Jean earned her BA from East Central State College (OK) and her Masters from the University of Houston. She married Palmer Boles and their three children all became NFL members.

Jean earned three diamonds coaching at Sam Houston and Memorial. Her students won the Karl E. Mundt National Congress Trophy in 1978. Several times Jean coached the district's largest chapter and leading point student. Memorial won the Leading Chapter Award under her leadership as did Sam Houston. Both schools won the district trophy.

Mrs. Boles served as NFL District Chair and President of the Houston Association of Teachers of Drama and Speech. She was elected to the NFL Hall of Fame in 1983.

Jean had a distinguished career as an NFL Coach and has done a magnificent job guiding the Hall of Fame. NFL deeply appreciates her gift to the student champions and her remembrance of one of NFL's greatest coaches, H. B. Mitchell.

MARCH - APRIL LINCOLN FINANCIAL GROUP / NFL L/D TOPIC

Resolved: The intervention of one nation in the domestic affairs of another nation is morally justified.

[New NFL Debate Topic Home Page: <http://sites.netscape.net/topicpagenfl/homepage>]

1999-2000 NFL POLICY DEBATE TOPIC

Resolved: That the United States federal government should significantly increase protection of privacy in one or more of the following areas: employment, medical records, consumer information, search and seizure.

The Rostrum provides an open forum for the forensic community. The opinions expressed by contributors to the Rostrum are their own and not necessarily the opinions of the National Forensic League, its officers or members. The National Forensic League does not recommend or endorse advertised products and services unless offered directly from the NFL office.

Introducing:

The Championship

*The Policy Program
June 18 through July 7, 2000*

Presently Committed Full-Time Instructional Staff:

**Alex Pritchard, Chair, Championship Debate Group
Director of Debate, Greenhill School
Coach of 1998 and 1996 NFL National Championship Teams**

**Scott Deatherage, Associate Director, Championship Debate Group
Director of Debate, Northwestern University
National Debate Tournament Championships: 1999, 1998, 1995, 1994**

**Andrew Bradt, Harvard University
Alan Coverstone, Montgomery Bell Academy
Dan Lingel, Director of Debate, Jesuit College Prep, Texas
Frank Seaver, Director of Debate, Woodward Academy
Ryan Sparacino, Northwestern University**

Additional Staff to be Added

Complete Brochure Mailed in January

***The Championship Group*
540 North Lake Shore Drive, Suite 316
Chicago, IL 60611**

www.thechampionshipgroup.com

***On the Campus of
The University of North Texas, Denton, Texas***

Debate Group

The Lincoln-Douglas Program June 25 through July 7, 2000

Presently Committed Full-Time Instructional Staff:

**Michael Bietz, Director of Lincoln-Douglas Debate
Edina High School, Minnesota**

**Coach of Elimination Round Qualifiers at NFL (Finals), TOC,
St. Mark's, the Glenbrooks, Harvard, and Mid-America Cup**

**Dave Huston, Director of Debate
Highland Park High School, Texas
Coach of the 1999 NFL Champion**

**Mazin Sbaiti, Director of Debate
R.L. Turner High School, Texas
Coach of 5 NFL Elimination Round Qualifiers and 3 TOC Elimination
Round Qualifiers in the Last 4 Seasons**

Additional Staff to be Added — Full Brochure Available in January

The Championship Philosophy:

- *Interactive Curriculum*
- *Individual Attention*
- *Practice, Practice, Practice!!!*
 - *Fundamental Skills that Work from Topic to Topic And Audience to Audience*
 - *Fun and Friendship in a College Living and Learning Environment*
- *Championship Caliber Instruction*
- *Effective Strategy Design*
- *Clash, Clash, Clash!!!*

***On The Campus Of
The University of North Texas, Denton, Texas***

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Home of The National Tournament of Champions

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Two Person Debate

Regular Three Week Institute
June 16 - July 9, 2000

Two Week Institute
June 16 - July 2, 2000

One Week Institute
June 16 - June 25, 2000

Lincoln-Douglas Debate

Three Week Institute
June 16 - July 9, 2000

Two Week Institute
June 16 - July 2, 2000

1999 L/D Fellows



1999 L/D Fellows were, (from left to right): **Richard Re**, (New Orleans Jesuit); **Andrew Rothschild**, (Cypress Creek); **Nathan Foell**, (Edmond North); **Austin Ke**, (Grapevine); **Sean O'Donnell**, (LaCueva); **Burt Chao**, (Plano)

1999 L/D Fellows



Other 1999 L/D Fellows were, (from left to right): **Michael Rosenberg**, (Miami Palmetto); **Noah Grabowitz**, (Hendrick Hudson); **Maureen Haver**, (Memorial); **Seamus Donovan**, (Edmond North); **Clint Carroll**, (Valley); Not pictured **Tom Pryor**, (Hopkins)

LINCOLN DOUGLAS STAFF

(All will be returning.)

Jason Baldwin	Wheaton College
Alex Gomez	University of Michigan
Scott Robinson	Texas A & M
Tom Zimpleman	Valley High School/ University of Chicago

Division limited to 50 students with 5 instructors.

"TRADITIONS OF EXCELLENCE CONTINUE"

1999 Policy Fellows



1999 Institute Policy Fellows were, (from left to right): **Adam Savoie**, (Caddo Magnet); **Michael Beckley**, (College Prep); **Kacey Wolmer**, (Stuyvesant); **Dan Grimm**, (Brother Rice); **Asher Haig**, (Greenhill); **Dan Shalmon**, (Glenbrook North)

1999 Policy Fellows



Other 1999 Institute Policy Fellows were, (seated from left to right): **Becky Mangold**, (Head Royce); **David Strauss**, (East Lansing); **Loe Hornbuckle**, (Caddo Magnet); (standing from left to right), **Dan McKenzie**, (El Cerrito); **Chris White**, (Heritage Hall); **Ben Thorpe**, (Pace Academy)

TWO PERSON STAFF

(Many will be returning)

Erik Cornellier	Michigan State University
Dan Davis	University of Kentucky
Dan Fitzmier	Emory University
Stephen Heidt	Emory University
Josh Hoe	N. Texas State University
Aaron Kall	University of Kentucky
George Kouros	Emory University
Gordon Stables	University of Georgia
John Sullivan	Michigan State University
Jason Trice	Michigan State University

SAFETY DIRECTOR

ALMA NICHOLSON - Collins High School

CONTACT: Dr. J. W. Patterson, Intercollegiate Debate,
205 Frazee Hall, University of Kentucky,
Lexington, Kentucky 40506 - Phone: (606) 257-6523

CONSOLATION STORYTELLING AT NATIONALS

Why?

A second consolation contest was needed. The large and increasing numbers entering impromptu were making the contest difficult to complete in one day. Although many popular contests could have been chosen, two criteria had to be met:

1) Since this is a consolation event, entered only after elimination in one (or two) main events and one (or two) supplemental events, the new event must require limited or no preparation. Events which required either research or writing were unsuitable. No contestant concentrating on a main event or supplemental events will have time to prepare for a consolation event.

2) The new event should have an interp bias since the current consolation event, impromptu, has a public address bias. Interp contestants will now have an interp consolation event.

3) Hence - Storytelling

What Storytelling is not:

1) It is *not* story reading. There is no script or book. NFL has a contest in Prose reading already.

2) It is *not* children's literature, although one year the theme might be children's stories. Other types of story telling occur in our society. Recall Alberto Rios storytelling at the Phoenix Nationals, the National Storytelling Festival and even the National Liar's Contest.

3) It is *not* drama. The Presentation of characters is not banned but the focus will be on communication of a narrative.

4) It is *not* original fiction made up by the contestant.

5) It is *not* Improvisation.

What Storytelling is:

1) The retelling of single narrative incident. Think of yourself telling a group of friends your favorite ghost story or golf anecdote or debate war story or Greek myth or urban legend.

2) The extempore (no notes or props) re-creation of a story one has previously read (not memorized) or heard. (i.e. Secretary Jim Copeland grew up in Michigan where his relatives told him the tales of Paul Bunyan and Babe the Blue Ox. Jim can still retell those tales today - 50 years later)

3) Each year there will be a central theme for storytelling.

Possible Areas:

Myths and Legends from past times.

Ghost tales around the Campfire

Urban Legends

Children's Stories, etc.

This year's Storytelling theme at the 2000 NW Rose Nationals will be Native American and Western Legends and Stories.

Preparation for Storytelling:

A student will prepare by:

- 1) Selecting a story within the theme
- 2) Reading it
- 3) Writing a brief introduction
- 4) Retelling it in 4 minutes w/o notes
- 5) Practice retelling it.

Rules:

1) A single published, printed story, anecdote, tale, myth or legend must be *retold* without notes or props.

2) The maximum time is 4 minutes, but the story may be briefer without penalty. Any introduction must be included within the 4 minute time limit.

3) The student may not tell a story s/he used previously in any NFL district and/or national tournament.

4) The delivery must be extempore, not read. No book or script may be used. The story may be delivered standing or seated.

5) Gestures and pantomime may be used with restraint. Characterization may be used, but the focus must be on the narrative.

6) The retelling must be true to the original tale. The contestant may *not* add original material or materially change the content of the story.

Judge Ballot:

The art of storytelling is to create a mood wherein a spoken narrative transports the audience to the time and place of the story being recounted.

A story teller is a narrator - not an actor or actress - and although gestures, pantomime, movement, and characterization are not barred, they must be used with restraint.

The focus of the presentation must be on the narrative, with the teller acting as an unobtrusive presenter and not a performer. The teller must clearly grasp and convey the meaning of the tale.

The judge should rate highly the mechanics of superior speaking: fluency, vocal variety, articulation, eye contact, gesture.

The presentation should be extempore, not read. No book or script may be used. The storyteller may speak standing or seated. No props or visual aids may be used.

"When the teller has been successful in bringing the tale to life, the telling will seem entirely natural, almost effortless"

THE ART OF STORYTELLING

by James Menchinger



Tell Me A Story

"Tell me a story." This reoccurring plea from my children when I was a young father has been replaced in my forensic coaching by my requesting talented speakers to do the same in preparation for the season's competition. Michigan has been involved in doing just that...telling stories for three decades of high school competition with great results that have been satisfying as an event for the performer and for the audience.

It is rooted in the history of mankind and our country's heritage. For students, it attempts to introduce classical and modern children's literature to rekindle the child in each person touching human emotions. Storytelling provides the speaker with the unique opportunity to recreate for his audience the simplicity, truth and beauty of childhood. Storytelling, as oral interpretation, permits creative expression with a freedom other interpretative events often do not permit.

Suitability

Although Michigan storytelling is designed to be appropriate to children, the use of myths, folk tales and legends provides a wide variety among stories recommended to students are stories that offer some plot complexity, dialogue, multiple characters, dialectical challenges as well as physical and verbal action. Traditionally, the challenge of the story is a point to consider in story choice. The greater the challenge

in novelty of the story, often the more pleasing the result. *Stories that are in rhyme form, repetitious, overly simple, lacking in action, overly dependent on single narration are ones that the coach and storyteller might best avoid.* Sometimes, the storyteller will find it necessary to compose transitions to bridge portions of the story, to shorten the story or link the most appropriate sequences together. Care must be taken not to change the author's intent or message by doing so in editing. Stories can be taken from legends, fables, folk stories, myths, adventure stories, historical stories, special-occasion stories and modern short stories.

Introductions

A story needs an introduction much like any good speech. It establishes the requisites of introducing the characters, providing necessary exposition in story plot, establishing an appropriate mood for the story, as well as focusing the listener on a theme or worthwhile central idea. The introduction also offers unique opportunities by informally linking storyteller and audience, while introducing song or sound effects to enhance the presentation. A sample wording of just such an introduction would be:

"Beauty is not skin deep. Prettiness is. Beauty comes from within a person, from the soul, the spirit, and your true self. Prettiness can be changed, but no matter what happens, the true beauty inside remains, as seen in this classic story entitled *The Ugly Duckling* by Hans Christian Anderson."



Telling the Story

To assist storytellers in their pursuit of excellence, the stages of rehearsal that precede the competition include the following areas. After the choice of the story, the storyteller and coach must go to work. Keeping in mind that storytelling is most effective from memory, the next step is providing action and word transitions that serve as spontaneous transitions. Although the storyteller does not rewrite the story, often additions of song or physical position changes, along with pantomime, adds to the cleverness and originality of the presentation. Facial and vocal expression do the most to capture the attention and sustain interest in the presentation. If the eyes are windows to the soul then the eye contact with the audience and the "ear contact" as well maintains the connection that is so necessary between speaker and listener to heighten interest.

To maintain an audience's attention, the storyteller must rely heavily on perfect-



ing varied facials and animated movements that allow humor, drama or evil expressions to make the characters and moods believable. Rehearsal in front of mirrors, video tapings and constant practice in front of audiences of various ages, along with the coach, will bring imagination and experimentation to the vocal and physical traits so necessary to sustain quality of storytelling. It will also point out weaknesses to the storyteller where the story fades, loses momentum and audience involvement. When a variety of characters surface in a story, the storyteller can utilize character voices, imitations, and dialectical images to establish the characters just as the storyteller can add a posture, set facial position, repetitive

movement to establish the character the audience hopes to see before them. If the character creation is in poor taste or a spin-off of a too copied, trite or recognizable character from television or motion pictures, the creativity of the storyteller is at risk. Ideally, each time the story is told, it should seem like a fresh experience. A canned-sounding story with little investment of the storyteller signals the storyteller is not ready for competition until flexibility, and smoothness in style are recaptured. The storyteller succeeds best when the story is reworked, polished, and tweaked constantly for the addition of a voice, motion, or mood switch. That makes the storytelling and the story listening that much more enjoyable.

Tell Me Another Story

If the storyteller invests time and self in the process, when the story is told, the next thing heard will be the audience plea, "Tell me another story."

(Jim Menchinger coaches at Portage-Northern (MI) HS.)

STORYTELLING ASSESSMENT FORM

(Scoring - 5 = Excellent 1 = Poor)

Speaker: _____

Date: _____

Topic: _____

Introduction

Rating: 5	4	3	2	1
Comments:				

Understanding the Story

Rating: 5	4	4	2	1
Comments:				

Skill in Narrative

Rating: 5	4	3	2	1
Comments:				

Voice

Rating: 5	4	3	2	1
Comments:				

Facial Expressions

Rating: 5	4	3	2	1
Comments:				

Gesture and Movement

Rating: 5	4	3	2	1
Comments:				

The Scholars Program at the Emory National Debate Institute

June 18 - July 1, 2000 • Emory University, Atlanta, Georgia

The Emory National Debate Institute, which has contributed to the education of high school debaters for a quarter of a century, now offers a specialized workshop-within-a-workshop catering to experienced high school debaters with advanced skills. The Scholars Program, which was conceived and designed by some of the nation's most competitively successful college coaches, gives accomplished debaters the opportunity to receive the kind of instruction, research opportunities, and feedback they will need in order to meet their competitive goals for the coming year.

The Scholars Program will take place alongside the established Emory National Debate Institute, under the Direction of Melissa Maxcy Wade. Those who enter the Program will have access to the entire faculty of the ENDI. However, the Scholars Program contains a number of additional features designed specifically to benefit the advanced debater.

Special Features of the Scholars Program Under the Direction of David Heidt

Advanced curriculum: Every aspect of the Scholars Program has been redesigned by our staff of accomplished coaches, from the lecture schedule to the structure and pace of lab groups. Members of the Program will receive advanced library instruction, including guided research in the Woodruff library system and targeted use of Internet resources. Our curriculum helps students understand and utilize the most advanced modern debate positions, but without sacrificing their ability to win rounds with traditional skills and strategies.

Emphasis on evidence accumulation: Rather than forcing experienced students to endure redundant basic lectures, we let Scholars get on with the business of researching the topic and practicing advanced techniques.

Amazing staff-to-student ratio: We maintain a 1:4 staff-student ratio in lab groups, and each student will interact with nearly every member of our large Scholars Program faculty.

Unique, separate lectures: Outside their lab groups, members of the Program will receive direct instruction from top-rated college coaches. Even in lecture settings, our staff-student ratio is unusual, with no more than 20 students listening to one instructor. Furthermore, we offer a small group theory seminar menu targeted to students' needs and interests.

Numerous debate rounds: Our curriculum includes a minimum of 12 rounds, with extended time for critiques from our staff.

Select faculty: The Program will be directed by David Heidt, past winner of the National Debate Tournament and coach of numerous national collegiate champions at Emory over the past several years. Assistant Directors will include Kristin Dybvig and Stephen Bailey. Kristin is the coach at Arizona State University, where she was a nationally ranked debater, and has coached teams into the elimination rounds of national championship tournaments. Stephen Bailey, a veteran instructor of the Emory and Michigan Institutes, set a national college record last year when he compiled the second best win-loss record in the country as a sophomore. The rest of the Scholars faculty has been selected from among the ENDI's staff of accomplished college debaters and coaches.

Great value: Scholars will pay the same price as other students at the Emory National Debate Institute. We are a nationally competitive institute at a discount price!

You must apply for the Scholars Program at the ENDI. Those seeking admission should call or write:

Melissa Maxcy Wade

P.O. Drawer U, Emory University • Atlanta, GA 30322

Phone: (404) 727-6189 • email: lobrien@emory.edu • FAX: (404) 727-5367

EMORY

Barkley Forum • Emory National Debate Institute

June 18 – July 1, 2000 • Emory University, Atlanta, Georgia

Under the Direction of Melissa Maxcy Wade

The Emory National Debate Institute has been contributing to the education of high school debaters for twenty-five years. The curriculum is steeped in the most fundamental aspects of debate: presentation, research, and critical thinking. An excellent combination of traditional argument and debate theory and an emphasis on current debate practice makes the Emory National Debate Institute one of the most successful year after year. Novice, mid-level, and varsity competitors have found the Institute a worthwhile learning experience because the staff has the expertise to teach all levels of students and the experience to adjust to a variety of student needs.

Features of the Policy Division Under the Direction of Bill Newnam

Experienced staff: Our senior level staff has worked at this Institute and many others, including: American University, Bates College, Baylor University, Berkeley, Dartmouth College, Georgetown University, University of Iowa, University of Kentucky, Northwestern University, University of Michigan, Wake Forest University, Samford University, and Stanford University.

Excellent staff-to-student ratio: The Institute offers debaters the opportunity to work with one senior level instructor accompanied by at least one active college debater in small lab groups of 10 to 20 students.

Flexible curriculum: The Institute has always provided students a wide variety of instruction suitable to their levels of experience. Each laboratory group has explicit objectives and a field tested curriculum for the two week period, dependent upon their level of experience.

Commitment to diversity: The Institute has always been committed to making instruction accessible to urban and rural areas. We have several funded scholarships dedicated to promoting diversity. Additionally, ongoing grants make it possible to support many students from economically disadvantaged areas.

Dormitory supervision: An experienced staff including high school teachers, graduate students, and college upperclass students will supervise the dormitory.

Coaches workshop: An in-depth coaches workshop is conducted. Topics will include administration, organization, and coaching strategies. A full set of lectures appropriate for the classroom will be developed.

Inclusive Fees: The standard Institute fee includes tuition, housing, food, lab photocopying fees, entertainment, a t-shirt, and a handbook—the works.

Features of the Lincoln-Douglas Division Under the Direction of Jim Wade

Experienced staff: The Director of the Lincoln-Douglas division has been in the activity for over twenty years, and has served in his current position for eight years. Other staff members include an array of the finest college coaches, as well as some of the top college debaters in the nation.

Excellent staff-to-student ratio: The Institute offers debaters the opportunity to work with one senior level instructor accompanied by at least one active college debater in small lab groups of 10 to 14 students.

Flexible curriculum: The Institute has always provided students a wide variety of instruction suitable to their levels of experience. Our classes deal both with general philosophical issues and practical technique. There is a strong emphasis in lab groups on building speaking experience and providing constructive critique. A typical day involves three classes dealing with philosophy or technique and theory, followed by five hours of practical lab sessions.

Commitment to diversity: The Institute has always been committed to making instruction accessible to urban and rural areas. We have several funded scholarships dedicated to promoting diversity. Additionally, ongoing grants make it possible to support many students from economically disadvantaged areas.

Dormitory supervision: An experienced staff including high school teachers, graduate students, and college upperclass students will supervise the dormitory.

Inclusive Fees: The standard Institute fee includes tuition, housing, food, lab photocopying fees, entertainment, and a t-shirt—the works.

For an application, write or call:

Melissa Maxcy Wade
P.O. Drawer U, Emory University
Atlanta, GA 30322

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The Stanford Debate Society presents the Summer 2000
Stanford National Forensic Institute

CX Program: July 25 - August 13

LD / Events: July 31 - August 13

Extended-week program for both CX and LD: August 13 - 20

**SUPERIOR
PROGRAM:**

The **Stanford National Forensic Institute** offers a unique national caliber program which features policy debate, LD debate, and NFL events. The policy program is 3 weeks, the IE and LD programs are 2 weeks. The SNFI is conducted by the Stanford Debate Society of Stanford University, a registered student organization of the Associated Students of Stanford University. An excellent faculty teaches students both fundamentals and advanced techniques in a rigorous, carefully structured environment that caters to the needs of forensics students at all levels. Policy debate students who have attended an institute of sufficient rigor earlier in the summer may apply for acceptance into the "policy debate swing lab," designed for students desiring 5 weeks of comprehensive instruction.

**SUPERIOR
FACULTY:**

The majority of primary faculty will be current and former high school and collegiate coaches of national repute. Last year's faculty included (and most will return for Summer 2000):

Hajir Ardebili, U of Kansas
Joanna Burdette, Emory
Jon Miller, U of Redlands
Dan Fitzmier, Emory
Jon Dunn, Stanford Debater
Michael Major, formerly CPS
Byron Arthur, Stuart Hall
Jonathan Alston, Newark
Josette Surrat, New Orleans

Robert Thomas, Emory
Anne-Marie Todd, USC
Ryan Mills, College Prep School
Byrdie Renik, Columbia U
Jon Sharp, W. Georgia College
Jessica Dean, Boston U
Hetal Doshi, Emory
Leah Halvorson, Reed College
Matthew Fraser, SNFI Director

Dave Arnett, UC Berkeley
Randy Lusky, El Cerrito HS
Abe Newman, Stanford ('95)
George Kouros, Emory
Nicole Runyan, Wake Forest
Adam Lauridson, Harvard U
Nick Coburn-Palo, Hopkins
Michael Edwards, Princeton
others soon to be announced!

*listed affiliations are for identification purposes only. The institutions noted are where the relevant SNFI staff member works, debates or debated, and/or studies during the academic year. More detailed staff qualifications are enumerated in the program brochure, available in March.

**SUPERIOR
SETTING:**

The SNFI is held on the Stanford University campus, located in Palo Alto, CA. There is no better location anywhere to study forensics. Stanford provides a beautiful setting for the students to study, practice and learn. Supervision is provided by an experienced staff which collectively has hundreds of previous institute teaching sessions of experience. The SNFI specializes in advanced competitors, but comprehensive programs at all levels are available.

**REASONABLE
COST:**

Policy Debate

\$1,725 resident plan
\$895 commuter plan
\$850 Aug 13 - 20 CX extended week

LD and Events

\$1,375 resident plan
\$775 commuter plan
\$850 Aug 13 - 20 LD swing lab

Given the nature and quality of the 2000 program the cost is quite low. This program, both in faculty composition and in structure compares favorably with programs costing nearly twice as much. The resident plan includes housing for the duration of the program, 3 meals a day on most days of the program, tuition and all required materials. The commuter plan includes tuition and some materials. An additional \$75 application fee is required upon application to the SNFI.

TO APPLY

&/or INQUIRE:

(650) 723-9086

e-mail: snfi@mail.com

Stanford Debate Society - SNFI

555 Bryant St., #599

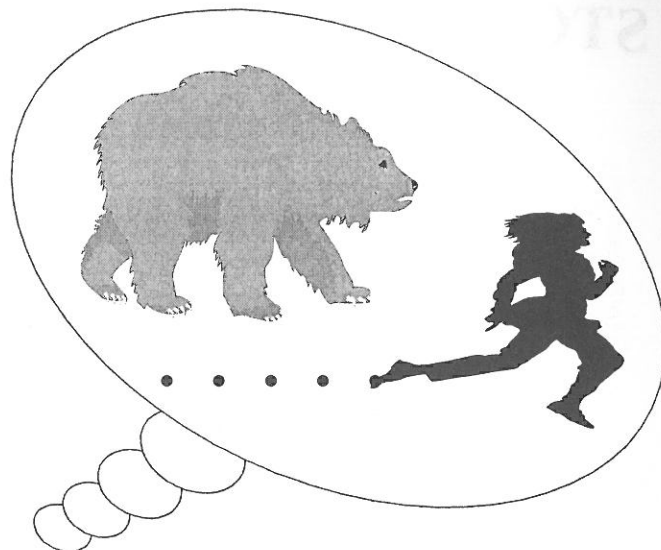
Palo Alto, CA 94301

**Scholarships in the
form of need-based
aid are available.**

"As I reached for my brief case, I heard a grumbling sound in the bush in front of me. I slowly parted the branches. I don't know who was more startled, the bear or me, but I reacted faster. With my brief case in one hand and my fishing rod and newly caught trout in the other, I did a quick retreat up the nearest tree. The bear regained its wits and charged after me. Just then the train whistle blew causing the bear to scamper into the woods; leaving me with frazzled nerves and the gash in my boot."

STORYTELLING

by Mrs. Terry Peters



Each holiday my family gathers for a traditional feast. Although the food is wonderful, it's my father's stories, afterwards, which provide the real motivation to tolerate a room full of relatives. These stories bind my family together. Each member has a share in the traditions and experiences which are woven into the quilt of stories my father tells. My family is defined by the hunting, fishing and parenting tales. Is there a story weaver in your family? Now you will have an opportunity to display your storytelling skills as the NFL brings Storytelling to the Portland Nationals as its newest consolation event. Begin listening or reading those stories who, like my father's, give meaning to culture and answer life's riddles.

Storytellers in all cultures pass on their society's narratives. According to narrative scholar Didier Coste, one function of narratives is to explain cultural realities. These realities are natural, social or ultimate in form. Natural realities explain scientific positions such as evolution. Social realities present narratives which describe how our institutions or cultural structures came into being. Readers surely recall the story of the Pilgrims arrival or of the North's victory over the Confederacy during the Civil War. Finally, ultimate realities answer the great philosophical questions such as: Who are we? or What is our purpose on earth? These stories may also incorporate historical events but are primarily value centered and well-represented by the parables of Christ, mythology and Native American lore.

"My father carefully explained to my younger brother, my sisters and myself the presence of cancer in our mother. He ex-

plained my mother's dream of living in a home with a chandelier. A few weeks later we moved into town. The dining room with the crystal chandelier became my mother's bedroom and each day for the remainder of her life we would come home from school and sit on our mother's bed. We would share the stories of the day as we stared in wonderment at the rainbows on the wall made by the sun's reflection through the chandelier."

My father's stories of his parents provided me with the opportunity to know the grandparents I would never meet. It wasn't just the stories but the delivery which helped me to understand the relationship which had existed between parent and child.

My own children delight in my father's delivery style. *Each time he repeats a tale the integrity of the story is maintained. Yet, the story is never exactly the same because it is not memorized but retold. Although my father uses gestures to pantomime action, it's his voice and his facial expression which gives life to the story. My father leads us into each tale with an introduction which establishes the setting and theme for the story. He knows how to create the appropriate mood.*

Students who are eliminated from Main and Supplemental Events may register for either Impromptu or Storytelling. Those of us who listened to Alberto Rios at last year's National Opening Ceremony will attest to the appropriateness of Storytelling as an event. It provides a nice contrast to Impromptu. The format allows for minimal preparation but rewards the speaker who can weave words into a story. The student should become familiar with the story so it

can be delivered extempore but it should not be memorized. The meaning and the mood of the story should be apparent through the introduction and delivery of the story. For the sake of competition there is a four minute maximum and no minimum. The student will use the same story each round.

"The plane took an unexpected dive. The pilot immediately recognized the presence of wind shear and compensated with an abrupt tug on the controls. My stomach was doing a series of fish flops. The small Cessna felt like it was tearing apart but my seasoned pilot continued to pull back the control and managed a slightly less than perfect landing on the frozen river. The village natives ran out to meet our plane. As I stepped out of the plane, the wind tore my well-worn stocking cap from my head exposing my bald dome to the elements. As soon as they recognized me the male village members began to wave and clap while the older women clucked their disapproval of my poor choice of head gear. It was apparent, the owl had not called my name."

In his 25 years as a BIA agent, my father became familiar with Native American lore. It enhanced his understanding of the cultures of the people and made him a welcomed friend.

Each year the theme for Storytelling will change. At my own Novice Tournament this year the theme was children's literature but the Portland National's theme will be Western tales and Native American lore. To prepare, students should select a Western or Native American story. Areas which have a Native American population will discover there are resources available in the community (Peters to Page 40)

STORYTELLING:



LOOKING FOR THE

MOST IMPORTANT

THING



by Trudy L. Hanson

In the college courses that I instruct in the art of storytelling, one of the basic concepts I stress is the idea that a story is a problem-solving process. If a student views a story in this way, then learning and remembering the story becomes much easier. Along with the idea of viewing a story as a problem solving activity, I use professional storytelling Doug Lipman's advice to find the MIT (the most important thing). (See "Finding the Most Important Thing," *Storytelling Magazine*, march, 1994, pp. 16-18).

To understand the process, let's use the example of Red Riding Hood. What problem occurs in this story? There are several answers. If we decide that the problem is centered in the danger of talking to strangers, then the telling of the story will focus on that MIT. Yet, what if we say the problem in the story is that Grandmother doesn't have very good home health nursing care? Then the telling is centered more on the dangers that grandmothers face rather than dangers encountered by impulsive young girls. Or, we could say the problem in Red riding Hood is that she is not able to judge the appearance and intention of others accurately. Then the MIT of the story becomes the importance of making choices.

To help students see storytelling as a problem-solving activity, you might use the following questions:

1. What is the major problem in this story?
2. Who is it that solves the problem?
3. Who causes the problem?
4. How is the problem solved?
5. Where does the problem occur?

If we apply the story of Red Riding Hood to these questions, we might come up with these answers if we decided the MIT we wanted to emphasize was that children should be careful when talking to strangers.

1. Red Riding Hood forgets her mother's instructions and takes the advice of a stranger (the wolf).

2. Depending on which version of the story you are using, a couple of answers can be correct for who solves the problem. In the traditional version of German origin, the woodcutter is the one who solves the problem. He rescues Grandma and Red Riding Hood by slicing the wolf open.

3. The wolf-in almost every version-causes the problem. He takes advantage of the trusting nature of Red Riding Hood for his own personal gain (supper!).

4. How is the problem solves? The cries of a Red Riding Hood and Grandma within the wolf alert the woodcutter to their fate and he frees them from the wolf's stomach.

5. The scene of all the action, in the traditional tale, is a dark forest (but more recent re-tellings have the story taken place in the American mid-west. See Lisa Campbell Ernst's *Little Red Riding Hood, a New Fangled Prairie Tale* published by Scholastic. 1995) The setting becomes part of the magic that the storyteller can use to emphasize the MIT.

In working with young listeners, tell the story first and then introduce the idea of an-MIT. Ask the students, what they think is most important in this story? When the students have identified the MIT, then they can answer the other questions and have a formula for re-telling the story to you. Doug Lipman suggests: "Many artistic decisions--small and large--can be expedited by evaluating them in light of the MIT." What is important to remember is that each listener may come up with a different MIT. There are no wrong answers, as long as the teller uses the MIT to help all the story elements fit together.

(Dr. Trudy Hanson is Storytelling Contest Director for the University Interscholastic League (TX) This article first appeared in the UIL Leaguer and is used by permission. Our Thanks to Dr. Hanson and Jana Riggins UIL Speech and Debate Director).

Presenting the

National Forensic Consortium

2000 Summer Debate and Events Institutes

• **CALIFORNIA NATIONAL DEBATE INSTITUTE**

Located at Univ. of CA, Berkeley
Policy & LD dates: June 16 - June 30
Policy & LD cost: \$1,275
One-week Policy, June 23 - 30 \$675
One-week LD, June 16-23 \$675

• **AUSTIN NATIONAL DEBATE INSTITUTE**

Located adjacent to UT Austin
Policy Debate, July 2 - July 18 \$995
LD Debate, July 2 - 15 \$825
One-week Policy, July 11 - 18 \$535
One-week LD, July 2-9 \$535

• **NATIONAL DEBATE INSTITUTE, D.C.**

Washington, D.C. Metro Area, George Mason University
Policy Debate, July 2 - July 20 \$1,450
Policy 30-round technique session \$1,675
LD Debate, July 2 - July 16 \$1,275

All of the above listed prices include tuition, housing, and meals. Commuter plans and one-week topic preparation and/or technique sessions, as well as other options, are offered at some camps and are described in detail in the program brochures. An additional \$75 non-refundable fee is required upon application.

Reasons to Choose an NFC Summer Camp

- 1) Tried and True Programs. Last year hundreds of students from throughout the nation chose NFC summer camps over other options. Over the last two years NFC students have participated in late elimination rounds of such tournaments as: Wake Forest, the Glenbrooks, Greenhill, St. Mark's, Loyola, Redlands, Emory, the Tournament of Champions, NFL Nationals and virtually every other major national circuit tournament. We encourage you to seek out former NFC participants and discover for yourself why NFC camps are superior. You can get the same quality experience!
- 2) Staff/Student Ratio. Attend a program where you will get access to personalized debate and events instruction. Last year's NFC camps averaged staff to student ratios of 1:7. *This is based on primary instructors only, and does not even include access to supplemental staff.*
- 3) Experienced, National Caliber Instructors. Our staff is composed of instructors who have achieved the pinnacle of success in every important aspect of the forensic community, including collegiate and high school coaches who have led their students to final rounds at most major national tournaments and former competitors who have attained similar success, including NFL and TOC final round participants. Our staff is hand-picked for their ability to teach their successful techniques to students of every level of experience.
- 4) Unique Combination of Value & Quality. NFC camps provide an optimal combination of quality instruction, individualized attention, and value because we recognize that a great camp is useless if you've got no money left over for tournaments!

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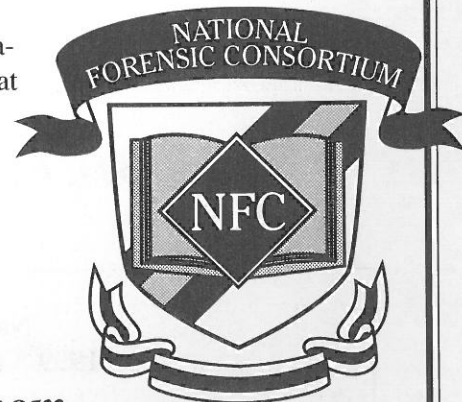
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- Dan Lingel, Director of Debate, Jesuit College Prep, Texas
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1997

Announcing dates and preliminary information for . . .

July 29 - August 12, 2000

The National Debate Forum

Specializing exclusively in Lincoln-Douglas debate instruction

held at the
University of Minnesota
in Minneapolis

The National Debate Forum for Lincoln-Douglas debaters is an intensive **two-week program** dedicated to developing regional and national champions. Conducted at the superior facilities of the University of Minnesota, the NDF features a carefully planned curriculum which is updated every year to provide an optimal balance of theory and application with a high level of faculty interaction.

The NDF offers a unique learning environment and commitment to excellence. Program highlights include:

- Limited enrollment: Only 55 students admitted to ensure a collegial and learning-positive atmosphere
- Outstanding 6:1 student-to-faculty ratio guarantees every student "top lab" attention
- A minimum of **fifteen** critiqued debate rounds conducted throughout the program
- Access to all university libraries, including the nationally-ranked University of Minnesota Law Library
- Expert instruction in traditional and electronic research methods, including the Internet
- Topic preparation and research on all NFL Lincoln-Douglas resolutions being considered for 2000-2001
- Adult-supervised university dormitory living situation in **air-conditioned** Middlebrook Hall
- Affordable tuition: only \$995.00 for residential students (**all-inclusive** amount includes tuition, lodging, university meal plan, and lab photocopies) and \$495.00 for commuters (no room and board).

Please note: Be careful when comparing costs at other institutes which exclude meals and other "miscellaneous fees and expenses."

The National Debate Forum will be directed by

Jenny Cook, Director of Forensics at Milton Academy (MA) - Email: JennyCook@hotmail.com
and Minh A. Luong, Director, National Debate Education Project - Email: maluong@hotmail.com

The 2000 NDF will feature an outstanding faculty of championship coaches and former competitors

For complete program information and downloadable enrollment application forms, please visit the NDF website at:

www.minh.luong.com/NDFinfo.htm

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To order "The Art of the Storyteller," fill out the form below and
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Kansas City, MO, 64112

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Postage & Handling: U.S. Addresses: 1 item, \$4; 2 to 4 items, \$5; 5 to 8 items, \$6; 9 to 10 items, \$7
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HOW YOU CAN UNLEASH THE POWER OF STORYTELLING

by Ann Wylie

[Famous communication consultant and author Ann Wylie illustrates why participating in Storytelling has lasting benefits to students who later enter business, the professions and community affairs.]

Sitting alone staring out her front window, 79-year old Harriet was isolated from the outside world. Once an adventure-some adult, her life had come to a standstill -- no plans, no reason to get up in the morning....Loneliness had become her best friend...Then she saw an ad for senior aerobics at the YMCA. Frightened to face the outside world again,...Harriet talked herself into going to the YMCA.

With this story, the editors of the YMCA of Greater Houston 1995 Annual Report take a tip from the fiction writers: They tell their audience a story.

If you're worried about losing your audience to fact fog, data smog and information overkill, follow the YMCA's approach.

Stories -- parables, anecdotes and narratives -- paint pictures in your audience members' minds. And they help them pay closer attention to your communication, understand your messages faster and remember your key points longer.

Storytelling works whether you're selling magazines ads -- or selling employees on the importance of embracing change. Successful communicators can also be master storytellers in speeches, brochures, publications and marketing campaigns.

People love stories. That's why Peg Neuhauser, who researches and writes about corporate legends and lore, calls storytelling "the most powerful form of human communication." Here's how you can tap it.

Build and Nurture Corporate Culture

Fairy tales instruct, guide and give moral counsel. For example, they caution against judging by appearances: The frog may turn out to be a prince; the old woman may be a fairy godmother in disguise.

Business stories instruct, guide and give moral counsel, too. They teach people

"how we do things around here" by illustrating the culture through company lore.

One such business story -- the tale of the FedEx employee and the helicopter -- has become legendary with the help of management guru Tom Peters. In case you haven't heard it:

It seems a blizzard in the California Sierras took the telephone lines down, leaving the local FedEx office without phone service -- or any way of connecting with customers.

So a junior FedEx staffer decided to rent a helicopter to fix the problem. Without asking permission from his managers, he put the helicopter on his personal American Express card and instructed the pilot to fly to the top of the mountain where the failed equipment was located. There, the employee jumped onto the snow-covered mountaintop, trudged three-quarters of a mile in chest-deep snow and fixed the line to get FedEx back in business.

Now, I don't know about you, but I've never worked for a company where it was OK to rent a helicopter without permission and put it on my expense account. So how did that guy know to do whatever it took -- even renting a helicopter -- to get FedEx up and running again? FedEx executives communicate and build the company's values, beliefs and culture through storytelling.

"Our leaders are 'executive rhetoricians' whose speech is laden with stories about FedEx's work ethic and what made the company great," says employee communications manager Ed Robertson. "Over the long term, these stories reinforce our values and beliefs, officialize and validate the culture and mirror what's important around here."

The Ultimate Sales Technique

The Longshore Media Development Group is famous for selling huge magazine

advertising contracts. CEO Spencer Longshore attributes his firm's success to a technique he calls "the parable process."

Instead of dragging out pie charts on circulation figures and percentage of market penetration, Longshore weaves tales about the audience. His stories illustrate how the magazine's audience members use the advertiser's products in their daily lives.

"Storytelling is the ultimate sales technique," he says. "Never in my life, under any circumstances, have I ever met a successful salesperson who wasn't also a master storyteller."

Consider Timex's "Takes a licking and keeps on ticking" campaign. It told stories of people who fell off tall buildings, got hit by grand pianos or floated for weeks on a rage in the Pacific and -- like a Timex -- survived.

One of my favorite ads from that campaign told the story of Mugsy, a tenacious, black-and-white Jack Russell Terrier.

It seems Mugsy was hit by a car, pronounced dead and buried by his family in a three-foot grave in the backyard. The next morning, the clan heard scratching at the back door. When they opened it, there was Mugsy, with a dirty nose, wagging his tail.

Like a Timex watch, Mugsy took a licking...but he kept on ticking.

One reason the Timex campaign worked so well is that it was engaging, fun and memorable. As Walt Disney said, "People spend money when and where they feel good."

Use a Four-Part Template

Once you've decided to use more stories in your communications, the next step is to craft your anecdotes.

The secret to organizing your material may lie in a cartoon from artist Roz Chast called "Story Template." It shows four panels: (Wylie to Page 40)



The 69th

NATIONAL SUMMER INSTITUTE IN FORENSICS

POLICY DEBATE

June 19 - July 8, 2000

LINCOLN-DOUGLAS DEBATE

June 26 - July 8, 2000

TEACHERS' INSTITUTE

June 26 - July 8, 2000

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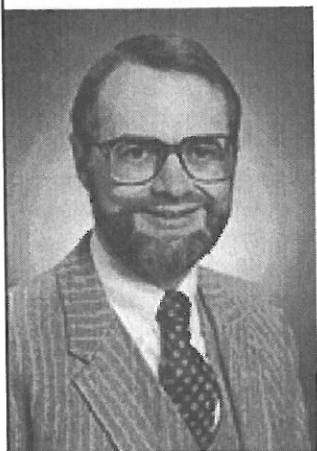
SPECIAL LECTURER

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Dean

The School of Speech

Northwestern University



B.S., M.A., Ph.D., Northwestern University; Dean, The School of Speech, Northwestern University, Evanston, Illinois. More than 30 years involvement in debate and forensics: national high school champion, nationally acclaimed coach, veteran director of the National High School Institute in Speech (the model for all other "good" forensics institutes), lecturer, consultant, author; past president of SCA; husband and father of two.

Dr. Zarefsky gave major attention to the importance of competitive debate in his keynote address to the International Communication Association in Amsterdam. Dr. Zarefsky's "Paradigms"

lectures and "Logic" seminars have been enjoyed by Iowa participants for more than a decade. Professor Zarefsky may well have given more lectures to high school students on debate than any person living. None would disagree that any lecture by Dr. Zarefsky is expertly delivered. Students particularly enjoy the opportunity to ask questions after the lectures and sessions. Dr. Zarefsky is available to speak personally with teachers and students at Slater Hall on the last night of his visit. It is a singular honor to have him returning in 2000.

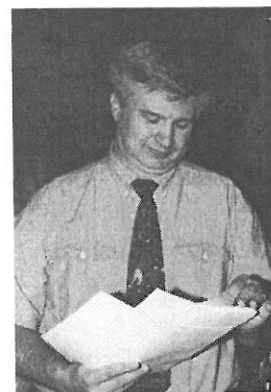
Faculty

THOMAS SULLIVAN, Division Director. Former teacher and director of forensics, Highland Park High School, Dallas; B.S., University of Wisconsin; M.A., Baylor University; his teams have won every major speech and debate tournament in the forensics world.

RICHARD EDWARDS, Professor, Baylor University, Waco, TX; B.A., M.A., Ph.D., The University of Iowa; designed and perfected the Tab Room on the Mac program that has revolutionized tournament management; long time member of the wording committee for the national high school topic; editor and author of dozens of articles and publications for high school teachers and students on debate.



Thomas Sullivan



Richard Edwards

JUNE 26 - JULY 8, 2000

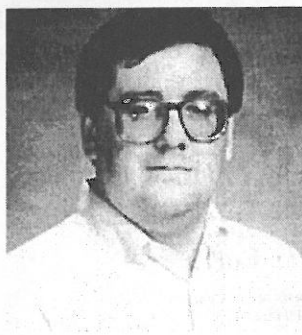
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POLICY DEBATE

June 19 - July 8, 2000



Chuck Ballingall, Division Coordinator

In debate circles, Coach Ballingall is a heavy hitter . . .

CHUCK BALLINGALL, Division coordinator, Director of Debate, Damien High School; B.A., University of Redlands; veteran lab leader at Iowa. Currently, Mr. Ballingall is the Vice President for the National Debate Coaches Association. Mr. Ballingall is regarded as one of the most outstanding debate lab leaders and coaches in the nation. Mr. Ballingall is the youngest coach to receive two NFL Diamonds. His devotion and dedication have earned him the admiration and respect of students and coaches from across the country. He has taught and lectured to thousands of students at dozens of summer programs over the last 10 years. His teams frequent the late elimination rounds of every major tournament and have attended every national round robin. It is a unique honor to have Mr. Ballingall lead the Iowa Policy Division through the close of the 20th Century.

JANE BOYD, Director of Forensics, Grapevine High School; B.A., University of Arkansas, Fayetteville; Double Diamond coach; Who's Who of American Women, 1995; Who's Who of High School Teachers, 1996 & 1998; Coach TOC Top Speaker; Coach of Five State Champions; Coach of NFL National Semi-Finalist; teams at Greenhill Round Robin, Bronx Science Round Robin, MBA Round Robin, Glenbrook Round Robin, Harvard Round Robin and Stanford Round Robin.

CINDY BURGETT, Director of Debate, Washburn Rural High School; B.A., Washburn University; coached 3 Kansas State Champions; coached the 3rd and 4th place teams at NFL Nationals; her teams have participated in the late elimination rounds of all regional tournaments; coached multiple Tournament of Champions qualifiers; former high school debater.

TREVOR FOSTER, Senior, University of Iowa; Baird Debate Forum member; former debater at Millard North High School, Millard, NE; late elimination rounds of every major college tournament; former state champion.

FATHER RAYMOND HAHN, Headmaster and Director of Forensics, Cathedral Prep; B.A., St. Mary's Seminary College; M.Div., School of Theology, St. Mary's University; NFL Double Diamond; Key Coach of the Barkley Forum; as a veteran coach of Policy Debate, Fr. Hahn's teams have been in the late elimination rounds of every major tournament.

HEIDI HAMILTON, Assistant Professor and Director of Forensics, Augustana College, Rock Island, IL; B.A., Augustana College, Sioux Falls, SD; M.A., UNC Chapel Hill; Ph. D., University of Iowa; former debate coach at the University of Iowa; former debater for Augustana College where she reached

the late elimination rounds of every major tournament; as a coach at Iowa and Augustana her teams frequently reach the late elimination debates and have qualified for the National Debate Tournament.

DAVID HINGSTMAN, Assistant Professor and Director of Debate, University of Iowa; Phi Beta Kappa; A.B., Princeton; J.D., Harvard; Ph.D., Northwestern; coached three NDT Top Speakers, two NDT finalists including champions, and has had two or more teams qualify for the National Debate Tournament over the past fourteen years; voted one of the nation's most outstanding debate critics.



Father Hahn

SHERYL KACZMAREK, Director of Forensics, Newburgh Free Academy; B.S., Carroll College; M.S., University of Illinois; Double Diamond coach; Key Coach of the Barkley Forum; coached National Catholic Forensics League championship team along with four state champions and teams in the late elimination rounds of every major tournament including TOC and NFL.

KRISTIN LANGWELL, Senior, University of Iowa; Baird Debate Forum member; 4th Speaker Harvard Invitational; NDT District IV Champion; Finalist at UNI and Wake Forest; Winner of Kentucky, Pepperdine and Illinois State NDT tournaments; one of the top 2000 NDT Pre-bids in the nation; former debater at Niles West High School; former NFL champion; former Novice Nationals champion; former assistant debate coach, Elk Grove High School; former debater, Wake Forest University.

DAVID O'CONNOR, Teacher and former Director of Debate, Iowa City West High School; charter member of the Iowa staff; recipient of every national coaching and judging award; teams have won every major national invitational; founder of Midwestern Novice

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Nationals Tournament.

ANDY RYAN, Junior, University of Iowa; Baird Debate Forum member; he has been described as majestic; 4th speaker at Kentucky; Top Speaker at Novice Nationals; finalist at UNI and Wake Forest; Winner of Kentucky and Pepperdine; late elimination rounds of every major college tournament; one of the top pre-bid teams for the 2000 NDT; former champion of Barkley Forum, Glenbrooks, Pace Round Robin and the Tournament of Champions; former debater, Caddo Magnet High School.

NATE SMITH, Debate Coach, Northwestern University; B.A., Northwestern University; coached three NDT National Championship teams; coached two NDT Top Speakers; coached two NDT Copeland Award Winners; considered by the college community as one of the top debate critics in the nation; former debater, Northwestern University.

TYSON SMITH, Director of Debate, Valley High School; B.A., University of Iowa; Mr. Smith hosts the Mid West region's largest debate tournament; his teams have participated in the late elimination rounds of every major national tournament; as a first year coach, Mr. Smith sent team members to the NFL National Tournament; member of the National Debate Coaches Association; former debater.

AARON TIMMONS, Director of Debate, The Greenhill School; B.S., M.Ed., University of North Texas; former President, Texas Forensic Association; six NFL National Champions; 11 State Champions; two National Sweepstakes Awards; charter member of the National Debate Coaches Association.

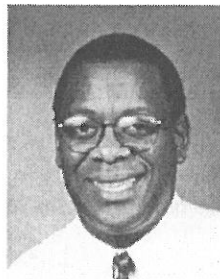
MATTHEW WHIPPLE, Director of Forensics, Glenbrook South High School; B.A., Northwestern; M.A., Roosevelt University; Co-Director of the nation's largest



David Hingstman



Nate Smith



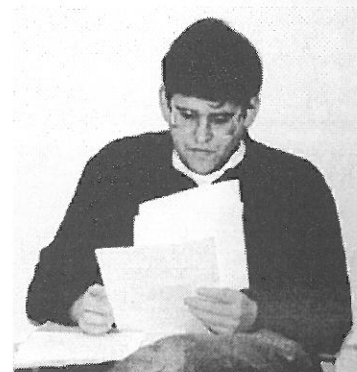
Aaron Timmons

high school invitational; coach winner of the 1998 Tournament of Champions; teams in the late elimination rounds of every major tournament; more than a dozen NFL and CFL elimination participants; veteran member of the Iowa staff.

JON WIEBEL, Graduate Fellowship, Debate Coach and Ph.D. candidate, University of Iowa; B.A., Baylor University; M.A., UNC Chapel Hill; former Director of Forensics, Plano East High School; former debate coach, UNC Chapel Hill; former debater, Baylor University; numerous debate and speaker awards.



Kristin Langwell



Jon Wiebel

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THE D G E

HOW TO BE RECRUITED INTO COLLEGE DEBATE PROGRAMS

by David M. Cheshier

Of the many thousands of students who participate in high school speech and debate events, only a small percentage end up continuing their competitive career in college. I suppose many reasons account for this fact: some students fulfill their competitive ambitions in high school, others conclude they have gained all the benefits available from forensics after a few years of dedicated involvement, and more simply move on, ready to try other things. On behalf of my colleagues who coach in the college ranks, permit me to say how much regret this dropoff causes. True, not all college programs actively recruit students out of high school programs, and some even prefer to concentrate their energies on training totally new participants who come out of their college classrooms and on-campus novice recruitment. But the vast majority eagerly welcome students with high school experience of any kind. And too often, a simple lack of contact between interested debaters and college coaches discourages high school students from seriously thinking about college-level debate.

What follows is some advice on how to make successful contact with college debate programs, but before getting there, some preliminaries. First, my experience is mainly connected with the college debate world, and so too is the advice I offer. Although I actively participated in both speech and debate events in high school, in college I only debated and since then have never coached college-level individual events. The following advice is, I suspect, largely true for the whole forensics world, but I don't know that with certainty. I am confident this advice pertains

to the full range of university policy debate programs, since I've had coaching experience in programs from small liberal arts schools urban and rural (Georgetown and Dartmouth) to large public universities urban and rural (Georgia State, North Carolina, and Iowa.)

It is important to keep in mind the diversity of debate programs available at the college level. The old distinctions between the "CEDA" (Cross Examination Debate Association) and "NDT" (National Debate Tournament) debate circuits have largely faded since the two organizations agreed to debate a common resolution a couple of years ago. Thankfully, this has produced an almost complete merger of circuits and styles, and the argumentation occurring at all the major college policy debate tournaments would be fully recognizable to any student with experience in regional-or-national-level varsity debate. But there are alternatives to policy debate. While not connected for the most part to the policy tournaments, Lincoln-Douglas debate is offered as an event at a growing number of individual events competitions. In some parts of the country there are active parliamentary, mock trial, model U.N., and student congress circuits. And in the western United States so-called "NEDA" debate, which strongly emphasizes the development of speaking skills while de-emphasizing evidence use, has gained in popularity. Wherever your interest lies, you can find debate programs that match them, and in the sort of college or university environment you seek.

Why Debate in College?

You may have already decided to continue debating in college. But more likely you're unsure, uncertain of the extent of your continuing interest, concerned about handling debate successfully while juggling other important school and financial obligations, maybe unsure that continuing will advance your educational objectives. The senior spring is an especially hard time to sort out one's thinking on debate since students are racing around like crazy and understandably a bit burned out on debate. The idea of signing on for more years of involvement may not seem attractive.

But if debate has become important to you, keep the debate option open by considering schools with viable programs. Even if you feel burned out on debate now, a summer absence may make you feel quite different by the fall, and it would be a tragedy to have locked yourself into a college

choice that does not even permit debating. And regardless of what kind of university you want to attend, some of them will offer strong debate opportunities. If you want to study in one of the nation's premier private colleges, you'll find great programs at Dartmouth, Emory, Harvard, Northwestern, Wake Forest, Southern California, and others. If you prefer to immerse yourself in the large state university life, the Universities of Kansas, Iowa, Michigan, Texas, Kentucky, and Michigan State, and many others run outstanding programs. If you prefer debate in an urban setting, think about Berkeley, Wayne State, Georgia State, Pace, or the University of Missouri at Kansas City. If you plan to start out at a community or junior college, Johnson County CC and the College of Eastern Utah are only two of the many available quality programs. If you want to study at a Christian school, universities like Pepperdine, Georgetown, Baylor, or Liberty run nationally prominent programs. If you want to stay close to home you are likely to find a university in your state with a debate program, or one nearby. And if marginal grades are likely to keep you out of the most elite universities, you'll find that many of the best debate programs are run at schools a bit off the beaten path.

The benefits of continued debate participation are considerable. Most programs offer scholarships of some kind, sometimes explicitly connected to the debate program, sometimes reflecting a university commitment to support debate excellence. Many state universities can offer out-of-state tuition waivers for debaters. Thus continuing active participation can be a tangible way to reduce the heavy financial burden on families required to pay high tuition. College debate participation, well integrated into the overall college experience, will noticeably strengthen your academic preparation. Your continued participation in intensive research activity will support your academic work in countless classes. And the quality of argumentation tends to be higher in college, reflecting both the fact that college students are older and generally more experienced than high school students, and that the college circuit is more wholly national (more regional and national than state and local).

Students are sometimes surprised and relieved to discover that the entire national high school circuit does not participate in college debate. In fact, while some of the most successful college debaters were high school superstars most were not, and col-

lege success does not always correspond to high school preparation. The hungriest students, those who are still ambitious for success, will quickly outpace their high school rivals. The advanced elimination rounds of the college national tournaments are full of bright students who, either because they lacked high school opportunities or simply blossomed in college in a new or different debate environment, never saw major high school national circuit success.

If you genuinely love debate, and can manage your participation in a healthy way (that is, in a way that does not completely overwhelm other important parts of your life), you should consider continuing your involvement, or at least trying it out to see if you like it.

Advice for Handling the Recruitment Scene

Once you and your family have discussed college preferences and your financial circumstances, investigate whether your top college choices offer debate, and then make contact with the debate coach. For the most part college programs are run either out of the university's academic department of communication or affiliated with the student programs office, although there are exceptions. If you reach the campus Student Programs Office they will almost always be able to provide you with contact information. Many debate programs make information available at their institution's website. Make contact as early as you know you're interested. Here are some other factors to consider:

1. *Don't let debate drive your college decision.* Having just promoted the merits of the college debate experience, this may seem curious advice, but it's essential. Debate, no matter how great your commitment to it, will never be more than a part of your overall college experience. And in the grand scheme of life the education you receive in the classroom and from sustained contact with other academic mentors, the opportunities your school makes available in areas other than debate, matter more than any single extracurricular. Students may learn more from debate than any one of their classes, but employers, graduate schools and others care more about your grades, and rightly so./

As tragic as it is to attend a college that doesn't offer debate, inducing desperate debate withdrawal, is to attend a mismatch school, find debate unsatisfying and be trapped with no other suitable options (*Cheshier to page 29*)

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PATRICIA BAILEY, special consultant for LD Debate, Homewood High School; former Head Debate Coach, Homewood High School; B.A., Huntington College; M.A., Montevallo (AL); NFL Diamond Coach, Key Coach of the Barkley Forum; coached NFL LD champion, numerous NFL national qualifiers, LD state champion for seven years running; Alabama Speech Teacher of the Year Award; National Topic Selection Committee for LD debate; Samford and Iowa Lincoln-Douglas debate institutes; NFL Hall of Fame; NFISDA Outstanding Speech, Drama, Debate Educator Award; co-founder of Iowa's Lincoln-Douglas Summer Debate Institute.

CLAIRE CARMAN, Debate Coach, Episcopal High School; B.A., Rice University; First place, Bronx Round Robin, St. Mark's of Texas; National Forensic League National Champion; former Director of Samford University Lincoln-Douglas Summer Debate Institute.

MICHELLE COODY, Director of Forensics, St. James School; B.S., Spring Hill; M.A., Auburn University; NFL Diamond coach; TOC advisory board; coached numerous national qualifiers; Key Coach of the Barkley Forum.

BEN DAVIDSON, Sophomore, Duke University; 1st place Wake Forest; 3rd place at Montgomery Academy Round Robin; 2nd place at Greenhill Round Robin.

HETAL DOSHI, Senior, Emory University; former debater and graduate of Vestavia Hills High School; Glenbrook Champion; MBA Champion; Semifinalist Bronx High School of Science, NFL Nationals; Top Speaker, TOC; three time TOC qualifier; TOC Champion; Wake Forest Champion.

MARILEE DUKES, Director of Forensics, Vestavia Hills High School; B.S., University of Southern Mississippi; M.S., North Texas State University (Debate Fellow); former high school and college debater; 20-year teaching and coaching veteran; numerous state and national qualifiers; coached NFL and TOC champions; NFL Double-Diamond; Key Coach of the Barkley Forum; co-founder of Iowa's Lincoln-Douglas Summer Debate Institute; Blue and Gold Society.

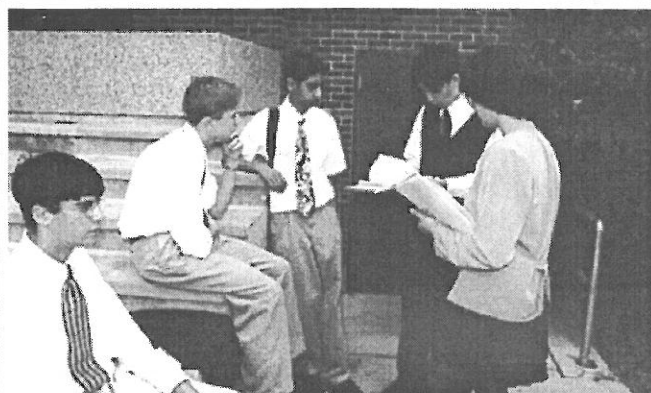
MAC HAWKINS, Senior, Loyola University, New Orleans; NCFL National Champion; TOC qualifier; participant in late elimination rounds of every national tournament; assistant coach, Isidore Newman School; coached students to late elimination rounds of every major tournament and state champions.

NADIR JOSHUA, Sophomore, Rutgers University; 2nd Stanford Round Robin, participant in late elimination rounds of every national tournament; three time NFL National qualifier.

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ADAM LAURIDSEN, Junior, Harvard University; Editor, Harvard Political Review; veteran lab leader at Iowa and Samford; Domestic Extemp NFL National Champion; late elimination rounds of every national tournament.

ANNA MARIE MANASCO, Sophomore, Emory University; former debater, St. James School; Champion Wake Forest 1997; Bronx Round Robin 1997; Montgomery Bell Round Robin 1998; 1998 TOC runner-up; Girls Nation President 1997.

LYNSEY MORRIS, Ph.D. Candidate and Carl Albert Fellow, University of Oklahoma; B.A., Berry College; Champion, Wake Forest; Octa-Finalists, TOC; Berry College Honors Program; Intern in Washington, D.C. for Senate Minority Leader; College forensics - IE's; President, Student Government Association-Berry College.

BRYCE PASHLER, Assistant Lincoln-Douglas Debate coach, West Des Moines Valley High School; former debater, Valley High School; third place, NFL Nationals; two-time Iowa State Champion; Winner William Branstrom Freshman Prize (University of Michigan); coach of 1996 TOC Champion; coach of 1996 MBA Round Robin Winner.

R. J. PELLICCIOTTA, Director of LD Debate, South Mecklenburg High School; A.B., UNC-Chapel Hill; coached numerous qualifiers to TOC and NFL Nationals; coached students to the late elimination rounds of every national tournament; coached North Carolina State Champion.

ALLISON PICKETT, Johnston Scholar, UNC-Chapel Hill; NFL National Champion; participant at every national round robin and late elimination rounds of every national tournament; TOC qualifier.

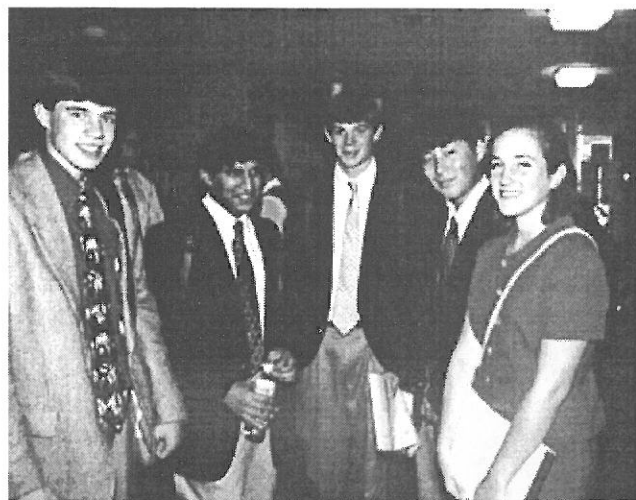
DAVID SINGH, Assistant coach, Apple Valley High School; senior, University of Minnesota; winner, Glenbrook Round Robin; TOC runner-up; numerous tournament and speaker awards; former coach at Forest Lake High School.

ALLISON SNOW, MBA Candidate, University of Alabama; B.A., University of Alabama; late elimination rounds of every national tournament; NFL and TOC qualifier.

CINDI TIMMONS, Director of Forensics, Colleyville Heritage High School; B.S., M.Ed., University of North Texas; Double Diamond; former President, Texas Forensic Association; NFL National Champions; 15 Texas State Champions; two National Sweepstakes Awards.

JOHN WOOLLEN, Director of Forensics, Enloe High School; A.B., Wesleyan College; M.Ed. in Social Studies, UNC at Greensboro; Ed.D. in International Studies; certificates in Curriculum and Instruction and Social Sciences Education; NFL Double Diamond; Key Coach of the Barkley Forum; 100 students to NFL Nationals; Barkley Forum champion; state champions in extemp, oratory, HI/DI, LD; semi-finalist at NFL Nationals.

DANIEL YAUVERBAUM, B.A., philosophy and physics, magna cum laude, Amherst; former successful high school debater; coached outstanding high school champions at Isidore Newman; runner of marathons.



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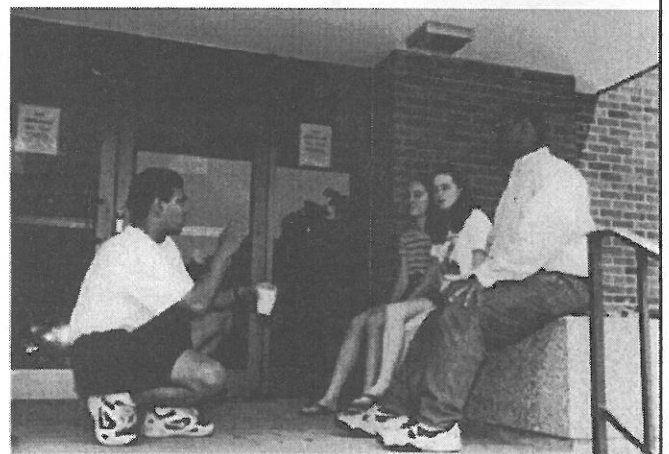
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This program is available to 24 senior Lincoln Douglas debaters who have 75 or more rounds of Lincoln Douglas debate and who are returning to Iowa for their second or third year. The program was enormously successful in its inaugural year. The curriculum was designed by Bryce Paschler and Daniel Yaverbaum; both men have degrees in philosophy, were Lincoln Douglas debaters in high school, and are experienced coaches. Students in this program will work in laboratories with the instructors. However, as an alternative to the lecture schedule, the students will spend the morning session reading and discussing philosophers who are not regularly used in LD; afternoon sessions will be spent learning to apply the principles of those philosophers in the actual debate rounds. Additionally, some sessions will be conducted by outside speakers who are experts in law, international relations, history, etc. These students will also have a number of practice debates critiqued by the staff. In general, Iowa's Senior Philosophers should leave equipped to bring to their final year of Lincoln Douglas an expanded knowledge of philosophy and its application and drills on debating skills that should make for a solid foundation for debate.

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- Applicants must have previously attended Iowa

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GET THE COMPETITIVE EDGE AT IOWA!

(Cheshier from Page 25)

for college life involvement. Visit the school, look carefully at its course offerings and opportunities for other extracurriculars, and make sure you can live happily on their campus. Debate is offered at all sorts of institutions, including the kind you favor and your family prefers to support.

2. *If you're unsure, plan to start out debating, as opposed to joining later.* Many students don't fully investigate the debate program at the college of their choice because they are unsure about whether they want to participate. I believe you should plan to debate from the outset, for several important reasons.

You will almost certainly hear this advice, perhaps from your parents or from other mentors: "Don't do anything but schoolwork your first semester of college. You know how debate can take over your life, so give it a rest. College is a hard enough transition, and you must not risk screwing up early." As reasonable as this advice sounds, I think it is exactly wrong. Debate eases the college transition by immersing students in an intellectual activity, immediately surrounding them with a healthy circle of overachieving peers and University academic support. It is much easier to benefit from debate at the start of the season than it is to join midway or later, when one must play catchup to students who've been working all fall. And the time to experiment with college debate by attending the first couple tournaments is early on: if you find that you cannot handle everything, the lesson will have been learned early enough in the semester to fully recover (the first two or three tournaments happen at most schools before the first tests are given). If you discover you don't want to stay with debate, you'll have gotten it out of the way early enough to take advantage of other programs on campus; if you discover you are challenged by it and still love it, you'll have started on a footing equal with your peers. In my experience, the concerns about distraction and overcommitment are overstated: the college overachievers and superstars are the ones who involve themselves in diverse activities from the beginning, in the process discovering their true capacities for intellectual life.

A less important point to consider is that many college programs run pre-season workshops in the days leading up to the start of the fall semester. Students who join late miss out on these occasions for forensics instruction, which don't conflict in any

way with the burdens of academic work.

3. *Be assertive about your interest.* College program directors are as busy as you, maybe busier. They're usually on the road as much or more than even you are, and many also carry full teaching, research, and service responsibilities on their campuses. Don't interpret their delay in responding to inquiries as evidence of hatred or disinterest. Be persistent, make sure your questions are answered, and stay in contact with them over the course of the spring. There are important self-interested reasons to stay in continuing contact. College program directors can help you navigate their university bureaucracies (including housing, financial aid, and admissions offices). They can serve as good contacts when you have questions about university programs, and are eager to do so.

Feel free to ask college directors all the questions you and your family have. It can seem awkward to interrogate a college coach, and they may laugh about it even while the conversation is happening, but it never hurts to ask. Some directors will feel uncomfortable divulging the precise details of their budgets (although at public institutions this information is available to anyone who asks), but no one will object to questions about travel schedule, scholarship opportunities, partnership policies, work load, and the nature of the program on-and-off-campus.

4. *Tell the truth.* That sounds odd, doesn't it? Presumably students of high character would never consider compromising their integrity for the sake of advancing their admissions interest, but you might be surprised at the obvious games some students play. Some try to play off programs against each other, looking to take advantage of the highest scholarship bid. Others, afraid to admit a particular program is not their actual first choice, delay pulling out their applications until they find out the results of their first application.

One of the potentially awkward moments comes after a student has decided to go elsewhere. There is the understandable concern that the rejected coach has been "let down," and may even resent a student's refusal to attend their school. But if a student has been honest, no coach I know resents student decisions. Everyone knows that smart debaters have multiple choices, and no one expects to recruit every student successfully. There is, in short, simply no reason to feel you need to feel awkward about turning down a program.

The concerns that give rise to games-playing are understandable, even reasonable, but the world of college debate is too small for such games to succeed. Here as in all places, honesty is truly the best policy. No director is offended that you have multiple applications on file, or to know they may not be your first choice; in fact, they'll appreciate your honesty, and knowing the full truth of your circumstances will help them make their best case to your family.

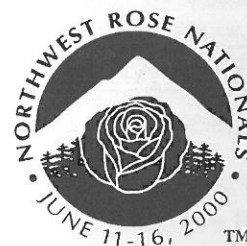
Honesty also means keeping everyone informed about your thinking along the way. Minds change, questions arise, circumstances evolve over the course of the year. Your efforts to keep potential directors informed of all this will only strengthen their regard for you as a potential student/debater, and as a person.

Good luck to those of you who are thinking about debating in college--it presents wonderful opportunities for your continued intellectual development, as well as a potential way to better manage the cost of attending college.

(David M. Cheshier is Assistant Professor of Communications and Director of Debate at Georgia State University. His column appears monthly in the Rostrum.)

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by Wayne C. Mannebach

PURSUe YOUR CHEESE BUT DON'T FORSAKE YOUR PHYSICAL ETHOS!

The Cheese and the Maze

Among the works of Spencer Johnson, an internationally bestselling author, is *WHO MOVED MY CHEESE?* It is a story about change that occurs in a maze where four characters look for "cheese," a metaphor for what we want in life. Each of us has our own idea of what "cheese" is, and we pursue it because we believe it makes us happy. The "maze" is where we spend time looking for what we want. Some tenets of the book are that change is inevitable; that one should adapt to it; and that one should enjoy it and urge others to enjoy it, too.

Much current debate theory and practice exemplify the above story. Change has occurred, for instance, in the theoretical and critical treatment of the rhetorical canons of *Inventio*, *Dispositio*, and *Elocutio*. For illustration, many of the "older generations" treated the above canons by employing such terminology as:

Argument (i.e., logos, pathos, ethos); Burden of Proof (i.e., prima facie); Enthymeme and Syllogism (i.e., categorical, hypothetical, alternative, disjunctive, conjunctive); Evidence (i.e., intrinsic and extrinsic, primary and secondary, empirical and circumstantial); Fallacy (i.e., ad baculum, ad hominem, ad populum, ad verecundiam, ad misericordiam, ad ignorantiam, ipse dixit, secundum quid); Induction by Example (i.e., uniformity and regularity); Induction by Analogy (i.e., allegory, fable, metaphor, parable, simile); Induction by Causal Relation (i.e., post hoc ergo, propter hoc, non sequiter); Inherency; Presumption; and Square of Opposition (i.e., contraries, subcontraries, superimplications, subimplications, contradictories, independencies, equivalencies).

Many current debate textbooks, manuals, articles, and summer workshops utilize

such terms as:

Agent Counterplans; Alternate Agency Minor Repair Scenario; Balanced Negative Technique; Extra-Topicality; Generic and Case Specific Harm; Generic Disads with Shells and Extension Blocks; Incremental Inherency; International Fiat; Micro and Macro Analytic Support Blocks; Modular Topic Argument; Paradigm Instruction; Permutations; Performative Contradiction Objections; Plan, Delay, and Executive Order Counterplans; and Second and Third Level Extension Blocks.

Indeed! Change does occur, but not all of the past should be abandoned, and one of the major traits of good debating, namely **physical ethos**, has been minimized in much debate theory, practice, and criticism. The purpose of this article is twofold: (1) to encourage the reader to pursue his or her **cheese**, but not to forsake his or her **physical ethos**, for without the latter the former and all of its new terminology will not be effective; and (2) to present some brief but comprehensive advice (and reminder) on how to enhance one's **physical ethos**. If debaters understand and appreciate specific elements of delivery and become more sensitive to certain self-possessioned strengths and liabilities, then they should be better prepared to maintain or even enhance the strengths and make appropriate corrections to improve or even eliminate the liabilities that stymie effective debate.

Audience Sensitivity

Fortunately, some ancient and modern critics of public speaking have been very sensitive to nonverbal behavior. For example, Cicero praised Antonius for "his gesture did not seek to reflect words, but agreed with the course of his thoughts--

hands, shoulders, chest, stamp of foot, posture in repose and in movement, all harmonizing with his words and thoughts (BRUTUS, xxxvii)."

In *Select British Eloquence* Chauncey Goodrich analyzed twenty-one speakers and reported, for example, that Edmund Burke's "gait and gesture were awkward (237)"; that Charles James Fox "stood on the floor of the House like a Norfolkshire farmer in the midst of his fellows; short, thick-set, with his broad shoulders and capacious chest, his bushy hair and eyebrows, and his dark countenance working with emotion, the very image of blunt and honesty (460)"; that William Pitt's "gesture was animated, but devoid of grace (577)", and that Thomas Erskine was "animated and graceful in gesture, with an eye of piercing keenness and power (636)."

Prepared under the auspices of The Speech Association of America, three volumes of *A History and Criticism of American Public Address* (1943-1955) revealed detailed analyses of the mannerisms of forty public speakers.

K. C. Beighley and M. A. Leitner reported in *Speech Monographs* that quality of delivery has a significant effect on the amount of information obtained from a verbal message. In each case they found that subjects exposed to good delivery achieved significantly higher scores than did subjects exposed to poor delivery.

In *Theory and Research in Administration* Andrew Halpin stated that "the language of words is only a fragment of the language we use in communicating with each other. We talk with eyes and hands, with gestures, with our posture, with various motions of the body (254)."

Dean Barnlund reported that "many, and sometimes most, of the critical meanings generated in human encounters are elicited by touch, glance, vocal nuance, gesture, or facial expression with or without the aid of words."

After studying the effects of evidence in persuasion, J. C. McCroskey reported that poor delivery usually weakens or inhibits the normal effect of strong ideas.

Finally, Wayne C. Mannebach discovered that during his thirty-five years of teaching and coaching on the high school, college-university, and adult education levels in the United States and abroad (42 countries), students who revealed good delivery usually received higher grades, whether in formal classes or in extracurricular activities in debate and forensics, than did those students who displayed poor delivery.

Indeed! Good delivery is vital to speaking effectiveness.

No Debater Is Immune

No debater is immune to audience criticism. This is evidenced, for example, by the following comments from judges at high school, college, and university debate tournaments in the United States and abroad.

Criticism of Eye Contact

"Quit staring at the windows, floor, or ceiling. I'm sitting right in front of you."
"You really bore me. Why should I listen to you when you failed to recognize me?"

"Make me feel wanted, that you enjoy my presence. Look at me occasionally - at least once during your presentation."

"If I ever have to judge you again, I will get a pillow so I can sleep with comfort. You never looked at me or the others. Why don't you like us?"

"I, too, began to look at the ceiling, but I saw nothing unusual. What was up there to capture your attention through most of your address?"

Criticism of Facial Expression

"Either feel your message or get out of competition! Your sterility of facial expression makes me fight to keep awake. Try to show some sincerity in what you say."

"I don't know how to interpret your remarks. Are you frightened, sad, or happy? You keep a deadpan expression throughout the debate."

"A corpse shows more expression than you do. You tell your audience to fear Red China. Why? Your same facial ex-

pression shows no sign of fear. If you don't fear Red China, why should I?"

"You never seem to care about the rising crime. You assert it exists, but you don't make me feel it. I don't believe you; you're face shows no evidence."

"Hashimoto meant well, but he looked ridiculous using a different facial expression for everything he said. Variety is appreciated, but not of such proportion."

Criticism of Movement

"How old are you? 90? 100? Quit slouching and bending. Stand straight and appreciate your height."

"You look lazy the way you lean on the rostrum. Perhaps you are ill."

"Don't stand or walk about so rigidly; loosen up. Perhaps you should be a guard at Buckingham Palace."

"Stop wiggling your legs. You look like you are trying to do the Chinese Splits."

"I felt sorry for you during your refutation. You crossed your legs as though you had to go to the potty."

"Quit bouncing on your toes and jingling the coins in your pocket. So you have money; big deal!"

"I got seasick from your constant swaying and walking about. I'd like to nail your shoes to the floor. Sometimes you resembled a caged tiger pacing back and forth."

"I do not want to be rude, but I can't help laughing. You seem like a boy trying to sneak out of church the way you walk on your tiptoes."

"My, but you are pompous! You seem so arrogant with your nose in the air."

"Slow down; you returned to your seat as though you were running a spring at the Olympic Games."

Criticism of Gesture

"Quit cracking your knuckles. What does that have to do with teenage suicide?"

"Take a shower or both; you constantly scratched yourself during rebuttal."

"Let's play poker. You shuffled your cards throughout your constructive speech and refutation."

"Just raising an arm doesn't have anything to do with NATO's liabilities."

"Either wear your glasses or keep them off, but don't play with them while discussing the epidemic of immorality among today's youth."

"Put your watch in your pocket. Were you showing it off during your cross examining?"

"So you have a beard! Well, it won't last if you keep stroking it during your presentations."

"Fingernails should be treated at home, not on a debater's platform."

"Maybe some day your suspenders will snap and hit someone in the audience. Quit pulling on them while speaking."

"You resemble an orchestra conductor, always waving your arms."

Criticism of Visual Aid

"How can I appreciate your visual aids when you stand in front of them? Are you protecting them from terrorists?"

"Your so-called evidence was useless. The print was so tiny that I couldn't read a word."

"Why don't you prepare your visual aids before coming to competition? By drawing them on the blackboard you wasted much speaking time and control of your audience."

"Your posters were nonproductive. Frankly, they were sloppy, misspelled, and poorly color-coded."

"When you no longer needed pictures of the accident, you should have put them away. I kept looking at them and not listening to what you were saying."

"Your visual aids were nothing but a manuscript of your address. If you use this procedure again, just send me a copy and I can judge "your speaking" from my home."

The above remarks reveal that certain visual elements of delivery are not conducive to effective debating. Not every debater can be the best, yet everyone to be competitive must establish eye contact with the audience; must coordinate facial expressions with ideas; must employ movements and gestures that appear natural, not rehearsed; and must employ only functional visual aids.

Guidelines for Effective Eye Contact

Gilbert Austin wisely regarded the eyes as the most expressive part of the countenance. For instance, he said that

as the principal object of every speaker must be to obtain the attention of the audience, so every circumstance which can contribute to this end must be considered important. In the external demeanor nothing will be found so effective

tually to attract attention, and detain it, as the direction of the eyes. It is well known that the eyes can influence persons at a distance; and they can select from a multitude a single individual and turn their looks on him alone, though many lie in the same direction. The whole person seems to be in some measure affected by this influence of another's eyes, but the eyes themselves feel it with the most lively sensibility (CHIRONOMIA 101).

Like Austin, debaters should appreciate eye contact, for it is so operative during performance. For instance, eye contact generates **pathos**, making the audience feel important and appreciated. Audiences want to hear speeches; soliloquies are for the theatre. Why should an audience listen to a debater who ignores their presence?

Eye contact generates **feedback**, the process whereby the debater receives gestural and verbal signals emanating intentionally or unintentionally from the audience. Feedback enables the debater to evaluate effectiveness. For illustration, feedback can show when an audience is becoming confused, bored, angry, or sympathetic.

Perhaps most importantly is that eye contact enhances or weakens a debater's **ethos**. Good ethos refers to how someone appears as having **intelligence**, **high character**, and **good will**. For example, intelligence is revealed when the debater is not completely dependence on note cards or manuscript. By freely looking at the audience, the debater demonstrates mastery of subject matter and preparation for the occasion. Of course, many speaking situations, especially professional presentations, require manuscript reading, and such usage does not necessarily show that the speaker is ignorant or unprepared. What is important is that even readers of manuscripts must maintain some eye contact with the audience.

Character is connoted by the debater's firmness and confidence. A debater who cannot, or will not, look directly at his audience tends to display fear; fear can display weakness; and weakness can be highly incompatible with gaining respect.

Good will is demonstrated by eye contact, for the latter enables the debater to recognize the audience and appear as being happy because of the audience's good fortune, or sympathetic because of their sorrow. Identifying with one's hearers can be rewarding.

Probably one of the best illustrations of the value of feedback comes from *Up From Slavery*, the autobiographer of Booker T. Washington. The master of persuasion

said that "if in an audience there is one person who is not in sympathy with my views, or is inclined to be doubtful, cold, or critical, I can pick him out. When I have found him, I usually go straight at him, and it is a great satisfaction to watch the process of his thawing out (243)."

Feedback informed Washington not only when his audience disagreed with him, but also when he was affecting them favorably. He said:

There is great compensation that comes to me after I have been speaking for about ten minutes, and have come to feel that I have fully mastered my audience, and that we have gotten into full and complete sympathy with each other. It seems to me that there is rarely such a combination of physical and mental delight in any effort as that which comes to a public speaker when he feels that he has a great audience completely within his control. There is a thread of oneness and sympathy that connects a public speaker with his audience, and is just as strong as though it was something tangible and visible (243-44).

In short, weak eye contact prevents appropriate feedback and, in turn, insufficient feedback makes debating ineffective.

Guidelines for Effective Facial Expression

Facial expression is important, for it can reveal the constructions of the mind. A constant or monotonous facial expression makes the debater indifferent to the message and the audience. If a debater fails to appear moved by the message, then why should the audience become involved? At best, a debater's monotonous facial expression breeds audience contempt.

Then, too, "kaleidoscopic" facial expression can be detrimental to debate effectiveness. Using multiple facial expressions for variety itself is not the gateway to success.

In short, debaters should adhere to Hamlet's advice, namely "that you o'erstep not the modesty of nature (HAMLET, III, iii)." In other words, debaters' facial expressions should appear natural, adapting to the meaning and mood of the message.

Guidelines for Effective Movement

When used appropriately, movement aids the debater several ways. For illustration, appropriate movements helps to release tension in the stomach and legs.

Nearly all debaters have stage fright, and its severity depends heavily on the debater's attitude toward speaking. If the debater stresses **performance** rather than **message**, and is **self-centered** rather than **audience-centered**, then stage fright most likely will increase. However, whatever attitude the debater maintains, appropriate movement can release tension.

Appropriate movement can stress ideas. By taking a step forward, for instance, when saying, "Now this is important," message is strengthened.

Appropriate movement can be a good transition. For example, by taking a step after concluding a particular topic, the debater enables both self and audience to prepare for the next topic.

Appropriate movement also helps to enhance the debater's confidence and poise. By not having to lean on or appear as being "glued" to the lectern, the debater is free to maintain directness with the audience and thus increase rapport.

To be **appropriate**, movement must be **functional** and **natural**. Functional means that movement coordinates with the debater's intended message; that movement draws attention to the debater's message, not to self.

Natural means unrehearsed. Movement should come from sincerity that is spontaneous, not memorized or rehearsed. In *A Course of Elocution* Thomas Sheridan well explained natural movement by saying:

When we reflect that the end of public speaking is persuasion and that in order to persuade others to the belief of any point, it must first appear that the person who attempts it is firmly persuaded of the truth of it himself; how can we suppose it possible that he should affect this, unless he delivers himself in the manner which is always used by the persons who speak in earnest? How should his words pass for the words of truth, when they bear not his stamp (5)?

In short, a display of insincerity and clumsy or mechanical movement is counter-productive to any debater wanting to be persuasive.

Guidelines for Effective Gesture

Gesture can be valuable in that it clarifies size, shape, position, and movement; and identifies and reinforces feelings or attitudes. However, gesture, too, must be **natural**, not planned. Debaters again would be wise to follow Hamlet's advice, namely: "Nor do not saw the air too much with your hand, (Mannebach to Page 35)

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(Mannebach from Page 33)

thus, but use all gently; for in the very torrent, tempest, and as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness (III, iii)."

Cicero's BRUTUS also well exemplifies how awkward gestures are recognized. For instance, because Curio showed awkward gestures and movements while speaking, Gaius Julius Caesar Strabo asked, "Who is the fellow there talking from a skiff (lix)?" Also, Gnaeus Sicinius said to Curio's colleague, Octavius: "You can never thank your colleague enough, Octavius, for if he had not thrashed about in his way, the flies would surely have eaten you alive right here and now (lx)."

In short, like movement, gesture must be natural, not calling attention to itself.

Guidelines for Effective Visual Aid

Visual aid includes diagrams, graphs, maps, models, slides, pictures, Microsoft Powerpoint, Claris Works, and the like. Regardless of the kind of visual aid used, the **debater** is the primary aid. The debater must give purpose to the material; h/she must give reason for and meaning to it. To do this, the debater must make certain that visual aid is clear, correct, attractive, and employed only to communicate message, not self. The latter violation often occurs when debaters get "carried away" with their cleverness of display. Such debaters apparently forget, or are unconcerned, that their primary mission is to present and defend a message, not show off a talent for art or "gimmick."

Concluding Remarks

Debater's visual presentations should never call attention to themselves, but always and only to the intended message. To be functional, the elements of delivery should appear natural, not rehearsed. Debaters should follow Booker T. Washington's advice, namely that one should never speak.

unless deep down in his heart, he feels convinced that he has a message to deliver. When one feels, from the bottom of his feet to the top of his head, that he has something to say that is going to help some individual or some cause, then let him say it. When I have an address to deliver, I like to forget all about the rules and the proper use of the English language, and all about rhetoric and that sort of thing, and I like to make the audi-

ence forget all about these things, too (243-244).

Good delivery is habitual, but so is bad delivery. Which habit a debater has during his or her career depends upon the attitude developed towards the occasion, audience, and message; and upon the willingness the debater has to improve the traits of poor delivery. The debater alone must decide the final outcome. Hopefully all debaters will not forsake physical ethos.

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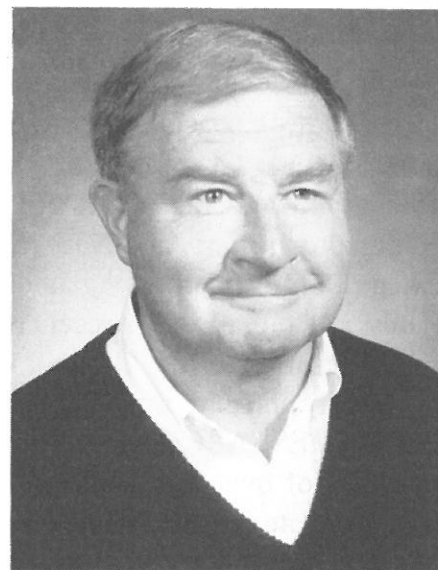
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Who is Wayne C. Mannebach?

Wayne Mannebach directed debate and forensics at Ripon College for nine years, and for the past twenty-five years he has taught English at St. Mary Central High School in Neenah (WI).

Mannebach's professional career includes reciprocity of over thirty government or private grants and fellowships. He has conducted humanities tours to forty-two countries and has been a guest professor or lecturer in many of them, the most recent being, Istanbul, Turkey and Athens, Greece (1999); London, England and Edinburgh, Scotland (1999 and 1998); Delphi, Greece and Florence, Italy (1997); and Stockholm, Sweden (1995).

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by William Bennett

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- * In 1996 CDE graduates took second in L.D. Nationals, won three National Extemp Championships, and second in debate nationals.
- * In 1997 CDE alumni won two National Championships.
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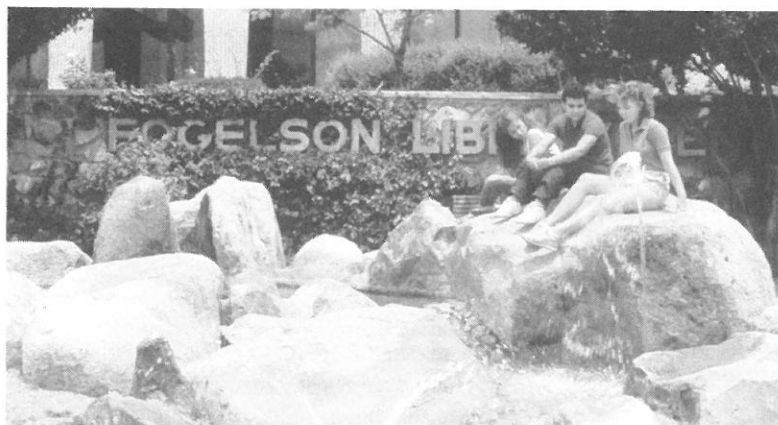
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PUT ME IN COACH. I'M READY TO PLAY!

by Cathy McNamara

Remember the State Championship when Joe Smith forgot his dress shoes. Remember when Suzie Brown arrived at an invitational in what appeared to be her nightgown. Remember when Mary Jones bent over during her HI and gave the male judges an eyeful. Ah yes, I remember it well. And probably, so do you.

It took me several years and even more embarrassing moments to realize that it is a coach's responsibility to do more than order a bus, make sure a kid is on it and "go" to a tournament. We all have stories of our own students attired in less than appropriate clothes, students ending up at the wrong school or irate parents waiting hours on the wrong side of the building for the bus to return. Unfortunately, the "game" of a Forensics tournament is not an easy one to explain. To use a cliché, you sort of have to "be there." However, one thing I give my students the week of their first tournament is a "Pre-Tournament Checklist." While not as good as actually "being there," it does remind them of many very important details that could easily be overlooked.

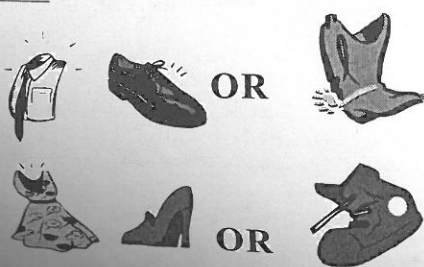
Pre-Tournament Checklist Tournament Eve

_____ 1. Where is the tournament and how do I get there?



Many schools use bus transportation for all activities while others allow students to drive. Students AND PARENTS need to know all the specifics. If a bus is supplied, where and when will it load? Where and when will it return? If suitcases are necessary, how many may a student bring? Are radios allowed? Should tournament attire be worn or carried on to change later? If students are allowed to drive, do they have accurate directions? How much money is needed?

_____ 2. What do I wear?



Don't wait until you get out of bed to realize your suit is still at the cleaners or that your dog spent the night sleeping on your best dress. Make sure the clothes you have selected are classy but not flashy. You want the judge(s) to notice how great you look and then forget about how you look and concentrate on what you say. While "dress codes" are different in every part of the country. Below is a brief list of general do's and don'ts regarding attire:

No Wild Patterns

No Gaudy Jewelry

No Wacky Hairstyles

*Boys - Dress Slacks, Shirt and Tie-
Coat or Vest is optional*

*Girls - Dresses or Skirts - No Short
Skirts, No Low-Cut Blouses*

*Girls - Always Wear Leg Covering
Shoes Should Be Comfortable*

But NO Sneakers

Keep Your Hair Out of Your Face

Make Sure Your Clothes Fit

_____ 3. Make sure you review your speech/cutting/case but do not over-rehearse. You will find yourself tired of your own voice and it will be difficult to feign enthusiasm during your rounds.

_____ 4. Get plenty of rest.

Morning of the Tournament

_____ 1. Shower and shave. Wash your hair. Brush your teeth. Use deodorant. It will hopefully be a long day.

_____ 2. Eat a healthy breakfast.

_____ 3. Gather your "stuff." (extemp files, lunch money, homework, prose folder, etc.)

Before the Rounds

_____ 1. Do vocal and physical warm-ups. This will help with your nerves as well as your performance. Warming up as a squad is also a good activity to promote team unity.

_____ 2. Review your material. You know. Talk to the walls.

_____ 3. Locate all your competition rooms so you don't get lost. This is especially important if you are entered in more than one event and have a tight time schedule. Check your rooms for acoustics and performance space. Locate your focal points for Interpretive events.

_____ 4. Always exhibit appropriate demeanor. It would be terribly hard for a judge to "forget" they heard you using foul language in the hall prior to the round.

In the Round

_____ 1. Remember that as soon as the judge sees you, you are being judged.

_____ 2. Listen to other performers attentively. Respond genuinely with laughter (if appropriate) and applause. Do not sleep, talk or try to read what the judges write.

_____ 3. Approach the performance space with confidence and stand quietly until the judges are ready for you to begin.

_____ 4. Begin your performance immediately upon a cue from the judge. Don't "prepare" for 30 seconds prior to beginning. Do whatever preparation you need to do prior to approaching the performance space.

_____ 5. At the conclusion of your performance, take your seat with the same poise you left. Do not signal in any way to the audience that you had a good or bad performance.

_____ 6. If you wish, you may thank the judge for their time although it is my opinion that the judge should thank you. Any unsolicited "chat" with a judge could be perceived as "brown-nosing."

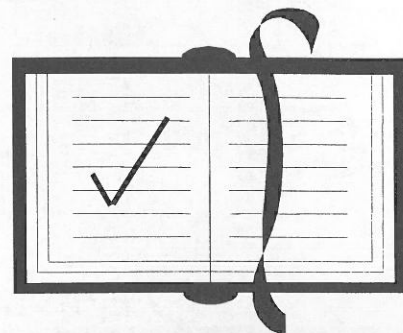
After the Tournament

_____ 1. Be on your best behavior at the awards presentation. You are not at a hockey game. Enthusiasm is grand; boisterous behavior is tacky.

_____ 2. Read carefully any critique sheets you receive. Remember that your judges are human beings and many of their comments are subjective.

_____ 3. Celebrate your success and set new goals for your next tournament.

(Cathy McNamara coaches at Shawnee Mission (KS) South H.S.)



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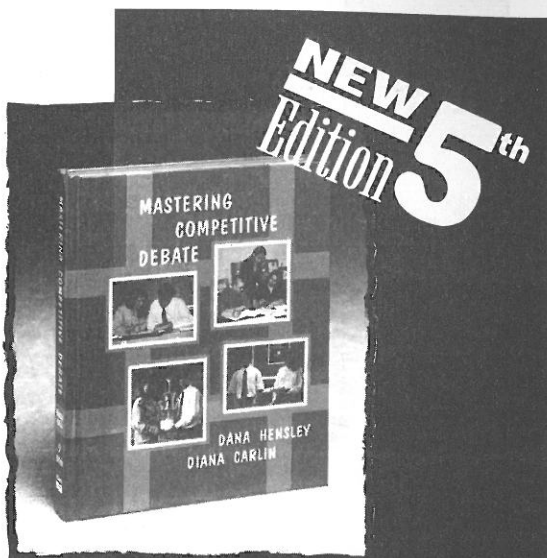
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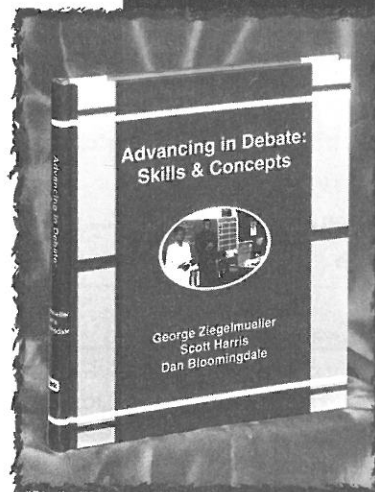
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(Wylie from page 19)

- **Once upon a time.**
- **Suddenly.**
- **Luckily.**
- **Happily ever after.**

Chast cartoon summarizes the key elements of a plot -- exactly what you need to write a compelling anecdote. Use your template to organize a narrative lead; a case study or testimonial; or a ministry to illustrate your point in a sidebar, caption or box.

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So the next time you launch a communication program--or even talk to your colleagues and boss--ask yourself how you can make storytelling part of your approach. It could put you on the leadership track.

(Ann Wylie works with managers who want to reach their audiences and with organizations that want to communicate their messages. For a free subscription to her e-mail newsletter, "Revving Up Readership," e-mail her at awylie@unicom.net. To order her handbook, "The Art of the Storyteller," send a check for \$17.50 plus \$3.50 P&H to Ann Wylie, Wylie Communications, 4618 Warwick, Ste. 7A, Kansas City, MO 64112. To learn about Ann's training, consulting and writing services, call her at (816) 502-7894.)

(Peters from Page 13)

nity library, tribal library or through a tribal elder. In the Pacific Northwest Rodney Frey and Jeanne Givens are superior resources.

This fall the Council determined Storytelling would be a new consolation event. They have refined the rules and will provide more exact information in the February *Rostrum*. As you prepare for Nationals consider Storytelling. Encourage your students to become the forensic community's weaver of tales.



Mrs. Terry Peters

(Mrs. Terry Peters has had numerous state finalists in the "Retold Story" category. Mrs. Peters coaches at both Lake City (ID) and Whitworth College (WA). She has been a Forensic Director for 13 years, and a National official in the Supplemental Tab room for three years.

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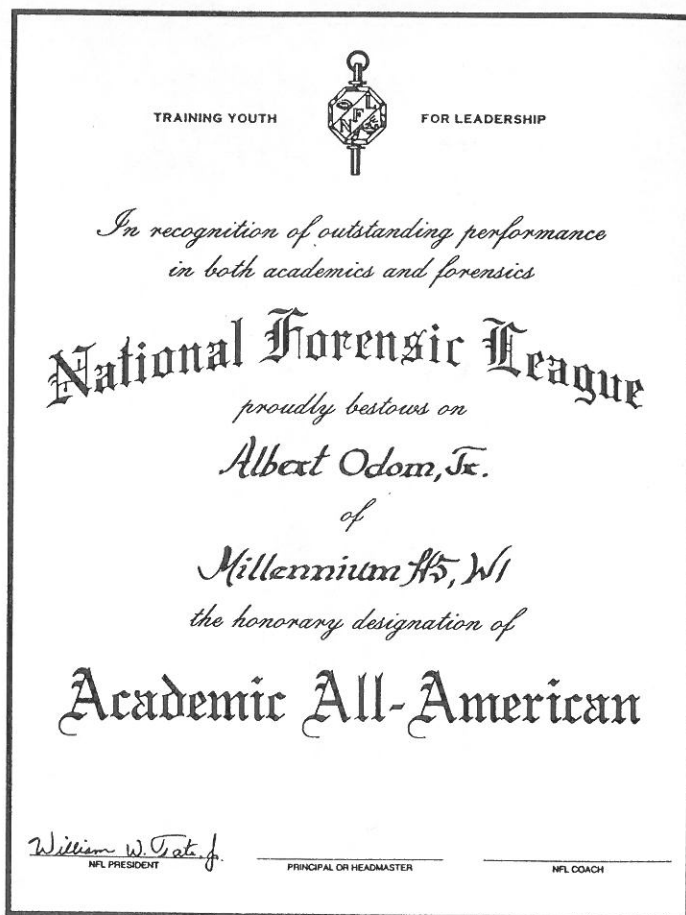
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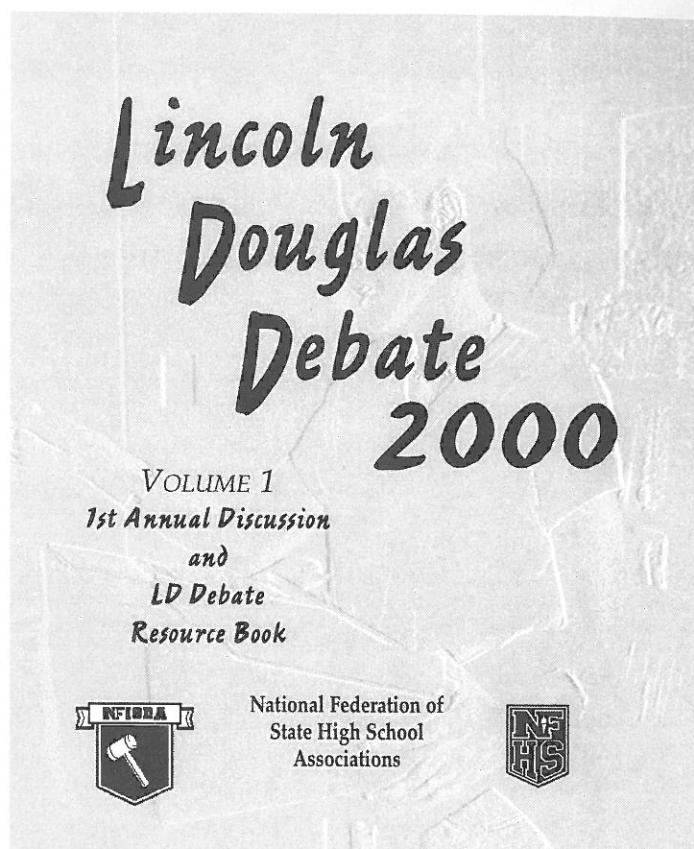
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This publication, the first of a planned annual resource for Lincoln-Douglas debate, is designed to introduce debaters to the ten potential resolutions for National Forensic League competition in the year 2000. We make no claim to be the definitive word on any of these issues. Instead, the discussions are intended to stimulate thinking about the issues, and to provide a starting point for thoughtful analysis and research.

Although only half of the resolutions included will actually be used in competition during the year 2000, each analysis provides commentary on issues that recur within Lincoln-Douglas debate over a period of time. Hopefully, these will prove a useful resource for novice LD debaters as additional areas for analysis and research, and for more experienced competitors as they conceptualize arguments and strategies that transcend specific resolutions.

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CIVICS IN THE CLASSROOM

by Paul Lorentzen

Prof. Paul Lorentzen is a retired federal manager of the Washington Public Affairs Center of the University of Southern California School of Public Administration, and an active representative to the Public Employees Roundtable. He is a widely traveled author and lecturer and a superb raconteur.

This second article in the "Civics in the Classroom" series is devoted to what we mean when we talk about "the government" -- for if civics is government based on citizenship (as we said in the first article), it seems essential that we have some common conception of the term "government."

"The administration and control of public policy in a political unit" and "the office, function or authority of a governing body" are two definitions found in the dictionary. What makes understanding what people are referring to in our country difficult when they say "the government" is the fact that in 1789 we purposefully opted for and hence operate on the political principle of federalism: are we talking about local or state or national/federal government--or all three--when saying "the government" this, "the government" that?

This distinction matters not only substantively, but is also significant when considering public sector (government) employment opportunities. And the underlying aim of this series of articles is to help and encourage young persons to consider the public sector when thinking of possible work areas.

Here there is no need to go into the historical reasons for the Founding Fathers adopting a federal form of government, other than to say it made eminent sense as the 13 colonies under the articles of Confederation would not have ratified the Constitution without this basic design. The most important factor for us is to understand that little about our political system can be discussed meaningfully unless the distinction between the national and state (and hence

local) governments is kept in mind. As distinguished from most other democratic countries in the world, we do *not* operate under one centralized government. So what exactly is being referred to when we in common parlance say "the government"?

Say you are considering work having to do with the environment, or education, or crime prevention, or commerce--or whatever? These are some typical fields in which both the public and the private sectors have important roles. In thinking about entering any one of them, you will want to understand how public sector (government) jobs and career opportunities are affected by our federal system. As a general rule and in summary fashion, the distinctive functional areas of the three governmental levels are:

- Performance of day-to-day operations and provision of services--"where the rubber hits the road"--characterizes local government.
- While some operational tasks are performed by state government agencies, the more significant state role is to provide standards/regulations/oversight for local government operations and to ensure required implementation of federal laws/regulations.
- In addition to performing such functions as national defense and for-

eign affairs, as provided by the Constitution, the national/federal government is involved in almost every societal function--primarily in setting and enforcing nationwide/uniform standards/regulations, but also in performing some actual operations (e.g. coinage, tax collection, postal service, flight control, and certain law enforcement operations).

The great majority of public sector jobs exist at the state and local government levels--think of school, police and fire, business/professional licensing, transportation, housing/construction operations and systems. If your proclivity is to perform substantive operational tasks providing fairly visible/tangible results--the many million of state/local government jobs in these and many other fields offer work opportunities.

At the national/federal government level, over half of the some four million jobs are devoted to national defense, either in the uniformed services or the civilian ranks. Every occupation and trade is found in the other federal departments and agencies, with professional and technical positions far outnumbering those of the proverbial "government clerk." An attraction at this level is the potential opportunity to be involved in projects that have nationwide policy or operational impact--but with generally long-delayed and less tangible results.

For young persons not to explore this huge public sector employment market when jobs and career fields are being considered makes little sense.

(Professor Lorentzen will be contributing a monthly column)

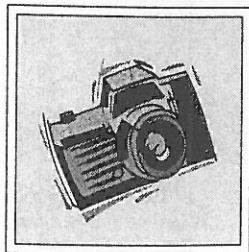
NFL'S TOP 50 DISTRICTS

(as of December 30, 1999)

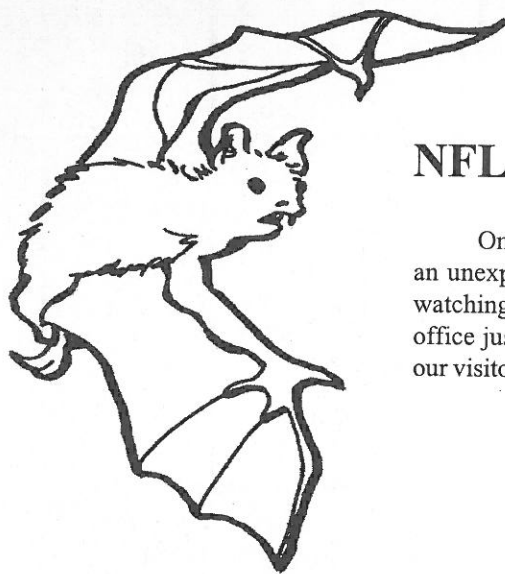
Rank	Change	District	Ave. No. Degrees	District Trophy Contender	Rounds
1.	+2	East Kansas	145.22	Fort Scott	813
2.	+2	Northern South Dakota	140.55	Groton	585
3.	-2	Heart of America	138.82	Liberty Sr.	727
4.	+3	East Los Angeles	133.44	San Marino	314
5.	+4	Rushmore	131.00	Yankton	564
6.	-4	New York City	127.92	Lynbrook	478
7.	-1	Kansas Flint-Hills	123.94	Topeka-Seaman	623
8.	--	Northern Ohio	122.00	Youngstown-Mooney	636
9.	+1	Sunflower	121.25	Goddard	719
10.	+3	South Kansas	120.54	Fredonia	595
11.	-6	Northwest Indiana	118.91	Northfield	515
12.	+2	West Kansas	118.00	Haven	721
13.	-1	Show Me	116.26	Blue Springs-South	725
14.	+1	San Fran Bay	115.33	Head Royce School	619
15.	-4	Florida Sunshine	113.62	Lely	229
16.	+4	Central Minnesota	100.12	Roseville Area	492
17.	+2	California Coast	99.00	Bellarmino Prep	465
18.	-2	Illini	98.44	Glenbard-South	406
19.	-2	Florida Manatee	97.73	Nova	365
20.	+1	Carver-Truman	94.28	Diamond	715
21.	-3	West Los Angeles	92.00	Belmont	446
22.	+1	Montana	91.43	Butte	710
23.	-1	Hole in the Wall	90.71	Cheyenne-Central	586
24.	--	Northern Illinois	89.73	Glenbard-West	422
25.	--	Eastern Ohio	86.52	Jackson	816
26.	+1	South Carolina	85.76	Hillcrest	310
27.	+10	Nebraska	84.46	Norfolk	511
28.	+1	Hoosier Central	81.73	West Lafayette	673
29.	-3	Hoosier South	80.75	Evansville-North	566
30.	+1	Southern Minnesota	80.27	The Blake School	578
31.	+2	Western Washington	79.00	Decatur	257
32.	+4	Chesapeake	77.50	Loyola	184
33.	+2	Northern Wisconsin	76.85	Hortonville	488
34.	-2	Northern Lights	76.81	Grand Rapids	630
35.	-7	Southern Wisconsin	76.30	Brookfield-East	360
36.	+10	North Coast	75.07	Rocky River	522
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44.	-1	Michigan	71.42	Dearborn	157
45.	-15	Big Valley	71.40	Modesto-Beyer	593
46.	+3	Pittsburgh	70.61	Pine-Richland Sr.	383
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52.	+7	Colorado	66.93	Heritage	563
53.	+4	Eastern Missouri	66.33	Jefferson City	704
54.	+8	North Oregon	65.40	Sunset	472
55.	+1	Eastern Washington	65.30	Coeur D'Alene (ID)	257
56.	-2	Carolina West	64.46	East Mecklenburg	352
57.	+3	Utah-Wasatch	64.00	Roy	376
58.	-6	West Oklahoma	63.61	Bishop McGuinness	548
59.	+6	North East Indiana	62.68	Lakeland	471
60.	+14	Rocky Mountain-North	62.64	Loveland	453
61.	+8	Ozark	62.63	Bolivar R-1	635
62.	-4	South Texas	62.55	Houston-Bellaire	414
63.	-24	Big Orange	62.14	Anaheim Western	265
64.	--	Nebraska South	61.50	Brea-Olinda	245
65.	+2	Sundance	60.55	Alta	598
66.	+12	East Oklahoma	60.32	Tulsa-Washington	766
67.	-6	Idaho	59.93	Hillcrest	564
68.	-18	Gulf Coast	59.91	Pharr San Juan-Alamo	365
69.	+14	New York State	59.08	Newburgh Free Academy	322
70.	-15	Lone Star	58.58	Plano-Clark	473
71.	+9	Great Salt Lake	58.11	Olympus	386
72.	-1	Louisiana	58.05	Comeaux	447
73.	-1	Greater Illinois	56.83	Belleville-East	291
73.	--	North Dakota Roughrider	56.83	West Fargo	532
75.	+4	Western Ohio	56.81	Sylvania-Northview	412
76.	-10	Deep South	56.00	Holt	281
77.	-15	Georgia Northern Mountain	55.75	St. Pius X Catholic	307
78.	-3	West Virginia	54.60	Duval	73
79.	+8	Pennsylvania	54.58	Uniontown Area	333
80.	-3	Wind River	54.47	Lander Valley	621
81.	+1	Colorado Grande	53.90	Sierra	517
82.	+2	Maine	51.37	Maranacook Community School	236
83.	+2	North Texas Longhorns	50.83	Vines	368
84.	-3	Arizona	50.75	Flagstaff	526
85.	-9	New Jersey	50.31	Bergenfield	403
86.	--	Mississippi	49.84	Hattiesburg	233
87.	+4	Central Texas	49.10	Clemens	422
88.	-20	Sagebrush	47.87	Churchill Co.	291
89.	+5	East Iowa	46.68	Bettendorf	521
90.	-1	Tall Cotton	45.42	Odessa Sr.	479
91.	+4	Kentucky	45.13	Rowan County Sr.	313
92.	-4	Capitol Valley	44.63	Sacramento-Kennedy	265
93.	-1	South Florida	44.00	Miami-Carol City	329
94.	-4	Georgia Southern Peach	43.36	Woodward Academy	366
95.	-3	Mid-Atlantic	40.00	Centreville	249
96.	+1	Puget Sound	35.87	Redmond	199
97.	-1	Tarheel East	32.75	Northeast Guilford	297
98.	--	West Texas	32.30	Loretto Academy	346
99.	--	Iroquois	26.75	Troy (PA)	150
100.	+1	Hawaii	26.62	Moanalua	268
101.	-1	Patrick Henry	22.91	Clover Hill	172
102.	--	Guam	6.50		



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NFL OFFICE HAS A VISITOR

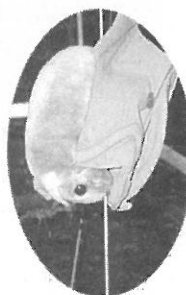
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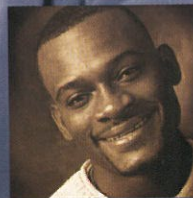
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1st Session June 24-July 9

Tutorial Extension July 9-13

for additional information, contact

Dr. Joel Rollins or

Dr. Peter Pober

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THE ROSTRUM

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ON THE COVER: Jean Boles, Secretary of the NFL Hall of Fame.

NEXT MONTH: Focus on Debate with articles by Dr. David Glass and Dr. David Cheshier.

JEAN BOLES ENDOWS SCHOLARSHIPS AND MITCHELL TROPHY

Jean Emery Boles, student debater at Seminole, Oklahoma, Hall of Fame coach at Sam Houston and Memorial High Schools in Houston (TX), and Secretary of the NFL Hall of Fame, recently granted \$25,000 to the National Forensic League to increase Hall of Fame Scholarships to permanently endow, the H. B. Mitchell debate trophy.

"Mrs. Boles' gift shows her deep commitment to students, The Hall of Fame, and her coach H. B. Mitchell", said NFL Executive Secretary James Copeland. "Jean's wonderful contribution enhances the earlier gifts of others and guarantees larger scholarships for students and a permanent Mitchell Trophy. She never thinks of herself, only how to help others".

— The H. B. Mitchell Trophy —

In 1978 the friends and former students of H. B. Mitchell raised more than \$3,000 to endow a trophy in his name to be presented to the winning team in cross examination debate. Mitchell, who coached six teams to the National Final Round including three champions, had been named the nation's "Foremost Debate Coach" in 1960.

Over the years, however, interest rates could not support the rising cost of the trophy and the fund balance began to erode. Recently it was about \$2,000 and declining. The gift of \$8,000 from Jean Boles, who debated for Mr. Mitchell, guarantees sufficient endowed principal and current interest to fund the trophy forever.

"I wanted to do something to honor 'Coach', Jean said. "Mr. Mitchell played a big part in my life."

— The Hall of Fame Scholarships —

Members of the Hall of Fame have raised almost \$12,000 through individual gifts and each year the interest from this account funded a \$100 scholarship to the winners of Commentary, Prose, Poetry and Expository at the National Tournament. Jean Boles gift of \$17,000 will enable each Hall of Fame Scholarship to be \$400. "I was worried about the rising cost of going to college", said Jean. "A larger scholarship will at least buy a student's books."

— Jean Emery Boles —

After graduating from Seminole, Jean earned her BA from East Central State College (OK) and her Masters from the University of Houston. She married Palmer Boles and their three children all became NFL members.

Jean earned three diamonds coaching at Sam Houston and Memorial. Her students won the Karl E. Mundt National Congress Trophy in 1978. Several times Jean coached the district's largest chapter and leading point student. Memorial won the Leading Chapter Award under her leadership as did Sam Houston. Both schools won the district trophy.

Mrs. Boles served as NFL District Chair and President of the Houston Association of Teachers of Drama and Speech. She was elected to the NFL Hall of Fame in 1983.

Jean had a distinguished career as an NFL Coach and has done a magnificent job guiding the Hall of Fame. NFL deeply appreciates her gift to the student champions and her remembrance of one of NFL's greatest coaches, H. B. Mitchell.

MARCH - APRIL LINCOLN FINANCIAL GROUP / NFL L/D TOPIC

Resolved: The intervention of one nation in the domestic affairs of another nation is morally justified.

[New NFL Debate Topic Home Page: <http://sites.netscape.net/topicpagenfl/homepage>]

1999-2000 NFL POLICY DEBATE TOPIC

Resolved: That the United States federal government should significantly increase protection of privacy in one or more of the following areas: employment, medical records, consumer information, search and seizure.

The Rostrum provides an open forum for the forensic community. The opinions expressed by contributors to the Rostrum are their own and not necessarily the opinions of the National Forensic League, its officers or members. The National Forensic League does not recommend or endorse advertised products and services unless offered directly from the NFL office.

Introducing:

The Championship

***The Policy Program
June 18 through July 7, 2000***

Presently Committed Full-Time Instructional Staff:

**Alex Pritchard, Chair, Championship Debate Group
Director of Debate, Greenhill School
Coach of 1998 and 1996 NFL National Championship Teams**

**Scott Deatherage, Associate Director, Championship Debate Group
Director of Debate, Northwestern University
National Debate Tournament Championships: 1999, 1998, 1995, 1994**

**Andrew Bradt, Harvard University
Alan Coverstone, Montgomery Bell Academy
Dan Lingel, Director of Debate, Jesuit College Prep, Texas
Frank Seaver, Director of Debate, Woodward Academy
Ryan Sparacino, Northwestern University**

Additional Staff to be Added

Complete Brochure Mailed in January

The Championship Group
**540 North Lake Shore Drive, Suite 316
Chicago, IL 60611**

www.thechampionshipgroup.com

***On the Campus of
The University of North Texas, Denton, Texas***

Debate Group

The Lincoln-Douglas Program June 25 through July 7, 2000

Presently Committed Full-Time Instructional Staff:

**Michael Bietz, Director of Lincoln-Douglas Debate
Edina High School, Minnesota
Coach of Elimination Round Qualifiers at NFL (Finals), TOC,
St. Mark's, the Glenbrooks, Harvard, and Mid-America Cup**

**Dave Huston, Director of Debate
Highland Park High School, Texas
Coach of the 1999 NFL Champion**

**Mazin Sbaiti, Director of Debate
R.L. Turner High School, Texas
Coach of 5 NFL Elimination Round Qualifiers and 3 TOC Elimination
Round Qualifiers in the Last 4 Seasons**

Additional Staff to be Added — Full Brochure Available in January

The Championship Philosophy:

- ***Interactive Curriculum***
- ***Individual Attention***
- ***Practice, Practice, Practice!!!***
 - ***Fundamental Skills that Work from Topic to Topic And Audience to Audience***
 - ***Fun and Friendship in a College Living and Learning Environment***
- ***Championship Caliber Instruction***
- ***Effective Strategy Design***
- ***Clash, Clash, Clash!!!***

***On The Campus Of
The University of North Texas, Denton, Texas***

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Home of The National Tournament of Champions

THE 2000 KENTUCKY INSTITUTES

Two Person Debate

Regular Three Week Institute
June 16 - July 9, 2000

Two Week Institute
June 16 - July 2, 2000

One Week Institute
June 16 - June 25, 2000

Lincoln-Douglas Debate

Three Week Institute
June 16 - July 9, 2000

Two Week Institute
June 16 - July 2, 2000

1999 L/D Fellows



1999 L/D Fellows were, (from left to right): **Richard Re**, (New Orleans Jesuit); **Andrew Rothschild**, (Cypress Creek); **Nathan Foell**, (Edmond North); **Austin Ke**, (Grapevine); **Sean O'Donnell**, (LaCueva); **Burt Chao**, (Plano)

1999 L/D Fellows



Other 1999 L/D Fellows were, (from left to right): **Michael Rosenberg**, (Miami Palmetto); **Noah Grabowitz**, (Hendrick Hudson); **Maureen Haver**, (Memorial); **Seamus Donovan**, (Edmond North); **Clint Carroll**, (Valley); Not pictured **Tom Pryor**, (Hopkins)

LINCOLN DOUGLAS STAFF

(All will be returning.)

Jason Baldwin	Wheaton College
Alex Gomez	University of Michigan
Scott Robinson	Texas A & M
Tom Zimpleman	Valley High School/ University of Chicago

Division limited to 50 students with 5 instructors.

"TRADITIONS OF EXCELLENCE CONTINUE"

1999 Policy Fellows



1999 Institute Policy Fellows were, (from left to right): **Adam Savoie**, (Caddo Magnet); **Michael Beckley**, (College Prep); **Kacey Wolmer**, (Stuyvesant); **Dan Grimm**, (Brother Rice); **Asher Haig**, (Greenhill); **Dan Shalmon**, (Glenbrook North)

1999 Policy Fellows



Other 1999 Institute Policy Fellows were, (seated from left to right): **Becky Mangold**, (Head Royce); **David Strauss**, (East Lansing); **Loe Hornbuckle**, (Caddo Magnet); (standing from left to right), **Dan McKenzie**, (El Cerrito); **Chris White**, (Heritage Hall); **Ben Thorpe**, (Pace Academy)

TWO PERSON STAFF

(Many will be returning)

Erik Cornellier	Michigan State University
Dan Davis	University of Kentucky
Dan Fitzmier	Emory University
Stephen Heidt	Emory University
Josh Hoe	N. Texas State University
Aaron Kall	University of Kentucky
George Kouros	Emory University
Gordon Stables	University of Georgia
John Sullivan	Michigan State University
Jason Trice	Michigan State University

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CONSOLATION STORYTELLING AT NATIONALS

Why?

A second consolation contest was needed. The large and increasing numbers entering impromptu were making the contest difficult to complete in one day. Although many popular contests could have been chosen, two criteria had to be met:

1) Since this is a consolation event, entered only after elimination in one (or two) main events and one (or two) supplemental events, the new event must require limited or no preparation. Events which required either research or writing were unsuitable. No contestant concentrating on a main event or supplemental events will have time to prepare for a consolation event.

2) The new event should have an interp bias since the current consolation event, impromptu, has a public address bias. Interp contestants will now have an interp consolation event.

3) Hence - Storytelling

What Storytelling is not:

1) It is *not* story reading. There is no script or book. NFL has a contest in Prose reading already.

2) It is *not* children's literature, although one year the theme might be children's stories. Other types of story telling occur in our society. Recall Alberto Rios storytelling at the Phoenix Nationals, the National Storytelling Festival and even the National Liar's Contest.

3) It is *not* drama. The Presentation of characters is not banned but the focus will be on communication of a narrative.

4) It is *not* original fiction made up by the contestant.

5) It is *not* Improvisation.

What Storytelling is:

1) The retelling of single narrative incident. Think of yourself telling a group of friends your favorite ghost story or golf anecdote or debate war story or Greek myth or urban legend.

2) The extempore (no notes or props) re-creation of a story one has previously read (not memorized) or heard. (i.e. Secretary Jim Copeland grew up in Michigan where his relatives told him the tales of Paul Bunyan and Babe the Blue Ox. Jim can still retell those tales today - 50 years later)

3) Each year there will be a central theme for storytelling.

Possible Areas:

Myths and Legends from past times.
Ghost tales around the Campfire
Urban Legends
Children's Stories, etc.

This year's Storytelling theme at the 2000 NW Rose Nationals will be Native American and Western Legends and Stories.

Preparation for Storytelling:

A student will prepare by:

- 1) Selecting a story within the theme
- 2) Reading it
- 3) Writing a brief introduction
- 4) Retelling it in 4 minutes w/o notes
- 5) Practice retelling it.

Rules:

1) A single published, printed story, anecdote, tale, myth or legend must be *retold* without notes or props.

2) The maximum time is 4 minutes, but the story may be briefer without penalty. Any introduction must be included within the 4 minute time limit.

3) The student may not tell a story s/he used previously in any NFL district and/or national tournament.

4) The delivery must be extempore, not read. No book or script may be used. The story may be delivered standing or seated.

5) Gestures and pantomime may be used with restraint. Characterization may be used, but the focus must be on the narrative.

6) The retelling must be true to the original tale. The contestant may *not* add original material or materially change the content of the story.

Judge Ballot:

The art of storytelling is to create a mood wherein a spoken narrative transports the audience to the time and place of the story being recounted.

A story teller is a narrator - not an actor or actress - and although gestures, pantomime, movement, and characterization are not barred, they must be used with restraint.

The focus of the presentation must be on the narrative, with the teller acting as an unobtrusive presenter and not a performer. The teller must clearly grasp and convey the meaning of the tale.

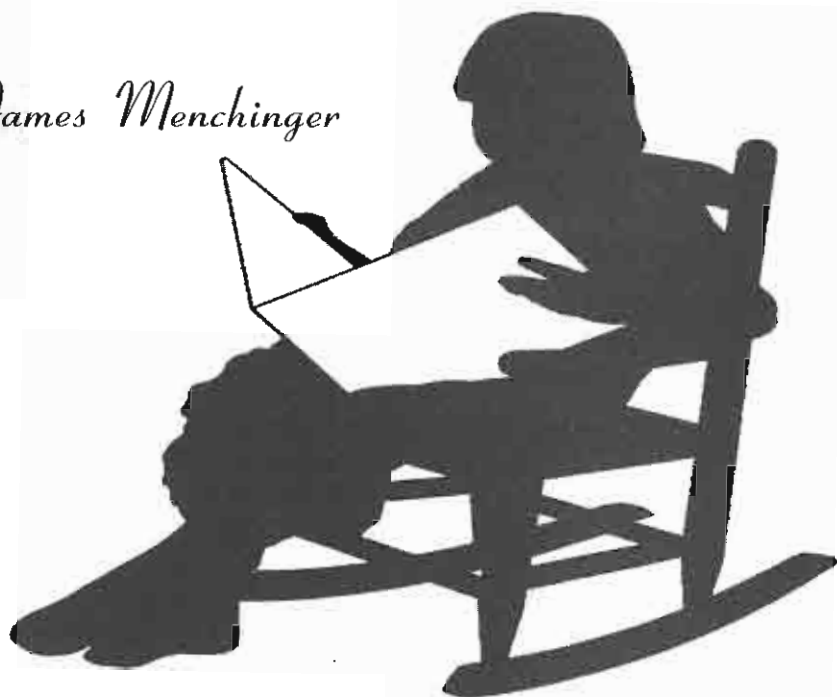
The judge should rate highly the mechanics of superior speaking: fluency, vocal variety, articulation, eye contact, gesture.

The presentation should be extempore, not read. No book or script may be used. The storyteller may speak standing or seated. No props or visual aids may be used.

"When the teller has been successful in bringing the tale to life, the telling will seem entirely natural, almost effortless"

THE ART OF STORYTELLING

by James Menchinger



Tell Me A Story

"Tell me a story." This reoccurring plea from my children when I was a young father has been replaced in my forensic coaching by my requesting talented speakers to do the same in preparation for the season's competition. Michigan has been involved in doing just that...telling stories for three decades of high school competition with great results that have been satisfying as an event for the performer and for the audience.

It is rooted in the history of mankind and our country's heritage. For students, it attempts to introduce classical and modern children's literature to rekindle the child in each person touching human emotions. Storytelling provides the speaker with the unique opportunity to recreate for his audience the simplicity, truth and beauty of childhood. Storytelling, as oral interpretation, permits creative expression with a freedom other interpretative events often do not permit.

Suitability

Although Michigan storytelling is designed to be appropriate to children, the use of myths, folk tales and legends provides a wide variety among stories recommended to students are stories that offer some plot complexity, dialogue, multiple characters, dialectical challenges as well as physical and verbal action. Traditionally, the challenge of the story is a point to consider in story choice. The greater the challenge

in novelty of the story, often the more pleasing the result. *Stories that are in rhyme form, repetitious, overly simple, lacking in action, overly dependent on single narration are ones that the coach and storyteller might best avoid.* Sometimes, the storyteller will find it necessary to compose transitions to bridge portions of the story, to shorten the story or link the most appropriate sequences together. Care must be taken not to change the author's intent or message by doing so in editing. Stories can be taken from legends, fables, folk stories, myths, adventure stories, historical stories, special-occasion stories and modern short stories.

Introductions

A story needs an introduction much like any good speech. It establishes the requisites of introducing the characters, providing necessary exposition in story plot, establishing an appropriate mood for the story, as well as focusing the listener on a theme or worthwhile central idea. The introduction also offers unique opportunities by informally linking storyteller and audience, while introducing song or sound effects to enhance the presentation. A sample wording of just such an introduction would be:

"Beauty is not skin deep. Prettiness is. Beauty comes from within a person, from the soul, the spirit, and your true self. Prettiness can be changed, but no matter what happens, the true beauty inside remains, as seen in this classic story entitled *The Ugly Duckling* by Hans Christian Anderson."



Telling the Story

To assist storytellers in their pursuit of excellence, the stages of rehearsal that precede the competition include the following areas. After the choice of the story, the storyteller and coach must go to work. Keeping in mind that storytelling is most effective from memory, the next step is providing action and word transitions that serve as spontaneous transitions. Although the storyteller does not rewrite the story, often additions of song or physical position changes, along with pantomime, adds to the cleverness and originality of the presentation. Facial and vocal expression do the most to capture the attention and sustain interest in the presentation. If the eyes are windows to the soul then the eye contact with the audience and the "ear contact" as well maintains the connection that is so necessary between speaker and listener to heighten interest.

To maintain an audience's attention, the storyteller must rely heavily on perfect-



ing varied facials and animated movements that allow humor, drama or evil expressions to make the characters and moods believable. Rehearsal in front of mirrors, videotapings and constant practice in front of audiences of various ages, along with the coach, will bring imagination and experimentation to the vocal and physical traits so necessary to sustain quality of storytelling. It will also point out weaknesses to the storyteller where the story fades, loses momentum and audience involvement. When a variety of characters surface in a story, the storyteller can utilize character voices, intonations, and dialectical images to establish the characters just as the storyteller can add a posture, set facial position, repetitive

movement to establish the character the audience hopes to see before them. If the character creation is in poor taste or a spin-off of a too copied, trite or recognizable character from television or motion pictures, the creativity of the storyteller is at risk. Ideally, each time the story is told, it should seem like a fresh experience. A canned-sounding story with little investment of the storyteller signals the storyteller is not ready for competition until flexibility, and smoothness in style are recaptured. The storyteller succeeds best when the story is reworked, polished, and tweaked constantly for the addition of a voice, motion, or mood switch. That makes the storytelling and the story listening that much more enjoyable.

Tell Me Another Story

If the storyteller invests time and self in the process, when the story is told, the next thing heard will be the audience plea, "Tell me another story."

(Jim Menchinger coaches at Portage-Northern (MI) HS.)

STORYTELLING ASSESSMENT FORM

(Scoring - 5 = Excellent 1 = Poor)

Speaker: _____

Date: _____

Topic: _____

Introduction

Rating: 5	4	3	2	1
Comments:				

Understanding the Story

Rating: 5	4	4	2	1
Comments:				

Skill in Narrative

Rating: 5	4	3	2	1
Comments:				

Voice

Rating: 5	4	3	2	1
Comments:				

Facial Expressions

Rating: 5	4	3	2	1
Comments:				

Gesture and Movement

Rating: 5	4	3	2	1
Comments:				

The Scholars Program at the Emory National Debate Institute

June 18 - July 1, 2000 • Emory University, Atlanta, Georgia

The Emory National Debate Institute, which has contributed to the education of high school debaters for a quarter of a century, now offers a specialized workshop-within-a-workshop catering to experienced high school debaters with advanced skills. The Scholars Program, which was conceived and designed by some of the nation's most competitively successful college coaches, gives accomplished debaters the opportunity to receive the kind of instruction, research opportunities, and feedback they will need in order to meet their competitive goals for the coming year.

The Scholars Program will take place alongside the established Emory National Debate Institute, under the Direction of Melissa Maxcy Wade. Those who enter the Program will have access to the entire faculty of the ENDI. However, the Scholars Program contains a number of additional features designed specifically to benefit the advanced debater.

Special Features of the Scholars Program Under the Direction of David Heidt

Advanced curriculum: Every aspect of the Scholars Program has been redesigned by our staff of accomplished coaches, from the lecture schedule to the structure and pace of lab groups. Members of the Program will receive advanced library instruction, including guided research in the Woodruff library system and targeted use of Internet resources. Our curriculum helps students understand and utilize the most advanced modern debate positions, but without sacrificing their ability to win rounds with traditional skills and strategies.

Emphasis on evidence accumulation: Rather than forcing experienced students to endure redundant basic lectures, we let Scholars get on with the business of researching the topic and practicing advanced techniques.

Amazing staff-to-student ratio: We maintain a 1:4 staff-student ratio in lab groups, and each student will interact with nearly every member of our large Scholars Program faculty.

Unique, separate lectures: Outside their lab groups, members of the Program will receive direct instruction from top-rated college coaches. Even in lecture settings, our staff-student ratio is unusual, with no more than 20 students listening to one instructor. Furthermore, we offer a small group theory seminar menu targeted to students' needs and interests.

Numerous debate rounds: Our curriculum includes a minimum of 12 rounds, with extended time for critiques from our staff.

Select faculty: The Program will be directed by David Heidt, past winner of the National Debate Tournament and coach of numerous national collegiate champions at Emory over the past several years. Assistant Directors will include Kristin Dybvig and Stephen Bailey. Kristin is the coach at Arizona State University, where she was a nationally ranked debater, and has coached teams into the elimination rounds of national championship tournaments. Stephen Bailey, a veteran instructor of the Emory and Michigan Institutes, set a national college record last year when he compiled the second best win-loss record in the country as a sophomore. The rest of the Scholars faculty has been selected from among the ENDI's staff of accomplished college debaters and coaches.

Great value: Scholars will pay the same price as other students at the Emory National Debate Institute. We are a nationally competitive institute at a discount price!

You must apply for the Scholars Program at the ENDI. Those seeking admission should call or write:

Melissa Maxcy Wade

P.O. Drawer U, Emory University • Atlanta, GA 30322

Phone: (404) 727-6189 • email: lobrien@emory.edu • FAX: (404) 727-5367

EMORY

Barkley Forum • Emory National Debate Institute

June 18 – July 1, 2000 • Emory University, Atlanta, Georgia

Under the Direction of Melissa Maxcy Wade

The Emory National Debate Institute has been contributing to the education of high school debaters for twenty-five years. The curriculum is steeped in the most fundamental aspects of debate: presentation, research, and critical thinking. An excellent combination of traditional argument and debate theory and an emphasis on current debate practice makes the Emory National Debate Institute one of the most successful year after year. Novice, mid-level, and varsity competitors have found the Institute a worthwhile learning experience because the staff has the expertise to teach all levels of students and the experience to adjust to a variety of student needs.

Features of the Policy Division Under the Direction of Bill Newnam

Experienced staff: Our senior level staff has worked at this Institute and many others, including: American University, Bates College, Baylor University, Berkeley, Dartmouth College, Georgetown University, University of Iowa, University of Kentucky, Northwestern University, University of Michigan, Wake Forest University, Sanford University, and Stanford University.

Excellent staff-to-student ratio: The Institute offers debaters the opportunity to work with one senior level instructor accompanied by at least one active college debater in small lab groups of 10 to 20 students.

Flexible curriculum: The Institute has always provided students a wide variety of instruction suitable to their levels of experience. Each laboratory group has explicit objectives and a field tested curriculum for the two week period, dependent upon their level of experience.

Commitment to diversity: The Institute has always been committed to making instruction accessible to urban and rural areas. We have several funded scholarships dedicated to promoting diversity. Additionally, ongoing grants make it possible to support many students from economically disadvantaged areas.

Dormitory supervision: An experienced staff including high school teachers, graduate students, and college upperclass students will supervise the dormitory.

Coaches workshop: An in-depth coaches workshop is conducted. Topics will include administration, organization, and coaching strategies. A full set of lectures appropriate for the classroom will be developed.

Inclusive Fees: The standard Institute fee includes tuition, housing, food, lab photocopying fees, entertainment, a t-shirt, and a handbook—the works.

Features of the Lincoln-Douglas Division Under the Direction of Jim Wade

Experienced staff: The Director of the Lincoln-Douglas division has been in the activity for over twenty years, and has served in his current position for eight years. Other staff members include an array of the finest college coaches, as well as some of the top college debaters in the nation.

Excellent staff-to-student ratio: The Institute offers debaters the opportunity to work with one senior level instructor accompanied by at least one active college debater in small lab groups of 10 to 14 students.

Flexible curriculum: The Institute has always provided students a wide variety of instruction suitable to their levels of experience. Our classes deal both with general philosophical issues and practical technique. There is a strong emphasis in lab groups on building speaking experience and providing constructive critique. A typical day involves three classes dealing with philosophy or technique and theory, followed by five hours of practical lab sessions.

Commitment to diversity: The Institute has always been committed to making instruction accessible to urban and rural areas. We have several funded scholarships dedicated to promoting diversity. Additionally, ongoing grants make it possible to support many students from economically disadvantaged areas.

Dormitory supervision: An experienced staff including high school teachers, graduate students, and college upperclass students will supervise the dormitory.

Inclusive Fees: The standard Institute fee includes tuition, housing, food, lab photocopying fees, entertainment, and a t-shirt—the works.

For an application, write or call:

Melissa Maxcy Wade
P.O. Drawer U, Emory University
Atlanta, GA 30322

Phone: (404) 727-6189 • email: lobrien@emory.edu • FAX: (404) 727-5367

The Stanford Debate Society presents the Summer 2000
Stanford National Forensic Institute

CX Program: July 25 - August 13

LD / Events: July 31 - August 13

Extended-week program for both CX and LD: August 13 - 20

**SUPERIOR
PROGRAM:**

The **Stanford National Forensic Institute** offers a unique national caliber program which features policy debate, LD debate, and NFL events. The policy program is 3 weeks, the IE and LD programs are 2 weeks. The SNFI is conducted by the Stanford Debate Society of Stanford University, a registered student organization of the Associated Students of Stanford University. An excellent faculty teaches students both fundamentals and advanced techniques in a rigorous, carefully structured environment that caters to the needs of forensics students at all levels. Policy debate students who have attended an institute of sufficient rigor earlier in the summer may apply for acceptance into the "policy debate swing lab," designed for students desiring 5 weeks of comprehensive instruction.

**SUPERIOR
FACULTY:**

The majority of primary faculty will be current and former high school and collegiate coaches of national repute. Last year's faculty included (and most will return for Summer 2000):

Hajir Ardebili, U of Kansas
Joanna Burdette, Emory
Jon Miller, U of Redlands
Dan Fitzmier, Emory
Jon Dunn, Stanford Debater
Michael Major, formerly CPS
Byron Arthur, Stuart Hall
Jonathan Alston, Newark
Josette Surrat, New Orleans

Robert Thomas, Emory
Anne-Marie Todd, USC
Ryan Mills, College Prep School
Byrdie Renik, Columbia U
Jon Sharp, W. Georgia College
Jessica Dean, Boston U
Hetal Doshi, Emory
Leah Halvorson, Reed College
Matthew Fraser, SNFI Director

Dave Arnett, UC Berkeley
Randy Lusky, El Cerrito HS
Abe Newman, Stanford ('95)
George Kouros, Emory
Nicole Runyan, Wake Forest
Adam Lauridson, Harvard U
Nick Coburn-Palo, Hopkins
Michael Edwards, Princeton
others soon to be announced!

*listed affiliations are for identification purposes only. The institutions noted are where the relevant SNFI staff member works, debates or debated, and/or studies during the academic year. More detailed staff qualifications are enumerated in the program brochure, available in March.

**SUPERIOR
SETTING:**

The SNFI is held on the Stanford University campus, located in Palo Alto, CA. There is no better location anywhere to study forensics. Stanford provides a beautiful setting for the students to study, practice and learn. Supervision is provided by an experienced staff which collectively has hundreds of previous institute teaching sessions of experience. The SNFI specializes in advanced competitors, but comprehensive programs at all levels are available.

**REASONABLE
COST:**

Policy Debate

\$1,725 resident plan
\$895 commuter plan
\$850 Aug 13 - 20 CX extended week

LD and Events

\$1,375 resident plan
\$775 commuter plan
\$850 Aug 13 - 20 LD swing lab

Given the nature and quality of the 2000 program the cost is quite low. This program, both in faculty composition and in structure compares favorably with programs costing nearly twice as much. The resident plan includes housing for the duration of the program, 3 meals a day on most days of the program, tuition and all required materials. The commuter plan includes tuition and some materials. An additional \$75 application fee is required upon application to the SNFI.

TO APPLY

&/or INQUIRE:

(650) 723-9086

e-mail: snfi@mail.com

Stanford Debate Society - SNFI

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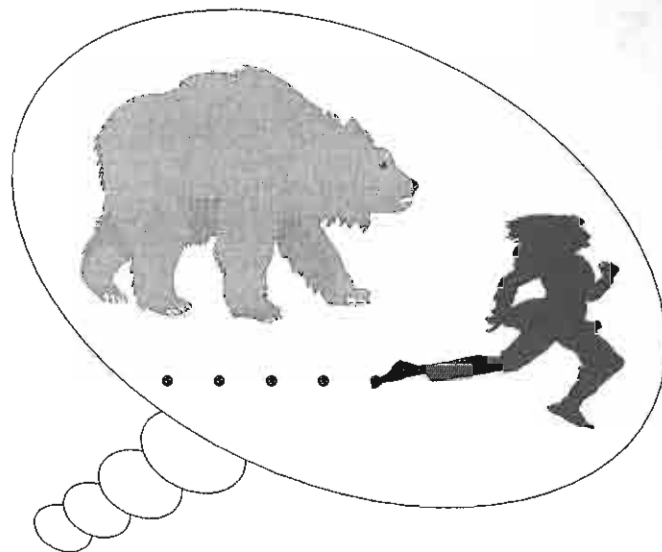
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"As I reached for my brief case, I heard a grumbling sound in the bush in front of me. I slowly parted the branches. I don't know who was more startled, the bear or me, but I reacted faster. With my brief case in one hand and my fishing rod and newly caught trout in the other, I did a quick retreat up the nearest tree. The bear regained its wits and charged after me. Just then the train whistle blow causing the bear to scamper into the woods; leaving me with frazzled nerves and the gash in my boot."

STORYTELLING

by Mrs. Terry Peters



Each holiday my family gathers for a traditional feast. Although the food is wonderful, it's my father's stories, afterwards, which provide the real motivation to tolerate a room full of relatives. These stories bind my family together. Each member has a share in the traditions and experiences which are woven into the quilt of stories my father tells. My family is defined by the hunting, fishing and parenting tales. Is there a story weaver in your family? Now you will have an opportunity to display your storytelling skills as the NFL brings Storytelling to the Portland Nationals as its newest consolation event. Begin listening or reading those stories who, like my father's, give meaning to culture and answer life's riddles.

Storytellers in all cultures pass on their society's narratives. According to narrative scholar Didier Coste, one function of narratives is to explain cultural realities. These realities are natural, social or ultimate in form. Natural realities explain scientific positions such as evolution. Social realities present narratives which describe how our institutions or cultural structures came into being. Readers surely recall the story of the Pilgrims arrival or of the North's victory over the Confederacy during the Civil War. Finally, ultimate realities answer the great philosophical questions such as: Who are we? or What is our purpose on earth? These stories may also incorporate historical events but are primarily value centered and well-represented by the parables of Christ, mythology and Native American lore.

"My father carefully explained to my younger brother, my sisters and myself the presence of cancer in our mother. He ex-

plained my mother's dream of living in a home with a chandelier. A few weeks later we moved into town. The dining room with the crystal chandelier became my mother's bedroom and each day for the remainder of her life we would come home from school and sit on our mother's bed. We would share the stories of the day as we stared in wonderment at the rainbows on the wall made by the sun's reflection through the chandelier."

My father's stories of his parents provided me with the opportunity to know the grandparents I would never meet. It wasn't just the stories but the delivery which helped me to understand the relationship which had existed between parent and child.

My own children delight in my father's delivery style. *Each time he repeats a tale the integrity of the story is maintained. Yet, the story is never exactly the same because it is not memorized but retold. Although my father uses gestures to pantomime action, it's his voice and his facial expression which gives life to the story. My father leads us into each tale with an introduction which establishes the setting and theme for the story. He knows how to create the appropriate mood.*

Students who are eliminated from Main and Supplemental Events may register for either Impromptu or Storytelling. Those of us who listened to Alberto Rios at last year's National Opening Ceremony will attest to the appropriateness of Storytelling as an event. It provides a nice contrast to Impromptu. The format allows for minimal preparation but rewards the speaker who can weave words into a story. The student should become familiar with the story so it

can be delivered extempore but it should not be memorized. The meaning and the mood of the story should be apparent through the introduction and delivery of the story. For the sake of competition there is a four minute maximum and no minimum. The student will use the same story each round.

"The plane took an unexpected dive. The pilot immediately recognized the presence of wind shear and compensated with an abrupt tug on the controls. My stomach was doing a series of fish flops. The small Cessna felt like it was tearing apart but my seasoned pilot continued to pull back the control and managed a slightly less than perfect landing on the frozen river. The village natives ran out to meet our plane. As I stepped out of the plane, the wind tore my well-worn stocking cap from my head exposing my bald dome to the elements. As soon as they recognized me the male village members began to wave and clap while the older women clucked their disapproval of my poor choice of head gear. It was apparent, the owl had not called my name."

In his 25 years as a BIA agent, my father became familiar with Native American lore. It enhanced his understanding of the cultures of the people and made him a welcomed friend.

Each year the theme for Storytelling will change. At my own Novice Tournament this year the theme was children's literature but the Portland National's theme will be Western tales and Native American lore. To prepare, students should select a Western or Native American story. Areas which have a Native American population will discover there are resources available in the community (Peters to Page 40)

STORYTELLING:



LOOKING FOR THE

MOST IMPORTANT

THING



by Trudy L. Hanson

In the college courses that I instruct in the art of storytelling, one of the basic concepts I stress is the idea that a story is a problem-solving process. If a student views a story in this way, then learning and remembering the story becomes much easier. Along with the idea of viewing a story as a problem solving activity, I use professional storytelling Doug Lipman's advice to find the MIT (the most important thing). (See "Finding the Most Important Thing," *Storytelling Magazine*, march, 1994, pp. 16-18).

To understand the process, let's use the example of Red Riding Hood. What problem occurs in this story? There are several answers. If we decide that the problem is centered in the danger of talking to strangers, then the telling of the story will focus on that MIT. Yet, what if we say the problem in the story is that Grandmother doesn't have very good home health nursing care? Then the telling is centered more on the dangers that grandmothers face rather than dangers encountered by impulsive young girls. Or, we could say the problem in Red riding Hood is that she is not able to judge the appearance and intention of others accurately. Then the MIT of the story becomes the importance of making choices.

To help students see storytelling as a problem-solving activity, you might use the following questions:

1. What is the major problem in this story?
2. Who is it that solves the problem?
3. Who causes the problem?
4. How is the problem solved?
5. Where does the problem occur?

If we apply the story of Red Riding Hood to these questions, we might come up with these answers if we decided the MIT we wanted to emphasize was that children should be careful when talking to strangers.

1. Red Riding Hood forgets her mother's instructions and takes the advice of a stranger (the wolf).

2. Depending on which version of the story you are using, a couple of answers can be correct for who solves the problem. In the traditional version of German origin, the woodcutter is the one who solves the problem. He rescues Grandma and Red Riding Hood by slicing the wolf open.

3. The wolf-in almost every version-causes the problem. He takes advantage of the trusting nature of Red Riding Hood for his own personal gain (supper!).

4. How is the problem solved? The cries of a Red Riding Hood and Grandma within the wolf alert the woodcutter to their fate and he frees them from the wolf's stomach.

5. The scene of all the action, in the traditional tale, is a dark forest (but more recent re-tellings have the story taken place in the American mid-west. See Lisa Campbell Ernst's *Little Red Riding Hood, a New Fangled Prairie Tale* published by Scholastic. 1995) The setting becomes part of the magic that the storyteller can use to emphasize the MIT.

In working with young listeners, tell the story first and then introduce the idea of an-MIT. Ask the students, what they think is most important in this story? When the students have identified the MIT, then they can answer the other questions and have a formula for re-telling the story to you. Doug Lipman suggests: "Many artistic decisions--small and large--can be expedited by evaluating them in light of the MIT." What is important to remember is that each listener may come up with a different MIT. There are no wrong answers, as long as the teller uses the MIT to help all the story elements fit together.

(Dr. Trudy Hanson is Storytelling Contest Director for the University Interscholastic League (TX) This article first appeared in the UIL Leaguer and is used by permission. Our Thanks to Dr. Hanson and Jana Riggins UIL Speech and Debate Director).

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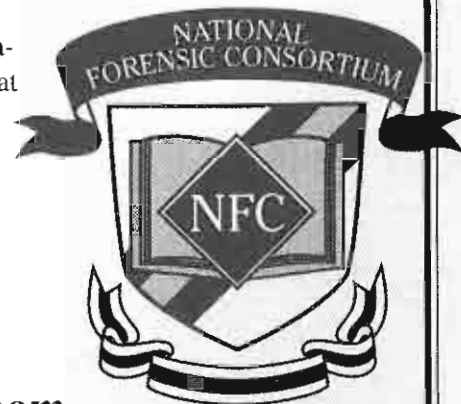
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HOW YOU CAN UNLEASH THE POWER OF STORYTELLING

by Ann Wylie

[Famous communication consultant and author Ann Wylie illustrates why participating in Storytelling has lasting benefits to students who later enter business, the professions and community affairs.]

Sitting alone staring out her front window, 79-year old Harriet was isolated from the outside world. Once an adventure-some adult, her life had come to a standstill -- no plans, no reason to get up in the morning....Loneliness had become her best friend...Then she saw an ad for senior aerobics at the YMCA. Frightened to face the outside world again,...Harriet talked herself into going to the YMCA.

With this story, the editors of the YMCA of Greater Houston 1995 Annual Report take a tip from the fiction writers: They tell their audience a story.

If you're worried about losing your audience to fact fog, data smog and information overkill, follow the YMCA's approach.

Stories -- parables, anecdotes and narratives -- paint pictures in your audience members' minds. And they help them pay closer attention to your communication, understand your messages faster and remember your key points longer.

Storytelling works whether you're selling magazines ads -- or selling employees on the importance of embracing change. Successful communicators can also be master storytellers in speeches, brochures, publications and marketing campaigns.

People love stories. That's why Peg Neuhauser, who researches and writes about corporate legends and lore, calls storytelling "the most powerful form of human communication." Here's how you can tap it.

Build and Nurture Corporate Culture

Fairy tales instruct, guide and give moral counsel. For example, they caution against judging by appearances: The frog may turn out to be a prince; the old woman may be a fairy godmother in disguise.

Business stories instruct, guide and give moral counsel, too. They teach people

"how we do things around here" by illustrating the culture through company lore.

One such business story -- the tale of the FedEx employee and the helicopter -- has become legendary with the help of management guru Tom Peters. In case you haven't heard it:

It seems a blizzard in the California Sierras took the telephone lines down, leaving the local FedEx office without phone service -- or any way of connecting with customers.

So a junior FedEx staffer decided to rent a helicopter to fix the problem. Without asking permission from his managers, he put the helicopter on his personal American Express card and instructed the pilot to fly to the top of the mountain where the failed equipment was located. There, the employee jumped onto the snow-covered mountaintop, trudged three-quarters of a mile in chest-deep snow and fixed the line to get FedEx back in business.

Now, I don't know about you, but I've never worked for a company where it was OK to rent a helicopter without permission and put it on my expense account. So how did that guy know to do whatever it took -- even renting a helicopter -- to get FedEx up and running again? FedEx executives communicate and build the company's values, beliefs and culture through storytelling.

"Our leaders are 'executive rhetoricians' whose speech is laden with stories about FedEx's work ethic and what made the company great," says employee communications manager Ed Robertson. "Over the long term, these stories reinforce our values and beliefs, officialize and validate the culture and mirror what's important around here."

The Ultimate Sales Technique

The Longshore Media Development Group is famous for selling huge magazine

advertising contracts. CEO Spencer Longshore attributes his firm's success to a technique he calls "the parable process."

Instead of dragging out pie charts on circulation figures and percentage of market penetration, Longshore weaves tales about the audience. His stories illustrate how the magazine's audience members use the advertiser's products in their daily lives.

"Storytelling is the ultimate sales technique," he says. "Never in my life, under any circumstances, have I ever met a successful salesperson who wasn't also a master storyteller."

Consider Timex's "Takes a licking and keeps on ticking" campaign. It told stories of people who fell off tall buildings, got hit by grand pianos or floated for weeks on a raft in the Pacific and -- like a Timex -- survived.

One of my favorite ads from that campaign told the story of Mugsy, a tenacious, black-and-white Jack Russell Terrier.

It seems Mugsy was hit by a car, pronounced dead and buried by his family in a three-foot grave in the backyard. The next morning, the clan heard scratching at the back door. When they opened it, there was Mugsy, with a dirty nose, wagging his tail.

Like a Timex watch, Mugsy took a licking...but he kept on ticking.

One reason the Timex campaign worked so well is that it was engaging, fun and memorable. As Walt Disney said, "People spend money when and where they feel good."

Use a Four-Part Template

Once you've decided to use more stories in your communications, the next step is to craft your anecdotes.

The secret to organizing your material may lie in a cartoon from artist Roz Chast called "Story Template." It shows four panels: (Wylie to Page 40)



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Dr. Zarefsky gave major attention to the importance of competitive debate in his keynote address to the International Communication Association in Amsterdam. Dr. Zarefsky's "Paradigms"

lectures and "Logic" seminars have been enjoyed by Iowa participants for more than a decade. Professor Zarefsky may well have given more lectures to high school students on debate than any person living. None would disagree that any lecture by Dr. Zarefsky is expertly delivered. Students particularly enjoy the opportunity to ask questions after the lectures and sessions. Dr. Zarefsky is available to speak personally with teachers and students at Slater Hall on the last night of his visit. It is a singular honor to have him returning in 2000.

Faculty

THOMAS SULLIVAN, Division Director. Former teacher and director of forensics, Highland Park High School, Dallas; B.S., University of Wisconsin; M.A., Baylor University; his teams have won every major speech and debate tournament in the forensics world.

RICHARD EDWARDS, Professor, Baylor University, Waco, TX; B.A., M.A., Ph.D., The University of Iowa; designed and perfected the Tab Room on the Mac program that has revolutionized tournament management; long time member of the wording committee for the national high school topic; editor and author of dozens of articles and publications for high school teachers and students on debate.



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JANE BOYD, Director of Forensics, Grapevine High School; B.A., University of Arkansas, Fayetteville; Double Diamond coach; Who's Who of American Women, 1995; Who's Who of High School Teachers, 1996 & 1998; Coach TOC Top Speaker; Coach of Five State Champions; Coach of NFL National Semi-Finalist; teams at Greenhill Round Robin, Bronx Science Round Robin, MBA Round Robin, Glenbrook Round Robin, Harvard Round Robin and Stanford Round Robin.

CINDY BURGETT, Director of Debate, Washburn Rural High School; B.A., Washburn University; coached 3 Kansas State Champions; coached the 3rd and 4th place teams at NFL Nationals; her teams have participated in the late elimination rounds of all regional tournaments; coached multiple Tournament of Champions qualifiers; former high school debater.

TREVOR FOSTER, Senior, University of Iowa; Baird Debate Forum member; former debater at Millard North High School, Millard, NE; late elimination rounds of every major college tournament; former state champion.

FATHER RAYMOND HAHN, Headmaster and Director of Forensics, Cathedral Prep; B.A., St. Mary's Seminary College; M.Div., School of Theology, St. Mary's University; NFL Double Diamond; Key Coach of the Barkley Forum; as a veteran coach of Policy Debate, Fr. Hahn's teams have been in the late elimination rounds of every major tournament.

HEIDI HAMILTON, Assistant Professor and Director of Forensics, Augustana College, Rock Island, IL; B.A., Augustana College, Sioux Falls, SD; M.A., UNC Chapel Hill; Ph. D., University of Iowa; former debate coach at the University of Iowa; former debater for Augustana College where she reached

the late elimination rounds of every major tournament; as a coach at Iowa and Augustana her teams frequently reach the late elimination debates and have qualified for the National Debate Tournament.

DAVID HINGSTMAN, Assistant Professor and Director of Debate, University of Iowa; Phi Beta Kappa; A.B., Princeton; J.D., Harvard; Ph.D., Northwestern; coached three NDT Top Speakers, two NDT finalists including champions, and has had two or more teams qualify for the National Debate Tournament over the past fourteen years; voted one of the nation's most outstanding debate critics.

SHERYL KACZMAREK, Director of Forensics, Newburgh Free Academy; B.S., Carroll College; M.S., University of Illinois; Double Diamond coach; Key Coach of the Barkley Forum; coached National Catholic Forensics League championship team along with four state champions and teams in the late elimination rounds of every major tournament including TOC and NFL.



Father Hahn

KRISTIN LANGWELL, Senior, University of Iowa; Baird Debate Forum member; 4th Speaker Harvard Invitational; NDT District IV Champion; Finalist at UNI and Wake Forest; Winner of Kentucky, Pepperdine and Illinois State NDT tournaments; one of the top 2000 NDT Pre-bids in the nation; former debater at Niles West High School; former NFL champion; former Novice Nationals champion; former assistant debate coach, Elk Grove High School; former debater, Wake Forest University.

DAVID O'CONNOR, Teacher and former Director of Debate, Iowa City West High School; charter member of the Iowa staff; recipient of every national coaching and judging award; teams have won every major national invitational; founder of Midwestern Novice

2000 POLICY FACULTY

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ANDY RYAN, Junior, University of Iowa; Baird Debate Forum member; he has been described as majestic; 4th speaker at Kentucky; Top Speaker at Novice Nationals; finalist at UNI and Wake Forest; Winner of Kentucky and Pepperdine; late elimination rounds of every major college tournament; one of the top pre-bid teams for the 2000 NDT; former champion of Barkley Forum, Glenbrooks, Pace Round Robin and the Tournament of Champions; former debater, Caddo Magnet High School.



David Hingstman

NATE SMITH, Debate Coach, Northwestern University; B.A., Northwestern University; coached three NDT National Championship teams; coached two NDT Top Speakers; coached two NDT Copeland Award Winners; considered by the college community as one of the top debate critics in the nation; former debater, Northwestern University.



Nate Smith

TYSON SMITH, Director of Debate, Valley High School; B.A., University of Iowa; Mr. Smith hosts the Mid West region's largest debate tournament; his teams have participated in the late elimination rounds of every major national tournament; as a first year coach, Mr. Smith sent team members to the NFL National Tournament; member of the National Debate Coaches Association; former debater.



Aaron Timmons

AARON TIMMONS, Director of Debate, The Greenhill School; B.S., M.Ed., University of North Texas; former President, Texas Forensic Association; six NFL National Champions; 11 State Champions; two National Sweepstakes Awards; charter member of the National Debate Coaches Association.

MATTHEW WHIPPLE, Director of Forensics, Glenbrook South High School; B.A., Northwestern; M.A., Roosevelt University; Co-Director of the nation's largest

high school invitational; coach winner of the 1998 Tournament of Champions; teams in the late elimination rounds of every major tournament; more than a dozen NFL and CFL elimination participants; veteran member of the Iowa staff.

JON WIEBEL, Graduate Fellowship, Debate Coach and Ph.D. candidate, University of Iowa; B.A., Baylor University; M.A., UNC Chapel Hill; former Director of Forensics, Plano East High School; former debate coach, UNC Chapel Hill; former debater, Baylor University; numerous debate and speaker awards.



Kristin Langwell



Jon Wiebel

For an enrollment packet or additional information, contact:

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THE D G E

HOW TO BE RECRUITED INTO COLLEGE DEBATE PROGRAMS

by David M. Cheshier

Of the many thousands of students who participate in high school speech and debate events, only a small percentage end up continuing their competitive career in college. I suppose many reasons account for this fact: some students fulfill their competitive ambitions in high school, others conclude they have gained all the benefits available from forensics after a few years of dedicated involvement, and more simply move on, ready to try other things. On behalf of my colleagues who coach in the college ranks, permit me to say how much regret this dropoff causes. True, not all college programs actively recruit students out of high school programs, and some even prefer to concentrate their energies on training totally new participants who come out of their college classrooms and on-campus novice recruitment. But the vast majority eagerly welcome students with high school experience of any kind. And too often, a simple lack of contact between interested debaters and college coaches discourages high school students from seriously thinking about college-level debate.

What follows is some advice on how to make successful contact with college debate programs, but before getting there, some preliminaries. First, my experience is mainly connected with the college debate world, and so too is the advice I offer. Although I actively participated in both speech and debate events in high school, in college I only debated and since then have never coached college-level individual events. The following advice is, I suspect, largely true for the whole forensics world, but I don't know that with certainty. I am confident this advice pertains

to the full range of university policy debate programs, since I've had coaching experience in programs from small liberal arts schools urban and rural (Georgetown and Dartmouth) to large public universities urban and rural (Georgia State, North Carolina, and Iowa.)

It is important to keep in mind the diversity of debate programs available at the college level. The old distinctions between the "CEDA" (Cross Examination Debate Association) and "NDT" (National Debate Tournament) debate circuits have largely faded since the two organizations agreed to debate a common resolution a couple of years ago. Thankfully, this has produced an almost complete merger of circuits and styles, and the argumentation occurring at all the major college policy debate tournaments would be fully recognizable to any student with experience in regional-or-national-level varsity debate. But there are alternatives to policy debate. While not connected for the most part to the policy tournaments, Lincoln-Douglas debate is offered as an event at a growing number of individual events competitions. In some parts of the country there are active parliamentary, mock trial, model U.N., and student congress circuits. And in the western United States so-called "NEDA" debate, which strongly emphasizes the development of speaking skills while de-emphasizing evidence use, has gained in popularity. Wherever your interest lies, you can find debate programs that match them, and in the sort of college or university environment you seek.

Why Debate in College?

You may have already decided to continue debating in college. But more likely you're unsure, uncertain of the extent of your continuing interest, concerned about handling debate successfully while juggling other important school and financial obligations, maybe unsure that continuing will advance your educational objectives. The senior spring is an especially hard time to sort out one's thinking on debate since students are racing around like crazy and understandably a bit burned out on debate. The idea of signing on for more years of involvement may not seem attractive.

But if debate has become important to you, keep the debate option open by considering schools with viable programs. Even if you feel burned out on debate now, a summer absence may make you feel quite different by the fall, and it would be a tragedy to have locked yourself into a college

choice that does not even permit debating. And regardless of what kind of university you want to attend, some of them will offer strong debate opportunities. If you want to study in one of the nation's premier private colleges, you'll find great programs at Dartmouth, Emory, Harvard, Northwestern, Wake Forest, Southern California, and others. If you prefer to immerse yourself in the large state university life, the Universities of Kansas, Iowa, Michigan, Texas, Kentucky, and Michigan State, and many others run outstanding programs. If you prefer debate in an urban setting, think about Berkeley, Wayne State, Georgia State, Pace, or the University of Missouri at Kansas City. If you plan to start out at a community or junior college, Johnson County CC and the College of Eastern Utah are only two of the many available quality programs. If you want to study at a Christian school, universities like Pepperdine, Georgetown, Baylor, or Liberty run nationally prominent programs. If you want to stay close to home you are likely to find a university in your state with a debate program, or one nearby. And if marginal grades are likely to keep you out of the most elite universities, you'll find that many of the best debate programs are run at schools a bit off the beaten path.

The benefits of continued debate participation are considerable. Most programs offer scholarships of some kind, sometimes explicitly connected to the debate program, sometimes reflecting a university commitment to support debate excellence. Many state universities can offer out-of-state tuition waivers for debaters. Thus continuing active participation can be a tangible way to reduce the heavy financial burden on families required to pay high tuition. College debate participation, well integrated into the overall college experience, will noticeably strengthen your academic preparation. Your continued participation in intensive research activity will support your academic work in countless classes. And the quality of argumentation tends to be higher in college, reflecting both the fact that college students are older and generally more experienced than high school students, and that the college circuit is more wholly national (more regional and national than state and local).

Students are sometimes surprised and relieved to discover that the entire national high school circuit does not participate in college debate. In fact, while some of the most successful college debaters were high school superstars most were not, and col-

lege success does not always correspond to high school preparation. The hungriest students, those who are still ambitious for success, will quickly outpace their high school rivals. The advanced elimination rounds of the college national tournaments are full of bright students who, either because they lacked high school opportunities or simply blossomed in college in a new or different debate environment, never saw major high school national circuit success.

If you genuinely love debate, and can manage your participation in a healthy way (that is, in a way that does not completely overwhelm other important parts of your life), you should consider continuing your involvement, or at least trying it out to see if you like it.

Advice for Handling the Recruitment Scene

Once you and your family have discussed college preferences and your financial circumstances, investigate whether your top college choices offer debate, and then make contact with the debate coach. For the most part college programs are run either out of the university's academic department of communication or affiliated with the student programs office, although there are exceptions. If you reach the campus Student Programs Office they will almost always be able to provide you with contact information. Many debate programs make information available at their institution's website. Make contact as early as you know you're interested. Here are some other factors to consider:

1. *Don't let debate drive your college decision.* Having just promoted the merits of the college debate experience, this may seem curious advice, but it's essential. Debate, no matter how great your commitment to it, will never be more than a part of your overall college experience. And in the grand scheme of life the education you receive in the classroom and from sustained contact with other academic mentors, the opportunities your school makes available in areas other than debate, matter more than any single extracurricular. Students may learn more from debate than any one of their classes, but employers, graduate schools and others care more about your grades, and rightly so.

As tragic as it is to attend a college that doesn't offer debate, inducing desperate debate withdrawal, is to attend a mismatch school, find debate unsatisfying and be trapped with no other suitable options (*Cheshier to page 29*)

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DANIEL YAVERBAUM, B.A., philosophy and physics, magna cum laude, Amherst; former successful high school debater; coached outstanding high school champions at Isidore Newman; runner of marathons.



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GET THE COMPETITIVE EDGE AT IOWA!

(Cheshier from Page 25)

for college life involvement. Visit the school, look carefully at its course offerings and opportunities for other extracurriculars, and make sure you can live happily on their campus. Debate is offered at all sorts of institutions, including the kind you favor and your family prefers to support.

2. *If you're unsure, plan to start out debating, as opposed to joining later.* Many students don't fully investigate the debate program at the college of their choice because they are unsure about whether they want to participate. I believe you should plan to debate from the outset, for several important reasons.

You will almost certainly hear this advice, perhaps from your parents or from other mentors: "Don't do anything but schoolwork your first semester of college. You know how debate can take over your life, so give it a rest. College is a hard enough transition, and you must not risk screwing up early." As reasonable as this advice sounds, I think it is exactly wrong. Debate eases the college transition by immersing students in an intellectual activity, immediately surrounding them with a healthy circle of overachieving peers and University academic support. It is much easier to benefit from debate at the start of the season than it is to join midway or later, when one must play catchup to students who've been working all fall. And the time to experiment with college debate by attending the first couple tournaments is early on: if you find that you cannot handle everything, the lesson will have been learned early enough in the semester to fully recover (the first two or three tournaments happen at most schools before the first tests are given). If you discover you don't want to stay with debate, you'll have gotten it out of the way early enough to take advantage of other programs on campus; if you discover you are challenged by it and still love it, you'll have started on a footing equal with your peers. In my experience, the concerns about distraction and overcommitment are overstated: the college overachievers and superstars are the ones who involve themselves in diverse activities from the beginning, in the process discovering their true capacities for intellectual life.

A less important point to consider is that many college programs run pre-season workshops in the days leading up to the start of the fall semester. Students who join late miss out on these occasions for forensics instruction, which don't conflict in any

way with the burdens of academic work.

3. *Be assertive about your interest.* College program directors are as busy as you, maybe busier. They're usually on the road as much or more than even you are, and many also carry full teaching, research, and service responsibilities on their campuses. Don't interpret their delay in responding to inquiries as evidence of hatred or disinterest. Be persistent, make sure your questions are answered, and stay in contact with them over the course of the spring. There are important self-interested reasons to stay in continuing contact. College program directors can help you navigate their university bureaucracies (including housing, financial aid, and admissions offices). They can serve as good contacts when you have questions about university programs, and are eager to do so.

Feel free to ask college directors all the questions you and your family have. It can seem awkward to interrogate a college coach, and they may laugh about it even while the conversation is happening, but it never hurts to ask. Some directors will feel uncomfortable divulging the precise details of their budgets (although at public institutions this information is available to anyone who asks), but no one will object to questions about travel schedule, scholarship opportunities, partnership policies, work load, and the nature of the program on-and-off-campus.

4. *Tell the truth.* That sounds odd, doesn't it? Presumably students of high character would never consider compromising their integrity for the sake of advancing their admissions interest, but you might be surprised at the obvious games some students play. Some try to play off programs against each other, looking to take advantage of the highest scholarship bid. Others, afraid to admit a particular program is not their actual first choice, delay pulling out their applications until they find out the results of their first application.

One of the potentially awkward moments comes after a student has decided to go elsewhere. There is the understandable concern that the rejected coach has been "let down," and may even resent a student's refusal to attend their school. But if a student has been honest, no coach I know resents student decisions. Everyone knows that smart debaters have multiple choices, and no one expects to recruit every student successfully. There is, in short, simply no reason to feel you need to feel awkward about turning down a program.

The concerns that give rise to games-playing are understandable, even reasonable, but the world of college debate is too small for such games to succeed. Here as in all places, honesty is truly the best policy. No director is offended that you have multiple applications on file, or to know they may not be your first choice; in fact, they'll appreciate your honesty, and knowing the full truth of your circumstances will help them make their best case to your family.

Honesty also means keeping everyone informed about your thinking along the way. Minds change, questions arise, circumstances evolve over the course of the year. Your efforts to keep potential directors informed of all this will only strengthen their regard for you as a potential student/debater, and as a person.

Good luck to those of you who are thinking about debating in college--it presents wonderful opportunities for your continued intellectual development, as well as a potential way to better manage the cost of attending college.

(David M. Cheshier is Assistant Professor of Communications and Director of Debate at Georgia State University. His column appears monthly in the Rostrum.)

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by Wayne C. Mannebach

PURSUe YOUR CHEESE BUT DON'T FORSAKE YOUR PHYSICAL ETHOS!

The Cheese and the Maze

Among the works of Spencer Johnson, an internationally bestselling author, is *WHO MOVED MY CHEESE?* It is a story about change that occurs in a maze where four characters look for "cheese," a metaphor for what we want in life. Each of us has our own idea of what "cheese" is, and we pursue it because we believe it makes us happy. The "maze" is where we spend time looking for what we want. Some tenets of the book are that change is inevitable; that one should adapt to it; and that one should enjoy it and urge others to enjoy it, too.

Much current debate theory and practice exemplify the above story. Change has occurred, for instance, in the theoretical and critical treatment of the rhetorical canons of *Inventio*, *Dispositio*, and *Elocutio*. For illustration, many of the "older generations" treated the above canons by employing such terminology as:

Argument (i.e., logos, pathos, ethos); Burden of Proof (i.e., *prima facie*); Enthymeme and Syllogism (i.e., categorical, hypothetical, alternative, disjunctive, conjunctive); Evidence (i.e., intrinsic and extrinsic, primary and secondary, empirical and circumstantial); Fallacy (i.e., *ad baculum*, *ad hominem*, *ad populum*, *ad verecundiam*, *ad misericordiam*, *ad ignorantiam*, *ipse dixit*, *secundum quid*); Induction by Example (i.e., uniformity and regularity); Induction by Analogy (i.e., allegory, fable, metaphor, parable, simile); Induction by Causal Relation (i.e., *post hoc ergo, propter hoc, non sequitur*); Inherency; Presumption; and Square of Opposition (i.e., contraries, subcontraries, superimplications, subimplications, contradictories, independencies, equivalencies).

Many current debate textbooks, manuals, articles, and summer workshops utilize

such terms as:

Agent Counterplans; Alternate Agency Minor Repair Scenario; Balanced Negative Technique; Extra-Topicality; Generic and Case Specific Harm; Generic Disads with Shells and Extension Blocks; Incremental Inherency; International Fiat; Micro and Macro Analytic Support Blocks; Modular Topic Argument; Paradigm Instruction; Permutations; Performative Contradiction Objections; Plan, Delay, and Executive Order Counterplans; and Second and Third Level Extension Blocks.

Indeed! Change does occur, but not all of the past should be abandoned, and one of the major traits of good debating, namely **physical ethos**, has been minimized in much debate theory, practice, and criticism. The purpose of this article is twofold: (1) to encourage the reader to pursue his or her **cheese**, but not to forsake his or her **physical ethos**, for without the latter the former and all of its new terminology will not be effective; and (2) to present some brief but comprehensive advice (and reminder) on how to enhance one's **physical ethos**. If debaters understand and appreciate specific elements of delivery and become more sensitive to certain self-possessed strengths and liabilities, then they should be better prepared to maintain or even enhance the strengths and make appropriate corrections to improve or even eliminate the liabilities that stymie effective debate.

Audience Sensitivity

Fortunately, some ancient and modern critics of public speaking have been very sensitive to nonverbal behavior. For example, Cicero praised Antonius for "his gesture did not seek to reflect words, but agreed with the course of his thoughts--

hands, shoulders, chest, stamp of foot, posture in repose and in movement, all harmonizing with his words and thoughts (BRUTUS, xxxvii)."

In *Select British Eloquence* Chauncey Goodrich analyzed twenty-one speakers and reported, for example, that Edmund Burke's "gait and gesture were awkward (237)"; that Charles James Fox "stood on the floor of the House like a Norfolkshire farmer in the midst of his fellows; short, thick-set, with his broad shoulders and capacious chest, his bushy hair and eyebrows, and his dark countenance working with emotion, the very image of blunt and honesty (460)"; that William Pitt's "gesture was animated, but devoid of grace (577)", and that Thomas Erskine was "animated and graceful in gesture, with an eye of piercing keenness and power (636)."

Prepared under the auspices of The Speech Association of America, three volumes of *A History and Criticism of American Public Address* (1943-1955) revealed detailed analyses of the mannerisms of forty public speakers.

K. C. Beighley and M. A. Leitner reported in *Speech Monographs* that quality of delivery has a significant effect on the amount of information obtained from a verbal message. In each case they found that subjects exposed to good delivery achieved significantly higher scores than did subjects exposed to poor delivery.

In *Theory and Research in Administration* Andrew Halpin stated that "the language of words is only a fragment of the language we use in communicating with each other. We talk with eyes and hands, with gestures, with our posture, with various motions of the body (254)."

Dean Barnlund reported that "many, and sometimes most, of the critical meanings generated in human encounters are elicited by touch, glance, vocal nuance, gesture, or facial expression with or without the aid of words."

After studying the effects of evidence in persuasion, J. C. McCroskey reported that poor delivery usually weakens or inhibits the normal effect of strong ideas.

Finally, Wayne C. Mannebach discovered that during his thirty-five years of teaching and coaching on the high school, college-university, and adult education levels in the United States and abroad (42 countries), students who revealed good delivery usually received higher grades, whether in formal classes or in extracurricular activities in debate and forensics, than did those students who displayed poor delivery.

Indeed! Good delivery is vital to speaking effectiveness.

No Debater Is Immune

No debater is immune to audience criticism. This is evidenced, for example, by the following comments from judges at high school, college, and university debate tournaments in the United States and abroad.

Criticism of Eye Contact

"Quit staring at the windows, floor, or ceiling. I'm sitting right in front of you."
"You really bore me. Why should I listen to you when you failed to recognize me?"

"Make me feel wanted, that you enjoy my presence. Look at me occasionally - at least once during your presentation."

"If I ever have to judge you again, I will get a pillow so I can sleep with comfort. You never looked at me or the others. Why don't you like us?"

"I, too, began to look at the ceiling, but I saw nothing unusual. What was up there to capture your attention through most of your address?"

Criticism of Facial Expression

"Either feel your message or get out of competition! Your sterility of facial expression makes me fight to keep awake. Try to show some sincerity in what you say."

"I don't know how to interpret your remarks. Are you frightened, sad, or happy? You keep a deadpan expression throughout the debate."

"A corpse shows more expression than you do. You tell your audience to fear Red China. Why? Your same facial ex-

pression shows no sign of fear. If you don't fear Red China, why should I?"

"You never seem to care about the rising crime. You assert it exists, but you don't make me feel it. I don't believe you; you're face shows no evidence."

"Hashimoto meant well, but he looked ridiculous using a different facial expression for everything he said. Variety is appreciated, but not of such proportion."

Criticism of Movement

"How old are you? 90? 100? Quit slouching and bending. Stand straight and appreciate your height."

"You look lazy the way you lean on the rostrum. Perhaps you are ill."

"Don't stand or walk about so rigidly; loosen up. Perhaps you should be a guard at Buckingham Palace."

"Stop wiggling your legs. You look like you are trying to do the Chinese Splits."

"I felt sorry for you during your refutation. You crossed your legs as though you had to go to the potty."

"Quit bouncing on your toes and jingling the coins in your pocket. So you have money; big deal!"

"I got seasick from your constant swaying and walking about. I'd like to nail your shoes to the floor. Sometimes you resembled a caged tiger pacing back and forth."

"I do not want to be rude, but I can't help laughing. You seem like a boy trying to sneak out of church the way you walk on your tiptoes."

"My, but you are pompous! You seem so arrogant with your nose in the air."

"Slow down; you returned to your seat as though you were running a spring at the Olympic Games."

Criticism of Gesture

"Quit cracking your knuckles. What does that have to do with teenage suicide?"

"Take a shower or both; you constantly scratched yourself during rebuttal."

"Let's play poker. You shuffled your cards throughout your constructive speech and refutation."

"Just raising an arm doesn't have anything to do with NATO's liabilities."

"Either wear your glasses or keep them off, but don't play with them while discussing the epidemic of immorality among today's youth."

"Put your watch in your pocket. Were you showing it off during your cross examining?"

"So you have a beard! Well, it won't last if you keep stroking it during your presentations."

"Fingernails should be treated at home, not on a debater's platform."

"Maybe some day your suspenders will snap and hit someone in the audience. Quit pulling on them while speaking."

"You resemble an orchestra conductor, always waving your arms."

Criticism of Visual Aid

"How can I appreciate your visual aids when you stand in front of them? Are you protecting them from terrorists?"

"Your so-called evidence was useless. The print was so tiny that I couldn't read a word."

"Why don't you prepare your visual aids before coming to competition? By drawing them on the blackboard you wasted much speaking time and control of your audience."

"Your posters were nonproductive. Frankly, they were sloppy, misspelled, and poorly color-coded."

"When you no longer needed pictures of the accident, you should have put them away. I kept looking at them and not listening to what you were saying."

"Your visual aids were nothing but a manuscript of your address. If you use this procedure again, just send me a copy and I can judge 'your speaking' from my home."

The above remarks reveal that certain visual elements of delivery are not conducive to effective debating. Not every debater can be the best, yet everyone to be competitive must establish eye contact with the audience; must coordinate facial expressions with ideas; must employ movements and gestures that appear natural, not rehearsed; and must employ only functional visual aids.

Guidelines for Effective Eye Contact

Gilbert Austin wisely regarded the eyes as the most expressive part of the countenance. For instance, he said that

as the principal object of every speaker must be to obtain the attention of the audience, so every circumstance which can contribute to this end must be considered important. In the external demeanor nothing will be found so effective

tually to attract attention, and detain it, as the direction of the eyes. It is well known that the eyes can influence persons at a distance; and they can select from a multitude a single individual and turn their looks on him alone, though many lie in the same direction. The whole person seems to be in some measure affected by this influence of another's eyes, but the eyes themselves feel it with the most lively sensibility (CHIRONOMIA 101).

Like Austin, debaters should appreciate eye contact, for it is so operative during performance. For instance, eye contact generates **pathos**, making the audience feel important and appreciated. Audiences want to hear speeches; soliloquies are for the theatre. Why should an audience listen to a debater who ignores their presence?

Eye contact generates **feedback**, the process whereby the debater receives gestural and verbal signals emanating intentionally or unintentionally from the audience. Feedback enables the debater to evaluate effectiveness. For illustration, feedback can show when an audience is becoming confused, bored, angry, or sympathetic.

Perhaps most importantly is that eye contact enhances or weakens a debater's **ethos**. Good ethos refers to how someone appears as having **intelligence**, **high character**, and **good will**. For example, intelligence is revealed when the debater is not completely dependence on note cards or manuscript. By freely looking at the audience, the debater demonstrates mastery of subject matter and preparation for the occasion. Of course, many speaking situations, especially professional presentations, require manuscript reading, and such usage does not necessarily show that the speaker is ignorant or unprepared. What is important is that even readers of manuscripts must maintain some eye contact with the audience.

Character is connoted by the debater's firmness and confidence. A debater who cannot, or will not, look directly at his audience tends to display fear; fear can display weakness; and weakness can be highly incompatible with gaining respect.

Good will is demonstrated by eye contact, for the latter enables the debater to recognize the audience and appear as being happy because of the audience's good fortune, or sympathetic because of their sorrow. Identifying with one's hearers can be rewarding.

Probably one of the best illustrations of the value of feedback comes from *Up From Slavery*, the autobiographer of Booker T. Washington. The master of persuasion

said that "if in an audience there is one person who is not in sympathy with my views, or is inclined to be doubtful, cold, or critical, I can pick him out. When I have found him, I usually go straight at him, and it is a great satisfaction to watch the process of his thawing out (243)."

Feedback informed Washington not only when his audience disagreed with him, but also when he was affecting them favorably. He said:

There is great compensation that comes to me after I have been speaking for about ten minutes, and have come to feel that I have fully mastered my audience, and that we have gotten into full and complete sympathy with each other. It seems to me that there is rarely such a combination of physical and mental delight in any effort as that which comes to a public speaker when he feels that he has a great audience completely within his control. There is a thread of oneness and sympathy that connects a public speaker with his audience, and is just as strong as though it was something tangible and visible (243-44).

In short, weak eye contact prevents appropriate feedback and, in turn, insufficient feedback makes debating ineffective.

Guidelines for Effective Facial Expression

Facial expression is important, for it can reveal the constructions of the mind. A constant or monotonous facial expression makes the debater indifferent to the message and the audience. If a debater fails to appear moved by the message, then why should the audience become involved? At best, a debater's monotonous facial expression breeds audience contempt.

Then, too, "kaleidoscopic" facial expression can be detrimental to debate effectiveness. Using multiple facial expressions for variety itself is not the gateway to success.

In short, debaters should adhere to Hamlet's advice, namely "that you o'erstep not the modesty of nature (HAMLET, III, iii)." In other words, debaters' facial expressions should appear natural, adapting to the meaning and mood of the message.

Guidelines for Effective Movement

When used appropriately, movement aids the debater several ways. For illustration, appropriate movements helps to release tension in the stomach and legs.

Nearly all debaters have stage fright, and its severity depends heavily on the debater's attitude toward speaking. If the debater stresses **performance** rather than **message**, and is **self-centered** rather than **audience-centered**, then stage fright most likely will increase. However, whatever attitude the debater maintains, appropriate movement can release tension.

Appropriate movement can stress ideas. By taking a step forward, for instance, when saying, "Now this is important," message is strengthened.

Appropriate movement can be a good transition. For example, by taking a step after concluding a particular topic, the debater enables both self and audience to prepare for the next topic.

Appropriate movement also helps to enhance the debater's confidence and poise. By not having to lean on or appear as being "glued" to the lectern, the debater is free to maintain directness with the audience and thus increase rapport.

To be **appropriate**, movement must be **functional** and **natural**. Functional means that movement coordinates with the debater's intended message; that movement draws attention to the debater's message, not to self.

Natural means unrehearsed. Movement should come from sincerity that is spontaneous, not memorized or rehearsed. In *A Course of Elocution* Thomas Sheridan well explained natural movement by saying:

When we reflect that the end of public speaking is persuasion and that in order to persuade others to the belief of any point, it must first appear that the person who attempts it is firmly persuaded of the truth of it himself; how can we suppose it possible that he should affect this, unless he delivers himself in the manner which is always used by the persons who speak in earnest? How should his words pass for the words of truth, when they bear not his stamp (5)?

In short, a display of insincerity and clumsy or mechanical movement is counter-productive to any debater wanting to be persuasive.

Guidelines for Effective Gesture

Gesture can be valuable in that it clarifies size, shape, position, and movement; and identifies and reinforces feelings or attitudes. However, gesture, too, must be **natural**, not planned. Debaters again would be wise to follow Hamlet's advice, namely: "Nor do not saw the air too much with your hand, (Mannebach to Page 35)

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(Mannebach from Page 33)

thus, but use all gently; for in the very torrent, tempest, and as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness (III, iii)."

Cicero's BRUTUS also well exemplifies how awkward gestures are recognized. For instance, because Curio showed awkward gestures and movements while speaking, Gaius Julius Caesar Strabo asked, "Who is the fellow there talking from a skiff (lix)?" Also, Gnaeus Sicinius said to Curio's colleague, Octavius: "You can never thank your colleague enough, Octavius, for if he had not thrashed about in his way, the flies would surely have eaten you alive right here and now (lx)."

In short, like movement, gesture must be natural, not calling attention to itself.

Guidelines for Effective Visual Aid

Visual aid includes diagrams, graphs, maps, models, slides, pictures, Microsoft Powerpoint, Claris Works, and the like. Regardless of the kind of visual aid used, the **debater** is the primary aid. The debater must give purpose to the material; h/she must give reason for and meaning to it. To do this, the debater must make certain that visual aid is clear, correct, attractive, and employed only to communicate message, not self. The latter violation often occurs when debaters get "carried away" with their cleverness of display. Such debaters apparently forget, or are unconcerned, that their primary mission is to present and defend a message, not show off a talent for art or "gimmick."

Concluding Remarks

Debater's visual presentations should never call attention to themselves, but always and only to the intended message. To be functional, the elements of delivery should appear natural, not rehearsed. Debaters should follow Booker T. Washington's advice, namely that one should never speak.

unless deep down in his heart, he feels convinced that he has a message to deliver. When one feels, from the bottom of his feet to the top of his head, that he has something to say that is going to help some individual or some cause, then let him say it. When I have an address to deliver, I like to forget all about the rules and the proper use of the English language, and all about rhetoric and that sort of thing, and I like to make the audi-

ence forget all about these things, too (243-244).

Good delivery is habitual, but so is bad delivery. Which habit a debater has during his or her career depends upon the attitude developed towards the occasion, audience, and message; and upon the willingness the debater has to improve the traits of poor delivery. The debater alone must decide the final outcome. Hopefully all debaters will not forsake physical ethos.

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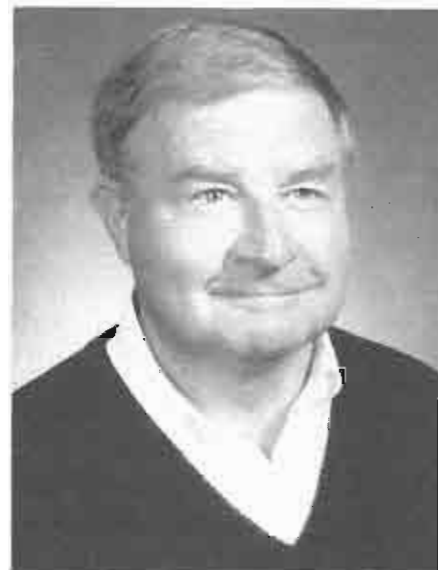
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Who is Wayne C. Mannebach?

Wayne Mannebach directed debate and forensics at Ripon College for nine years, and for the past twenty-five years he has taught English at St. Mary Central High School in Neenah (WI).

Mannebach's professional career includes reciprocity of over thirty government or private grants and fellowships. He has conducted humanities tours to forty-two countries and has been a guest professor or lecturer in many of them, the most recent being, Istanbul, Turkey and Athens, Greece (1999); London, England and Edinburgh, Scotland (1999 and 1998); Delphi, Greece and Florence, Italy (1997); and Stockholm, Sweden (1995).

WHICH CAMP IS REALLY THE "BEST IN THE NATION"?

by William Bennett

The next few months you will see numerous ads, flyers, and other sources proclaim that their camp is a "great" camp, maybe even the "best in the United States." But, as you well know, only one camp can TRUTHFULLY make the claim. The thing you need to know to be sure to select the best camp for you is which one is telling the truth. And the answer is CDE. And there are six reasons why that is true.

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- * In 1995 CDE graduates won three National Championships.
- * In 1996 CDE graduates took second in L.D. Nationals, won three National Extemp Championships, and second in debate nationals.
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PUT ME IN COACH. I'M READY TO PLAY!

by Cathy McNamara

Remember the State Championship when Joe Smith forgot his dress shoes. Remember when Suzie Brown arrived at an invitational in what appeared to be her nightgown. Remember when Mary Jones bent over during her HI and gave the male judges an eyeful. Ah yes, I remember it well. And probably, so do you.

It took me several years and even more embarrassing moments to realize that it is a coach's responsibility to do more than order a bus, make sure a kid is on it and "go" to a tournament. We all have stories of our own students attired in less than appropriate clothes, students ending up at the wrong school or irate parents waiting hours on the wrong side of the building for the bus to return. Unfortunately, the "game" of a Forensics tournament is not an easy one to explain. To use a cliché, you sort of have to "be there." However, one thing I give my students the week of their first tournament is a "Pre-Tournament Checklist." While not as good as actually "being there," it does remind them of many very important details that could easily be overlooked.

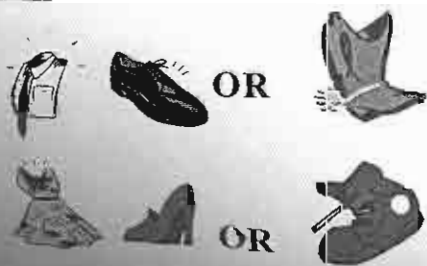
Pre-Tournament Checklist Tournament Eve

_____ 1. Where is the tournament and how do I get there?



Many schools use bus transportation for all activities while others allow students to drive. Students AND PARENTS need to know all the specifics. If a bus is supplied, where and when will it load? Where and when will it return? If suitcases are necessary, how many may a student bring? Are radios allowed? Should tournament attire be worn or carried on to change later? If students are allowed to drive, do they have accurate directions? How much money is needed?

_____ 2. What do I wear?



Don't wait until you get out of bed to realize your suit is still at the cleaners or that your dog spent the night sleeping on your best dress. Make sure the clothes you have selected are classy but not flashy. You want the judge(s) to notice how great you look and then forget about how you look and concentrate on what you say. While "dress codes" are different in every part of the country. Below is a brief list of general do's and don'ts regarding attire:

No Wild Patterns

No Gaudy Jewelry

No Wacky Hairstyles

*Boys - Dress Slacks, Shirt and Tie-
Coat or Vest is optional*

*Girls - Dresses or Skirts - No Short
Skirts, No Low-Cut Blouses*

*Girls - Always Wear Leg Covering
Shoes Should Be Comfortable*

But NO Sneakers

Keep Your Hair Out of Your Face

Make Sure Your Clothes Fit

_____ 3. Make sure you review your speech/cutting/case but do not over-rehearse. You will find yourself tired of your own voice and it will be difficult to feign enthusiasm during your rounds.

_____ 4. Get plenty of rest.

Morning of the Tournament

_____ 1. Shower and shave. Wash your hair. Brush your teeth. Use deodorant. It will hopefully be a long day.

_____ 2. Eat a healthy breakfast.

_____ 3. Gather your "stuff." (extemp files, lunch money, homework, prose folder, etc.)

Before the Rounds

_____ 1. Do vocal and physical warm-ups. This will help with your nerves as well as your performance. Warming up as a squad is also a good activity to promote team unity.

_____ 2. Review your material. You know. Talk to the walls.

_____ 3. Locate all your competition rooms so you don't get lost. This is especially important if you are entered in more than one event and have a tight time schedule. Check your rooms for acoustics and performance space. Locate your focal points for Interp events.

_____ 4. Always exhibit appropriate demeanor. It would be terribly hard for a judge to "forget" they heard you using foul language in the hall prior to the round.

In the Round

_____ 1. Remember that as soon as the judge sees you, you are being judged.

_____ 2. Listen to other performers attentively. Respond genuinely with laughter (if appropriate) and applause. Do not sleep, talk or try to read what the judges write.

_____ 3. Approach the performance space with confidence and stand quietly until the judges are ready for you to begin.

_____ 4. Begin your performance immediately upon a cue from the judge. Don't "prepare" for 30 seconds prior to beginning. Do whatever preparation you need to do prior to approaching the performance space.

_____ 5. At the conclusion of your performance, take your seat with the same poise you left. Do not signal in any way to the audience that you had a good or bad performance.

_____ 6. If you wish, you may thank the judge for their time although it is my opinion that the judge should thank you. Any unsolicited "chat" with a judge could be perceived as "brown-nosing."

After the Tournament

_____ 1. Be on your best behavior at the awards presentation. You are not at a hockey game. Enthusiasm is grand; boisterous behavior is tacky.

_____ 2. Read carefully any critique sheets you receive. Remember that your judges are human beings and many of their comments are subjective.

_____ 3. Celebrate your success and set new goals for your next tournament.

(Cathy McNamara coaches at Shawnee Mission (KS) South H.S.)



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(Wylie from page 19)

- Once upon a time.
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- Luckily.
- Happily ever after.

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(Ann Wylie works with managers who want to reach their audiences and with organizations that want to communicate their messages. For a free subscription to her e-mail newsletter, "Revving Up Readership," e-mail her at awylie@unicon.net. To order her handbook, "The Art of the Storyteller," send a check for \$17.50 plus \$3.50 P&H to Ann Wylie, Wylie Communications, 4618 Warwick, Ste. 7A, Kansas City, MO 64112. To learn about Ann's training, consulting and writing services, call her at (816) 502-7894.)

(Peters from Page 13)

nity library, tribal library or through a tribal elder. In the Pacific Northwest Rodney Frey and Jeanne Givens are superior resources.

This fall the Council determined Storytelling would be a new consolation event. They have refined the rules and will provide more exact information in the February *Rostrum*. As you prepare for Nationals consider Storytelling. Encourage your students to become the forensic community's weaver of tales.



Mrs. Terry Peters

(Mrs. Terry Peters has had numerous state finalists in the "Retold Story" category. Mrs. Peters coaches at both Lake City (ID) and Whitworth College (WA). She has been a Forensic Director for 13 years, and a National official in the Supplemental Tab room for three years.

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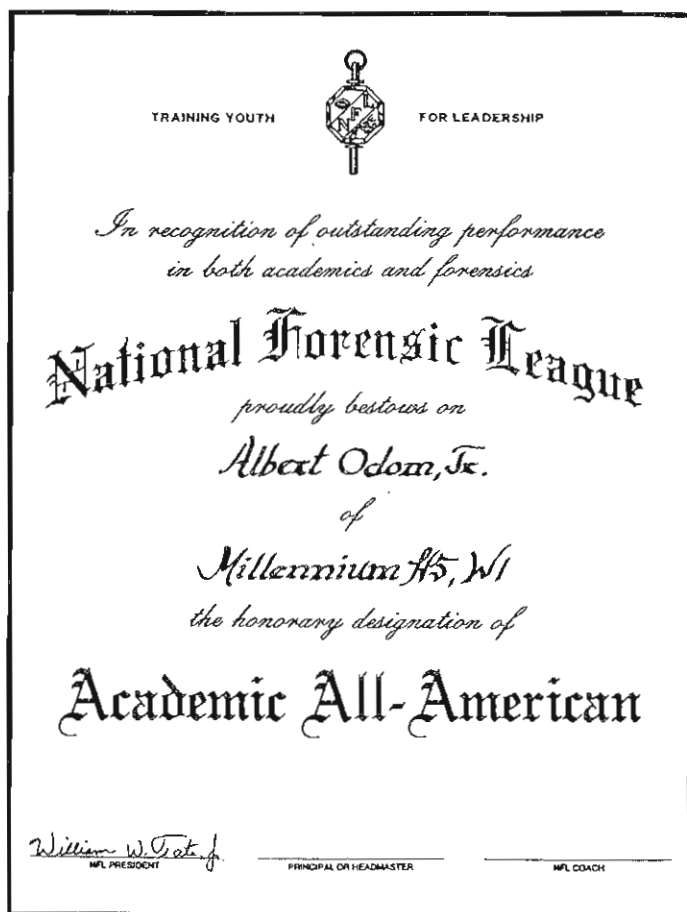
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Lincoln Douglas Debate			\$69.95	
Original Oratory			\$69.95	
Foreign Extemp			\$69.95	
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Complete Package BEST BUY			\$310.00	
Supplemental Events (Ex.Comm./Imp./Exp.Spkg.)			\$69.95	
Awards Assembly			\$49.95	

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NATIONAL FORENSIC LEAGUE ACADEMIC ALL-AMERICAN AWARD

Award Criteria:

1. Student must be an NFL member with an earned degree of Superior Distinction - 750 points on record in the National Office.
2. Student must have maintained a 3.7 minimum GPA out of 4.0 (or its equivalent).
3. The student must have completed the 7th semester.
4. Student must have a score of 1400 or higher on the SAT Exam and/or a score of 27 or higher on the ACT Exam.
5. The student should demonstrate qualities of character, leadership and commitment, as verified by both coach and principal.
6. A chapter may present this National Forensic League All American Academic Award to any NFL member who meets the criteria.



APPLICATION NATIONAL FORENSIC LEAGUE ACADEMIC ALL-AMERICAN AWARD

Name _____
School _____
School Address _____
NFL District _____

To the National Forensic League:

The above named student qualifies for the Academic
All-American Award by meeting all the criteria checked below:

_____ NFL Degree of Superior Distinction on record (750 points)
_____ GPA of 3.7 on a 4.0 scale (or its equivalent)
_____ ACT score of 27 or higher or SAT score of 1400 or higher
_____ 7th Semester student

Appropriate verification of these qualifications, including an official school transcript is included with this application.

We certify that the above information is true and accurate and that the student nominated, in addition to the above criteria,
has demonstrated character, leadership and commitment.

NFL Sponsor (coach)

Principal

Student

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- Written by active and experienced LD coaches
- Multiple authors reflect variety of styles and approaches common to LD debate
- Includes discussion of all 10 LD resolutions on the NFL ballot
- Useful through December of 2000 for topics selected for competition
- Useful for years as a starting point for discussion of LD topics and concepts
- Useful to novice and experienced debaters as a starting point for thoughtful analysis and research
- Useful bibliographies included

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 with over 70 pages of
 information for only \$10.

Lincoln Douglas Debate 2000

VOLUME 1
1st Annual Discussion
 and
LD Debate
Resource Book



National Federation of
 State High School
 Associations



This publication, the first of a planned annual resource for Lincoln-Douglas debate, is designed to introduce debaters to the ten potential resolutions for National Forensic League competition in the year 2000. We make no claim to be the definitive word on any of these issues. Instead, the discussions are intended to stimulate thinking about the issues, and to provide a starting point for thoughtful analysis and research.

Although only half of the resolutions included will actually be used in competition during the year 2000, each analysis provides commentary on issues that recur within Lincoln-Douglas debate over a period of time. Hopefully, these will prove a useful resource for novice LD debaters as additional areas for analysis and research, and for more experienced competitors as they conceptualize arguments and strategies that transcend specific resolutions.

Call 1-800-776-3462 and place your order today!

CIVICS IN THE CLASSROOM

by Paul Lorentzen

Prof. Paul Lorentzen is a retired federal manager of the Washington Public Affairs Center of the University of Southern California School of Public Administration, and an active representative to the Public Employees Roundtable. He is a widely traveled author and lecturer and a superb raconteur.

This second article in the "Civics in the Classroom" series is devoted to what we mean when we talk about "the government" -- for if civics is government based on citizenship (as we said in the first article), it seems essential that we have some common conception of the term "government."

"The administration and control of public policy in a political unit" and "the office, function or authority of a governing body" are two definitions found in the dictionary. What makes understanding what people are referring to in our country difficult when they say "the government" is the fact that in 1789 we purposefully opted for and hence operate on the political principle of federalism: are we talking about local or state or national/federal government--or all three--when saying "the government" this, "the government" that?

This distinction matters not only substantively, but is also significant when considering public sector (government) employment opportunities. And the underlying aim of this series of articles is to help and encourage young persons to consider the public sector when thinking of possible work areas.

Here there is no need to go into the historical reasons for the Founding Fathers adopting a federal form of government, other than to say it made eminent sense as the 13 colonies under the articles of Confederation would not have ratified the Constitution without this basic design. The most important factor for us is to understand that little about our political system can be discussed meaningfully unless the distinction between the national and state (and hence

local) governments is kept in mind. As distinguished from most other democratic countries in the world, we do *not* operate under one centralized government. So what exactly is being referred to when we in common parlance say "the government"?

Say you are considering work having to do with the environment, or education, or crime prevention, or commerce--or whatever? These are some typical fields in which both the public and the private sectors have important roles. In thinking about entering any one of them, you will want to understand how public sector (government) jobs and career opportunities are affected by our federal system. As a general rule and in summary fashion, the distinctive functional areas of the three governmental levels are:

- Performance of day-to-day operations and provision of services--"where the rubber hits the road"--characterizes local government.
- While some operational tasks are performed by state government agencies, the more significant state role is to provide standards/regulations/oversight for local government operations and to ensure required implementation of federal laws/regulations.
- In addition to performing such functions as national defense and for-

eign affairs, as provided by the Constitution, the national/federal government is involved in almost every societal function--primarily in setting and enforcing nationwide/uniform standards/regulations, but also in performing some actual operations (e.g. coinage, tax collection, postal service, flight control, and certain law enforcement operations).

The great majority of public sector jobs exist at the state and local government levels--think of school, police and fire, business/professional licensing, transportation, housing/construction operations and systems. If your proclivity is to perform substantive operational tasks providing fairly visible/tangible results--the many million of state/local government jobs in these and many other fields offer work opportunities.

At the national/federal government level, over half of the some four million jobs are devoted to national defense, either in the uniformed services or the civilian ranks. Every occupation and trade is found in the other federal departments and agencies, with professional and technical positions far outnumbering those of the proverbial "government clerk." An attraction at this level is the potential opportunity to be involved in projects that have nationwide policy or operational impact--but with generally long-delayed and less tangible results.

For young persons not to explore this huge public sector employment market when jobs and career fields are being considered makes little sense.

(Professor Lorentzen will be contributing a monthly column)

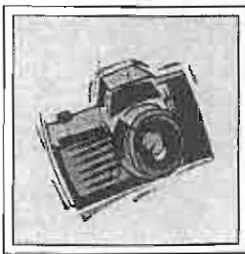
NFL'S TOP 50 DISTRICTS

(as of December 30, 1999)

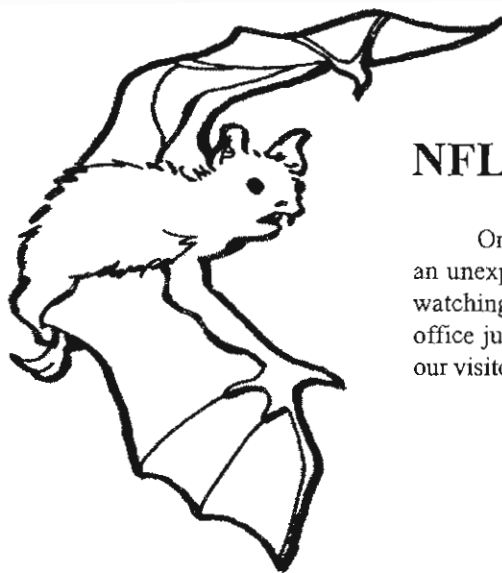
Rank	Change	District	Ave. No. Degrees	District Trophy Contender	Rounds
1.	+2	East Kansas	145.22	Fort Scott	813
2.	+2	Northern South Dakota	140.55	Groton	585
3.	-2	Heart of America	138.82	Liberty Sr.	727
4.	+3	East Los Angeles	133.44	San Marino	314
5.	+4	Rushmore	131.00	Yankton	564
6.	-4	New York City	127.92	Lynbrook	478
7.	-1	Kansas Flint-Hills	123.94	Topeka-Seaman	623
8.	--	Northern Ohio	122.00	Youngstown-Mooney	636
9.	+1	Sunflower	121.25	Goddard	719
10.	+3	South Kansas	120.54	Fredonia	595
11.	-6	Northwest Indiana	118.91	Northfield	515
12.	+2	West Kansas	118.00	Haven	721
13.	-1	Show Me	116.26	Blue Springs-South	725
14.	+1	San Fran Bay	115.33	Head Royce School	619
15.	-4	Florida Sunshine	113.62	Lely	229
16.	+4	Central Minnesota	100.12	Roseville Area	492
17.	+2	California Coast	99.00	Bellarmino Prep	465
18.	-2	Illini	98.44	Glenbard-South	406
19.	-2	Florida Manatee	97.73	Nova	365
20.	+1	Carver-Truman	94.28	Diamond	715
21.	-3	West Los Angeles	92.00	Belmont	446
22.	+1	Montana	91.43	Butte	710
23.	-1	Hole in the Wall	90.71	Cheyenne-Central	586
24.	--	Northern Illinois	89.73	Glenbard-West	422
25.	--	Eastern Ohio	86.52	Jackson	816
26.	+1	South Carolina	85.76	Hillcrest	310
27.	+10	Nebraska	84.46	Norfolk	511
28.	+1	Hoosier Central	81.73	West Lafayette	673
29.	-3	Hoosier South	80.75	Evansville-North	566
30.	+1	Southern Minnesota	80.27	The Blake School	578
31.	+2	Western Washington	79.00	Decatur	257
32.	+4	Chesapeake	77.50	Loyola	184
33.	+2	Northern Wisconsin	76.85	Hortonville	488
34.	-2	Northern Lights	76.81	Grand Rapids	630
35.	-7	Southern Wisconsin	76.30	Brookfield-East	360
36.	+10	North Coast	75.07	Rocky River	522
37.	+5	Southern California	74.21	San Dieguito	508
38.	+3	New England	73.50	Lexington	284
39.	+9	West Iowa	73.47	Denison	383
40.	-3	Southern Nevada	73.00	Clark	320
41.	-1	Heart of Texas	72.42	Georgetown	373
42.	+28	New Mexico	71.80	Los Alamos	695
43.	+4	Tennessee	71.47	Montgomery Bell Academy	435
44.	-1	Michigan	71.42	Dearborn	157
45.	-15	Big Valley	71.40	Modesto-Beyer	593
46.	+3	Pittsburgh	70.61	Pine-Richland Sr.	383
47.	+6	Valley Forge	70.31	LaSalle College	368
48.	+3	South Oregon	70.00	North Bend Sr.	425
49.	-15	Rocky Mountain-South	69.93	Wheat Ridge	648
50.	-6	East Texas	69.14	Klein	804

NFL DISTRICT STANDINGS

Rank	Change	District	Ave. No. Degrees	District Trophy Contender	Rounds
51.	-6	Sierra	68.82	East Bakersfield	600
52.	+7	Colorado	66.93	Heritage	563
53.	+4	Eastern Missouri	66.33	Jefferson City	704
54.	+8	North Oregon	65.40	Sunset	472
55.	+1	Eastern Washington	65.30	Coeur D'Alene (ID)	257
56.	-2	Carolina West	64.46	East Mecklenburg	352
57.	+3	Utah-Wasatch	64.00	Roy	376
58.	-6	West Oklahoma	63.61	Bishop McGuinness	548
59.	+6	North East Indiana	62.68	Lakeland	471
60.	+14	Rocky Mountain-North	62.64	Loveland	453
61.	+8	Ozark	62.63	Bolivar R-1	635
62.	-4	South Texas	62.55	Houston-Bellaire	414
63.	-24	Big Orange	62.14	Anaheim Western	265
64.	--	Nebraska South	61.50	Brea-Olinda	245
65.	+2	Sundance	60.55	Alta	598
66.	+12	East Oklahoma	60.32	Tulsa-Washington	766
67.	-6	Idaho	59.93	Hillcrest	564
68.	-18	Gulf Coast	59.91	Pharr San Juan-Alamo	365
69.	+14	New York State	59.08	Newburgh Free Academy	322
70.	-15	Lone Star	58.58	Plano-Clark	473
71.	+9	Great Salt Lake	58.11	Olympus	386
72.	-1	Louisiana	58.05	Comeaux	447
73.	-1	Greater Illinois	56.83	Belleville-East	291
73.	--	North Dakota Roughrider	56.83	West Fargo	532
75.	+4	Western Ohio	56.81	Sylvania-Northview	412
76.	-10	Deep South	56.00	Holt	281
77.	-15	Georgia Northern Mountain	55.75	St. Pius X Catholic	307
78.	-3	West Virginia	54.60	Duval	73
79.	+8	Pennsylvania	54.58	Uniontown Area	333
80.	-3	Wind River	54.47	Lander Valley	621
81.	+1	Colorado Grande	53.90	Sierra	517
82.	+2	Maine	51.37	Maranacook Community School	236
83.	+2	North Texas Longhorns	50.83	Vines	368
84.	-3	Arizona	50.75	Flagstaff	526
85.	-9	New Jersey	50.31	Bergenfield	403
86.	--	Mississippi	49.84	Hattiesburg	233
87.	+4	Central Texas	49.10	Clemens	422
88.	-20	Sagebrush	47.87	Churchill Co.	291
89.	+5	East Iowa	46.68	Bettendorf	521
90.	-1	Tall Cotton	45.42	Odessa Sr.	479
91.	+4	Kentucky	45.13	Rowan County Sr.	313
92.	-4	Capitol Valley	44.63	Sacramento-Kennedy	265
93.	-1	South Florida	44.00	Miami-Carol City	329
94.	-4	Georgia Southern Peach	43.36	Woodward Academy	366
95.	-3	Mid-Atlantic	40.00	Centreville	249
96.	+1	Puget Sound	35.87	Redmond	199
97.	-1	Tarheel East	32.75	Northeast Guilford	297
98.	--	West Texas	32.30	Loretto Academy	346
99.	--	Iroquois	26.75	Troy (PA)	150
100.	+1	Hawaii	26.62	Moanalua	268
101.	-1	Patrick Henry	22.91	Clover Hill	172
102.	--	Guam	6.50		



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NFL OFFICE HAS A VISITOR

One fine fall morning, the staff at the NFL were greeted by an unexpected visitor. Just minding his own business, people watching and sunning himself, a full day was spent at the NFL office just hangin' around. We thought we'd share a picture of our visitor.



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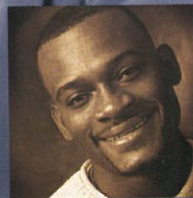
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