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TENNESSEE SPEECH COMMUNICATION ASSOCIATION**

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CONTENTS

SCA AWARDS FOR 1980	4
INTRODUCTION: SURVEY OF LITERATURE OF "ALL IN THE FAMILY" Mike Porter	6
INFORMATION PROCESSING PLAN: A MODEL TO GUIDE THE GENERATION OF EFFECTIVE INFORMATIVE MESSAGES Valerie Schneider	34

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One of the most tedious jobs connected with publishing a journal is its typing. Ever since this editor began his duties with the Journal, Mrs. Ninevah Webb has done an outstanding job in this area. To her, we give a special
THANKS.

TSCA AWARDS FOR 1980

TSCA was proud to present its 1980 Speaker-of-the-Year Award to the Honorable James L. Bomar, Jr., of Shelbyville, Tennessee, and a former international president of Rotary.

Mr. Bomar's many accomplishments were ably summarized in an article appearing in The Rotarian, official publication of the service organization. The article stated,

No one word, no one phrase, can fully characterize James LaFayette Bomar, Jr., the 69th president of Rotary International...Like a brilliant-cut diamond, this energetic man has many facets: he is lawyer, legislator, churchman, aviator, amateur actor, teacher, farmer, community leader, humanitarian and Rotarian...His signature on more than 10,000 bills and other legislation enacted while he was speaker of the Tennessee House of Representatives, speaker of the State Senate, and lieutenant governor of Tennessee, is testimony to his tremendous capacity for work. The state's news media, normally critical of public officials, voted him "Tennessee's Outstanding Legislator." ...An internationalist in viewpoint, Jim has traveled and spoken in more than 30 countries on five continents and in most of the states. He strongly believes that Rotary has a unique opportunity to promote world peace and goodwill on a people-to-people basis. ...Jim and his wife, Edith Dees Bomar, are active in Shelbyville's First Presbyterian Church, in which Jim is an elder, chairman of the church expansion committee, and a Sundry School teacher. An amateur actor in his student days, Jim still enjoys dramatics... Jim's honors in civic work are numerous. For his service as 1959-60 state fund-raising chairman for the American Cancer Society and president of its Tennessee Division in 1961, he

received the society's distinguished service plaque. A member of the Middle Tennessee Council of the Boy Scouts, he holds the Boy Scout Silver Beaver Award. He is a member of the law school advisory committee at Samford University, Birmingham, Alabama, and in 1974 Samford conferred on him an honorary doctor of laws degree.

Tom Webb of Clarksville, Tennessee High School was selected as TSCA's Teacher-of-the-Year. In a letter of nomination to the Awards Committee, student members of the National Forensic League of Clarksville High, wrote this endorsement.

Mr. Webb has taught speech and drama in the Clarksville-Montgomery County school system for five years. Three of those years were at Greenwood Annex, a ninth grade complex. During those three years, Mr. Webb accomplished something that everyone else said could never be done. Only he and his students felt that it could become a reality, and it was that unity that made it come true. Greenwood Annex (ninth graders, remember) captured two District III Tennessee High School Speech and Drama League sweepstakes titles, numerous state awards including a second place One-Act, a second place Readers' Theatre, and a Best Actress award. Mr. Webb has been at Clarksville High for two years. In his two years as an NFL coach, he has sent four individuals to National competition, captured the District III sweepstakes both years in 1979 and had six first place awards at state competition and in 1980 captured first place in eight events at the state tournament.

Tom Webb also serves as student council sponsor, cheerleading sponsor, parliamentarian for the Education Association, state director for the International Thespian Society and as chairperson of the Broadcasting Interest Group for TSCA. The Tennessee Education Association has also recognized his work by naming him a Distinguished Classroom Teacher.

---Richard Dean

"INTRODUCTION: SURVEY OF LITERATURE
OF "ALL IN THE FAMILY"

Mike Porter

On the night of January 12, 1971 a group of men sat watching a monitor in the CBS executive suite in New York. Some were optimistic but all were nervous as careers lay on the line. Meanwhile, a continent away, another gentleman was "pacing the floor of a viewing room in Television City, Hollywood, like an expectant father."¹

It was too late for anyone to change their minds--the point of no return had been reached. At 10:30 p.m. EST, these men looked on as a new mid-season replacement program was fed down the lines to awaiting and warned affiliates nationwide. Meanwhile, in every major television market, extra operators hired by the network prepared themselves for the expected tempest of an enraged American public.

As was later recalled, these men "kind of sneaked it on one night with no advance advertising or anything."² As the show began with its now familiar theme song--American television entered into what was later described as "a new era of candor."³ The name of the program was "All in the Family."

Without a doubt, "All in the Family" is one of the most controversial yet successful series in the history of television. The show about Archie Bunker, his wife Edith, his daughter Gloria and his son-in-law the "Meathead," became what one

observer called "instant American folklore."⁴ Indeed that observation became true since in 1978 Archie Bunker's famous chair was installed as an exhibit at the Smithsonian Institution. The term "Bunkerism" was quickly coined for any Archie-like saying, Archie Bunker received write in votes for President, and President Nixon described Archie Bunker as "a good man."⁵

Copious amounts of material, both scholarly and popular in nature, have been published on "All in the Family" over the decade of the '70's. This article will attempt to provide a historical sketch of the series as well as summarize the overall influences and effects of the program on the television industry. Areas discussed will include the program's original conception by Norman Lear; Lear's subsequent battles with two networks to have his project aired; initial reactions to the show by both audience and critics; the program's overwhelming commercial success; the effects of "All in the Family" on prime-time programming; the subsequent spin-offs and imitators; the technological innovations spawned by the series' production; the empirical attempts to measure the show's effects on viewers in terms of bigotry reinforcement or reduction; and the gradual but profound character development and evolution that took place as Archie, Edith, Mike and Gloria interacted for eight seasons. By examining each of these aspects of the

popular television attraction, we can better understand and appreciate the role that "All in the Family" played in shaping American television during the past decade.

Conception and Early Reactions

In conducting research on "All in the Family," it quickly becomes apparent that initial reactions to Archie Bunker's repeated, robust and unapologetic use of racial and ethnic epithets⁶ were as different as black and white.

Some critics immediately damned the show as being "a new low in taste"⁷ and a "wretched program"⁸ and CBS's own First Lady of television comedy, Lucille Ball, commented that:

"All in the Family" puts words back into our vocabulary that hadn't been there for years....I'll never do any show like that!⁹

But at the same time, other critics heralded the show as being "The best TV comedy since the original 'The Honeymooners.'"¹⁰ TV Guide critic, Cleveland Amory, went out on a shaky limb in early 1971 by suggesting that "All in the Family" is not just the best-written, best-directed and best-acted show on television, it is the best show on television."¹¹

When the first episode of "All in the Family" premiered on that January night, the American public was not as enraged as CBS brass had expected, since "the relative few who did call in did so mostly to express their pleasure."¹²

While the responses to "All in the Family" did indeed span the gamut--all seemed to agree on one point. The man responsible for Archie Bunker was his creator--Norman Lear.

Up until that January night, Norman Lear had been a successful writer/producer/director who had gotten his start in the early days of live television as a gag writer for some of the biggest stars of the era--Danny Thomas, George Gobel, and Dean Martin and Jerry Lewis.

In 1951, Lear teamed with a successful producer/director by the name of Bud Yorkin. The pair formed their own production company--Tandem Productions. Lear and Yorkin developed a partnership in which the two of them would work on various projects as a team or individually. Tandem Productions produced occasional television specials and attempted a failing TV series entitled "Band of Gold." By the early 1960's, Lear and Yorkin were trying their hands at producing motion pictures with their first effort being a film adaptation of Neil Simon's "Come Blow Your Horn" starring Frank Sinatra. Throughout the next decade, Tandem Productions cranked out a series of films including, "Divorce American Style," "The Night They Raided Minsky's," "Start the Revolution Without Me," and "Cold Turkey," a 1971 venture starring Dick Van Dyke, Bob Newhart, and a little known actress by the name of Jean Stapleton.

In 1968, Lear read a brief trade item in Variety about a popular BBC comedy series entitled "Til Death Do Us Part." The show centered around Alf Garnett, a lowerclass Cockney-accented father who fought with his live-in son-in-law about every social and political issue under the sun and who referred to his wife Else as a "silly old moo." This reminded

Lear of his relationship with his own father. Said Lear in a 1976 Playboy interview:

I was transported immediately to the relationship I enjoyed with my own father. We never agreed about anything; we fought about everything. I'd tell him he was a bigot; he'd call me a goddam bleedin' heart liberal, and we were both right--but also wrong.... The whole show came to me full blown. My father used to tell my mother to "stifle" herself.¹³

Lear acquired the television rights to the program and set about to write an Americanized version of the same theme. After completing an 80 page treatment of character descriptions and sample dialogue, Lear submitted his concept to the American Broadcasting Company television network. Richard Adler further explained the process in the following manner:

Martin Stringer, president of ABC-TV, liked the idea, and over the next year, the network paid some \$250,000 for a sample script and the production of two pilot episodes, which were taped in January and March of 1968.¹⁴

These first two pilots were produced under the title of "Those Were the Days" (taken from the show's theme song) and starred unknowns Carroll O'Connor and Jean Stapleton as Archie and Edith Bunker. The actor and actress portraying the roles of Gloria and Mike Stivic in the first pilot were not liked by the network so the roles were recast for the second pilot with two more unknowns--Sally Struthers and the son of actor/producer/writer Carl Reiner, Rob Reiner.

After viewing the second pilot, ABC decided that the idea was too hot to handle and put it into cold storage. At this

time, Lear was making his directorial debut with his film "Cold Turkey" and was later approached in 1970 by the new President of CBS, Robert Wood.

Wood and CBS vice-president Fred Silverman expressed great interest in Lear's concept and by the summer of 1970, they ordered a third pilot. Lear's third attempt was now titled "All in the Family" and the script involved Mike trying to talk Gloria into having sex on a Sunday morning while Archie and Edith are away at church. Archie and Edith arrive home a little early and Archie begins on a verbal rampage by attacking Mike and every minority under the sun with epithets such as "Spade," "Hebe," "Fag," "Wop," and "Polack."

Wood then screened the pilot with fellow executives and later reflected the following:

The main attraction was the realism part. It was time TV dared to do something like this. I liked that this program was going to draw off real life.¹⁵

Television historian Richard Adler added:

Wood was fully aware that the show was "fraught with problems," but he also believed that it had the potential to be a runaway hit....Wood's enthusiasm for "All in the Family" was not shared by his fellow executives at CBS, however; their skepticism was confirmed by the network's audience tests with the two Lear pilots. The tests were as negative at CBS as they had been at ABC.¹⁶

Wood arranged for a special screening of the pilot for CBS's founder and Chairman of the Board, William S. Paley. Former CBS executive, Mike Dunn, attended the screening and later remembered Paley's reaction:

He (Paley) said you could never use the word 'Yid' or any such epithet. He felt that CBS should never be the first in any such controversy.¹⁷

With what was described as "less than ringing endorsement,"¹⁸ Wood gave the green light for the production of 13 episodes of Lear's "All in the Family" as a future mid-season replacement series.

Despite the go ahead from Wood, Lear continued to face a series of other problems with the network on issues of creativity and censorship. Lear got into heated battles with CBS's head of standards and practices, William Tankersley. Tankersley insisted that Archie's use of several "goddamns" in the premiere episode be deleted as well as some 80 seconds of the more explicit sexual references.¹⁹ Lear, however, remained steadfast and refused to accept any changes. It was Lear's intention not to allow any precedent to be set affecting the contents of future episodes. Wood stepped in as arbitrator, and Lear eventually compromised. Archie's "goddamns" were edited but most of the sexual references remained except for some minor bit of business about Mike's fly.²⁰ Despite changes, Lear felt he had won an impressive and rare battle with the network over creative flexibility and all of Archie's epithets remained untouched.

On January 11th, the day before the program's scheduled premiere, another unexpected obstacle appeared. Richard Adler explains:

....several CBS executives decided it would be more prudent to begin the series with what was to be the second episode, which was deemed slightly less shocking than the first.²¹

Again, Lear remained adamant and insisted the pilot episode, produced specifically to introduce the characters to the American public be aired first. Lear explained his reasoning this way:

I felt we had to get the network wet completely. Once you're completely wet, you can't get wetter. I wanted the audience to hear all of Archie's epithets, to see his sexual hang-ups, to meet the whole family.²²

Rare in the world of television, the producer won over the network brass. It was decided that the pilot episode would be aired the following evening as scheduled. "All in the Family" was to be a mid-season replacement for a faltering CBS situation comedy "To Rome With Love" which was in the time slot following another CBS comedy "Hee Haw."

The reaction to the premiere episode was nothing at all as CBS had predicted. "All in the Family" began its life in the ratings cellar and "failed to generate a response of any kind from those who watched."²³ As the weeks progressed, however, the Nielson ratings revealed that "All in the Family" was steadily picking up viewers at a tremendous rate. By the time the original 13 episodes were in reruns, "All in the Family" had become the number one program on television and had received its first of almost 20 Emmys as Best Outstanding Comedy Series of the Year.

Commercial Success

By May of 1971, Norman Lear was the most acclaimed producer in Hollywood and Tandem Productions proceeded to

waste no time in capitalizing on the success of Archie Bunker and company. Yorkin and Lear repackaged 13 excerpts from the 1971 season into what was to become a best-selling comedy album, with a second album to follow the next year. A 95 cent paperback appeared in 1972 on bookshelves entitled The Wit & Wisdom of Archie Bunker which featured popular "Bunkerisms" as well as humorous excerpts of dialogue from the first two seasons. During the 1972 Presidential race, an "Archie Bunker for President" campaign developed with T-shirts, beer mugs, bumper stickers, and buttons--all hurriedly mass produced and marketed as Bunkermania abounded. An "All in the Family" fan magazine flourished for a while and a gentleman by the name of Spencer Marsch published two books--God, Man and Archie Bunker and Edith the Good--both attempts to extract religious messages from the program in a "gospel according to Bunker" style. Even such marketing efforts as The Edith Bunker Cookbook and Gloria Bunker (sic) cut out dolls appeared.

Programming Effects

"All in the Family" was a drastic change from the standard fantasy-like, non-offensive television programming by touching on popular issues of the day. Norman Lear had been credited with developing the first "relevant" situation comedy. The effects of Lear's newly created genre of television were soon felt in many areas of the industry and were by no means limited

to television comedies. Long standing taboos had at last been exposed to the light of the orthicon tube. "All in the Family" historian Richard Adler explained:

Archie's success encouraged M*A*S*H to tackle topics beyond its previous norm. The Archie influence even permeated serious television, leading to bolder approaches in made-for-TV movies....Archie even opened the way and conditioned prime time viewers to accept subject matter that has helped make "60 Minutes" television's most looked at documentary series.²⁴

In still another critique of "All in the Family," Adler stated:

"All in the Family" marked an abrupt departure from the escapist fantasies that had been dominating the medium for many years--remember "The Beverly Hillbillies," "Green Acres," "Gilligan's Island?"²⁵

As is usual in the television industry--any remote success leads to a rash of spin-offs and imitators. "All in the Family" was the epitome of this. Lear himself lead the way with a succession of "relevant" situation comedies. "Sanford and Son" dealt with the plight of a pair of black junk dealers in the Watts section of Los Angeles. "Maude" was Lear's next venture, spun-off directly from "All in the Family" (in which Maude Finley appeared as Edith's cousin). Maude was the antithesis of Archie--a liberal feminist four times married. By 1974 Maude's outspoken maid, Florida, was developed into her own series entitled "Good Times" which dealt with a struggling ghetto family in Chicago.

In 1975, "All in the Family" spun-off yet another series, "The Jeffersons," as Lionel and family become successful in the dry cleaning business and move out of Queens into a plush Manhattan high-rise.

By the end of the 1975 season, Norman Lear was the producer of television's three most popular prime time shows: "All in the Family" was No. 1, "Sanford & Son" was No. 2, and "Maude" was No. 3. Controversy continued to plague Lear as black organizations complained that characters like Fred Sanford and J.J. of "Good Times" were demeaning to blacks. Other protests peaked when "Maude" considered an abortion and called her husband Walter a "son of a bitch."

Lear, still in partnership with Yorkin in Tandem Productions, formed his own "spin-off" production company, T.A.T Productions, in 1975. Since then it has produced such series as "The Jeffersons," "One Day At A Time," and "Hello, Larry."

Although Lear continued to enjoy great success in the years following the early seventies, his position as leader of the situation comedy producers was later taken over by Garry Marshall, whose fantasy, non-relevant and non-mature sit-coms such as "Happy Days," "Laverne & Shirley" and "Mork & Mindy" took top spots in the ratings during the latter years of the decade. Meanwhile, some of Lear's later efforts such as "All's Fair," "The Dumplings" and "Hot L Baltimore" failed to capture audience attention.

Technical Innovations

Many technical precedents set by "All In the Family" were soon adopted by subsequent sit-coms. Two of "All In the Family's" early writers, Michael Ross and Bernie West,

noted that the show was the first situation comedy to be video taped in front of a live studio audience. Because of his experience with live television during the 1950's, Norman Lear wanted the more intimate, immediate and theatrical quality gained by taping the show in the form of a continuous two-act play with none of television's traditional stop-start action and retakes. "All in the Family" was in fact a renaissance of the situation comedy classics of the 50's such as "I Love Lucy" and "The Honeymooners"--all filmed with three cameras in front of live audiences and edited for broadcast. Lear also revolutionized the TV industry with a remarkable discovery--the use of video tape made each half hour episode cost significantly less than the standard film techniques.

By the early 1970's, electronic technology had made it possible to edit video tape with the same professional quality as film. James Lynch's study of "All in the Family's" production techniques revealed that each episode is taped twice by the cast on the same night using four cameras (each with a different studio audience.) In post-production the director and editor decide upon the best takes from each taping to produce one episode.

James Lynch described the process as told to him by former "All in the Family" director, John Rich.

In final electronic editing, a 1/2 hour episode averages 50 to 60 edits....Total editing time runs

12 to 15 hours....The operation is slow, demanding, precise and frustrating. But, the results reflect a clean, smooth production without destroying the feeling that it is all happening live at the moment.²⁶

Soon the prime time schedule was filled with situation comedies produced on video tape in the same fashion, including "Chico and the Man," "Welcome Back, Kotter," "Barney Miller," and "Alice."

Studies of Audience Effects

A general survey of literature reveals that copious amounts of empirical data has been conducted on "All in the Family" and its effects on viewers. Richard Adler pointed out that more empirical research has been conducted on audience reaction to "All in the Family" than any other TV entertainment program.²⁷ From the outset, experts have debated whether the actions and epithets of Archie Bunker are actually "fanning the flames of bigotry rather than dousing them."²⁸ The question is: Does "All in the Family" reduce prejudice in the minds of its audience, as Norman Lear and company originally had hoped, or does it reinforce already established bigoted preconceptions? When the premiere episode of "All in the Family" was aired, CBS ran the following preamble to the program which stated:

"All in the Family" seeks to throw a humorous spotlight on our frailties, prejudices and concerns. By making them a source of laughter, we hope to show--in a mature fashion--just how absurd they are.²⁹

Has the satire of "All in the Family" entertained us for almost a decade but failed in the process to educate and better us? A study was conducted by Vidmar and Rokeach to test their hypothesis of selective perception, which is based on the premise that different people perceive the program in different ways. Vidmar and Rokeach used two separate sample groups with the result being that the program was perceived in different manners. The majority saw the show as being amusing and few found it offensive. Nevertheless, the majority identified with Archie over Mike and perceived Archie as the hero and the winner and agreed with Archie's attitudes. The majority, however, admitted that Mike made better sense than Archie. These conclusions of Vidmar and Rokeach reveal that many failed to comprehend the fact that Archie was intended to represent a satire on bigotry and that it was Archie who was meant to be ridiculed by the outcome of each episode. Instead, the majority saw Mike as the ridiculed figure. Such results supported Vidmar and Rokeach's selective perception hypothesis.³⁰

A similar study, conducted by Brigham and Giesbrecht, concluded that Vidmar and Rokeach had lessened the significance of their results by methodological flaws. Brigham and Giesbrecht affirmed that Vidmar and Rokeach failed to validate a precise measurement of prejudice and used only whites in their samples. Thus, the Vidmar and Rokeach study may not have concentrated on the actual audience. According to CBS viewer

demographics, many blacks are regular "All in the Family" viewers. Brigham and Giesbrecht conducted a similar study but used blacks in approximately one-third of their two samples. Their results affirmed that racial attitudes were not a major contributing factor to the reaction of blacks to "All in the Family." Within both samples, there existed a tendency for those who enjoyed the show to perceive it as being less harmful to racial relations. Brigham and Giesbrecht also were able to reinforce their hypothesis that neither enjoyment of the show nor frequency of viewing were strongly related to the racial prejudices of the viewers.³¹

Evidence from a different kind of study revealed some additional insights into "All in the Family's" effects on its vast audience. David Loye measured the responses of 260 Los Angeles couples to a number of prime-time programs. Sample members rated each program on an E scale of 1 to 4 according to the degree to which they found the show emotionally aesthetically, morally and intellectually arousing and/or satisfying. The results were summed up in the following:

"All in the Family"--and also "Good Times," both Norman Lear productions--were unusual among the comedies in showing impact on the right side of the E bar, for moral and intellectual arousal.³²

A study conducted by Stuart Surlin asked members of a sample to respond to the "All in the Family" characters on a survey, as well as fill out the Short Form Dogmatism Scale.

surlin concluded that:

Clearly, the character "Archie" is perceived quite favorably by viewers similar in beliefs and demographics to "Archie." Because of the inability of these individuals to differentiate source and message, there is a high probability that "Archie" is used as a credible source and that this "racist" message is favorably accepted.³³

In spite of the vast amount of research done on the effects of "All in the Family," only one major study exists on its influence on children. This is especially surprising since over nine million children under the age of twelve watch it every week.³⁴ Critics have complained for years that Archie's racial epithets such as "Hebe," "Spic," "Fag," and "Pinko" are merely open invitations to small children to use this language as well. Black critic Clayton Riley affirmed that "All in the Family" was responsible for tensions and violence at an integrated New York City school. According to Riley

The teachers became very concerned about some of the words the kids were using right out in the open--words such as "coon" and "Jungle Bunny" and "Spade." Well, the black kids began asking their parents what those words meant and some pretty serious fights broke out.³⁵

As stated, only one study has been conducted dealing with "All in the Family" and children. This study, done by Timothy Meyer, concluded that the effects of "All in the Family" were not at all consistent or uniform among children of varying demographic backgrounds. Meyer concluded that it

was not the ethical/moral focus of the program from which the children learned, but the physical appearances and actions of the characters. The children were too young to grasp the situation of the characters and the various issues being presented within each episode.⁶ Unfortunately, this study was a one-time only experiment. A survey of literature on "All in the Family" reveals that no long term case study has been conducted with those children who have grown up on front of their television sets with Archie Bunker over the past decade. Such a study might prove valuable in determining the effects of mass media entertainment on children's perceptions of the world.

Based on a survey of all of the "All in the Family" empirical studies conducted over the years, author Richard Adler concluded:

Despite their limitations, these studies clearly demonstrated that all viewers of "All in the Family" do not see the program in the same way....Despite the number of studies that "All in the Family" has stimulated, we still know relatively little about its impact.³⁷

Undoubtedly, more research on "All in the Family" should be conducted in the immediate future, especially since it is apparent that the series will be seen by generations to come in syndicated reruns nationwide.

Character Background And Development

Critics have acclaimed "All in the Family" as a milestone in television history because of its realistic approaches to

important issues through the use of comedy--issues that were once unspoken subject matter on the medium of television. Cited one critic: "A lot of people are thrilled by the recognition, in a comedy series, of life as it is really lived."³⁸

The almost instantaneous impact of "All in the Family's" realism was exemplified by the following anecdote by Norman Lear:

All in the Family" first aired on January 12, 1971 and two days later we received our first piece of mail. It was a letter from a woman who had been divorced many years before, when her son was 4 years old. The boy had never seen his father after that. On the night "All in the Family" debuted, her son was now 32 years old and living in a city 1000 miles away. The show was on for about ten minutes when the lady ran to the telephone and almost broke her dialing finger phoning her son. Happily she reached him and screamed across the miles; "You've always wanted to know what your father was like-- well, hurry up and turn on channel 2!"³⁹

The following is a brief character description of the four main characters involved in the popular television situation comedy"

Archie Bunker: A bigoted, fifty-ish, working middle class family man, who resides in the Corona section of Queens, New York at 704 Houser Street. Originally, Archie earned a living by working as a dock foreman for the Pendergast Tool & Die Company and made extra income by driving a cab on the weekends. In the 1977-78 season, Archie fulfilled a lifelong dream and bought his favorite local tavern, Kelsey's Bar, from an ailing Tommy Kelsey.

Edith Bunker: Archie's faithful and loving wife of over 25 years. While Edith is sometimes slow to grasp details in conversations with the family, she represents pure honesty and trust. Edith had no prejudices of her own

but whenever she tries to state her opinion, she is told to "stifle" by Archie. Growing tired of being a housewife in later seasons, Edith gets a volunteer job at the Sunshine Home working with the elderly.

Gloria Bunker
Stivic:

Archie and Edith's only offspring. In her late teens when the show began, Gloria grew into a woman in her mid-twenties. Gloria is bright but never attended college, choosing to work and put her husband through college instead. Gloria, like her husband, is a liberal atheist. Gloria inherited her temper from her father and worked at the cosmetic counter at Krissler's Department Store.

Michael Stivic: Mike is an idealistic sociology major at the start of the series. Being of Polish descent and in his twenties, Mike is a staunch liberal, pacifist and atheist. During the run of the series, Mike graduated from college with a master's degree in sociology and landed a job as a teacher in a New York City college. He and Gloria had a baby boy named Joey and moved next door to Archie and Edith. By the end of the eighth season, Mike and Gloria learn that Mike has been offered a teaching position in Santa Barbara, California and they decide to accept. The ninth season of the series went on without the weekly appearances of Rob Reiner and Sally Struthers.

During its nine year run as "All in the Family," the series was applauded as television's first "realistic" program-- dealing with issues such as bigotry, Vietnam, the plight of the elderly, breast cancer, menopause, rape, homosexuality, impotence, death, mental retardation and menstruation. The characters of "All in the Family" possessed a quality that,

to that point, had been rare among television characters-- memory which sometimes allowed them to reflect upon and learn from experiences in past episodes. "All in the Family" writers Moss and West explained:

One of the things that has happened on our show is that the characters grew. There have been several episodes where Edith has stood up to Archie and given him whatfor....We have been confronted by all of these problems--Mike growing, Gloria growing, Edith growing.⁴⁰

As it even became apparent in later seasons that Archie had grown as an individual, despite Carroll O'Connor's claim that "It would take a miracle for Archie to change his attitudes. Christ would have to come down personally and speak to him."⁴¹

The current executive producer of "Archie Bunker's Place," and former "All in the Family" producer, Mort Lachman, remarked, "Of course Archie's been toned down a bit. You can't go on doing a caricature forever."⁴² Associate producer Milt Josefsberg added that "We had to show the softer side of Archie when we introduced his grandson. How could we have him hating a little baby?"⁴³ This statement by Josefsberg was also confirmed by Richard Adler:

The arrival of a grandson for the Bunkers took some of the passion out of the generational conflict which had previously given the show much of its energy.⁴⁴

All in the Family" star Jean Stapleton once commented on her feelings on the development of the characters:

We mirror the times, and people do change. My character, Edith, has changed because the world comes in and touches her. She's smarter and more aware of women's rights, and she even stands up to Archie now.

The part of Gloria has changed drastically. Who would dream in the early days that she would force Mike, her husband, to have a vasectomy? ... Archie still talks bigotry, but he gets slapped down more and more. That's the way life progresses.⁴⁵

Concerning the character of Mike, one critic noted: "Mike seemed to lose some of his idealism and passion as he made the transition from student to teacher."⁴⁶

The physical changes among the characters were marked as well during the program's existence. Mike, who began the series as a long-haired, moustached and sloppily dressed college activist ended the show as a short-haired, clean shaven and well-dressed college professor. In the same fashion, the character of Gloria began as an 18 year-old Shirley Temple-Little Orphan Annie type character, once described as "sweet, itsy-poo."⁴⁷ In later years Gloria matured into a woman and mother. The continual evolution of the characters played a major part in the sustained popularity of the show over the years. Stated one critic during the 1977-78 season:

What is most remarkable about the series is that it has maintained its capacity to grow and surprise. Mike and Gloria, in particular, have emerged as major characters capable of sustaining episodes on their own. And Archie has been struggling manfully to come to terms with the increasing independence of his wife.⁴⁸

By the completion of the 1977-78 season, both Rob Reiner and Sally Struthers announced they would be leaving the program for other career ventures. Norman Lear did, however, persuade them to make special appearances at later dates. In order to compensate for their void, the role of nine year-old Stephanie,

Edith's niece, was adopted by the Bunkers after being abandoned by her father. To play upon Archie's prejudiced nature, Stephanie announced that she was Jewish.

Since Lear had to annually increase the economic incentives for his cast to keep them under contract, by the 1978-79 season, "All in the Family" had broken another record by being the most expensive half-hour series on television, costing the network around \$290,000 per episode.⁴⁹

In the early years, Lear quickly learned that Carroll O'Connor especially needed economic incentives to remain in the series as Archie Bunker. During the summer of 1974, O'Connor went on a one man strike due to contract disputes and two episodes of "All in the Family" had to be written and produced totally without the appearance of Archie.

During the 1978-79 season of "All in the Family," the program, even without the services of Rob Reiner and Sally Struthers, still had much audience appeal. The series finished the year among the top ten prime time programs while reruns of past "All in the Family" episodes, shown on CBS's daytime schedule, often placed first in the daytime ratings.⁵⁰

At the finish of the 1978-79 season, Jean Stapleton decided to leave her role as Edith for other pursuits. CBS executives realizing her void might mean the end of the series reacted quickly. As Carroll O'Connor recalled in an article:

Bob Daly, president of CBS Entertainment, called and said he still wanted to air some variation of the show, some kind of Archie situation, even though Jean Stapleton, Rob Reiner and Sally Struthers had departed.Daly persuaded Jean Stapleton to make time for four special appearances. And best of all, considering our need for continuing strength, was my luck in persuading Oscar-winner Martin Balsam to join the company and costar as Archie's new business partner.⁵¹

"Archie Bunker's Place" premiered in the 1979-80 season on CBS's Sunday night schedule, opposite ABC's "Mork & Mindy." Despite predictions of doom for Archie against such formidable competition, "Archie Bunker's Place" enjoyed a resurgence in Archie's popularity as reflected in the Nielson ratings. "Archie Bunker's Place" placed in the top five prime time programs throughout the year, forcing "Mork & Mindy" back to its original Thursday night time slot.

In the spring of 1980, Norman Lear made an unexpected announcement. Lear stated that at the beginning of the 1980-81 season of "Archie Bunker's Place," the character of Edith would die. With Jean Stapleton's departure from the series, as Carroll O'Connor put it: "We didn't know what else to do."⁵²

In memory of his beloved character, Lear's Tandem Productions contributed \$500,000 to establish a fund to promote the Equal Rights Amendment. Lear remarked about the gradual growth of the character: "What's been happening to housewives across America was best mirrored by Edith Bunker."⁵³

With the demise of Edith Bunker, it is obvious that the "All in the Family" of Archie, Edith, Mike and Gloria can

ver be reunited again and the interplay that made the series so popular will never be heard again in future episodes. However, the over 200 episodes of the original series will remain a familiar and popular attraction in syndicated reruns on individual stations across the country.

Although the history of "All in the Family" was characterized by the depths of rejection followed by the heights of accolades, there is little doubt about the consistency of its contributions to the television industry. This fact is confirmed by its list of awards and its sustained popularity during the decade of the 1970's. For five years (1971-76), "All in the Family" was the highest rated program in the country.⁵⁴

"All in the Family" was controversial because it forced its audience to react in the extremities. As this article has shown, the series was acclaimed and damned by audience members, critics and organizations. Because of its controversy, the series became the focus of more empirical research than any other entertainment venture in history.⁵⁵ And despite the vast analysis, few concrete conclusions were drawn.

Perhaps most importantly, "All in the Family" was responsible for raising the television industry and its mass audience to a new level of consciousness. As one observer stated:

"All in the Family" brought the television viewers their first substantial comedy. That small screen which we looked at for years finally looked back at us and became a mirror.⁵⁶

Because of "All in the Family," television will never be the same.

FOOTNOTES

Mike Porter received an M.A. in Communication from Memphis State University in December, 1980, where he is a part-time instructor of Speech.

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⁴⁴Adler, Critical Appraisal, p. xlii.

⁴⁵Davidson, "Gone Soft?" p. 29.

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⁴⁷Brady, "Closer And Closer To Real," p. 18.

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INFORMATION PROCESSING PLAN:

A MODEL TO GUIDE THE GENERATION OF EFFECTIVE INFORMATIVE MESSAGES

(With implications for Listening Improvement)

Valerie Schneider

Forty-five years ago Alan H. Monroe, a Speech Communication professor at Purdue University, formulated an important curriculum aid for the development of persuasive messages which became rather widely-used. His text, Principles and Types of Speech Communication, Scott-Foresman, 1935, has gone through eight editions has been and still is the most popular text for public speaking courses.¹ His pattern, "Monroe's Motivated Sequence," is based upon these five steps: (1) Gain and maintain attention; (2) Establish a sense of need in the audience; (3) Show how the need can be satisfied (usually through a solution to a problem or buying a product to meet a consumer need that was set up in the previous step); (4) Visualization (of the solution in operation or the product meeting the need); and (5) A call for action from the persuadee(s). Often this pattern is abbreviated as: (1) attention, (2) need, (3) satisfaction, (4) visualization, and (5) action.²

During the past several months I have been putting my ideas on how to generate highly effective informative speeches into a sharper focus. Indeed, I feel that I am now ready to propose a tight formula or model of five steps which could provide a curriculum guide for developing informative speeches to parallel "Monroe's Motivated Sequence" for the generation of persuasive speeches. Perhaps I should call my model "Schneider's

Information Processing Plan." Some steps of my model are items I have given as suggestions for years in public speaking classes. However, it is only recently that I have added a couple of process elements which have helped me to see a precise model of informative speech slip into place. My work and readings in the area of study skills development, with the tightened sense these have provided of what needs to occur in an effective teaching-learning encounter,³ has aided me in formulating this precise model at this time.

Most of the elements in the new model are taught by other instructors of informative public speaking, but not in as precise a manner and not in an overall process model such as is presented in this paper. The preciseness and specific sequence of suggestions in this model is what makes this curriculum tool new and likely to be productive of stronger teaching-learning results. For instance, most speech instructors list common forms of supporting material and admonish students to use an adequate amount of them. They are not so precise as to say as does this model "Use at least two detailed units of supporting material for each main outline point." This admonishment is also followed by an explanation from information theory regarding just why this amount of supporting material is needed. Instructors are also likely to warn students against having too many major points or even suggest that the speaker try to have exactly three main points. They don't, however, followup by giving an explanation of what "information overload" is and

how too many main points and/or delivery that is too rapidly-paced cause this problem.

The "Information Processing Plan" is especially addressed to the person about to compose an informative message, either directly or through the guidance of a teacher of public speaking. (Of course the model would be helpful in guiding the development of written informative messages also, but this aspect will not be pursued within this paper.) The model also implies suggestions for listening improvement--how listeners can compensate when an informative speaker or lecturer has not utilized all the factors of excellence necessary for the clear transmission of a topic or a concept. This aspect will be discussed toward the end of the article. Finally, the five process parts of the model can serve as criteria to guide the rhetorical critic in analyzing and evaluating informative speeches or lectures. Utilized in this manner, the model aids a critic in seeing what comprises true excellence in the informative message mode and gives insights regarding what factors can prevent an informative speech from being totally successful. A guideline sheet the writer used recently in a rhetorical criticism class will be reproduced later in this article to illustrate this angle of usage of the "Information Processing Plan."

The elements of the "Information Processing Plan" are:

- (1) Planned structure and preview;
- (2) Attention factors throughout the message;
- (3) At least two detailed units of

supporting material for each main outline point of the message; (4) The translation or definition of any technical or ambiguous terms, and (5) Avoidance of "information overload" through clear, reasonably-paced delivery and through avoidance of too many major points in the message. An additional option suggestion is to try to capitalize on as many of the four learning media of (A) listening (B) reading (C) viewing or (D) practical action step as possible within or ancillary to the presentation.

I. PLANNED STRUCTURE AND PREVIEW

First, the speaker needs to decide upon his central informative purpose which can be phrased as a thesis statement: for instance, "I am going to inform you about the rules of chess," or "I am going to define the 'Balance of Power' concept," or "I will explain the five P's of marketing." Then the speaker needs to determine what main outline points will be utilized to support the thesis. For instance, the major outline points for marketing would relate to price, product, place, promotion, and partnerships. In other words, the thesis would be supported by five outline points and it would be a topical structure formed by breaking the subject into further subtopical divisions. The other usual patterns for a message are chronological (time) order; spatial (geographical) or problem-solution (effects, cause, solution or a variation of these three parts). The structure and outline points which compose it would make up the body of the speech. Of course a statement of introduction and

a statement of conclusion need to be added later after the basic plan for the body of the message is completed.

When actually delivering the speech, the speaker should preview (give an advanced statement of the main outline points of the message as part of the message introduction). This could be accomplished through a verbal statement, presenting the points on a handout or on the blackboard, or by showing the preview outline on an opaque projector. This presentation of the preview (or "advanced organizers") aids the listener in comprehending and retaining the material better. This is because he has an idea what is coming and, therefore, can distinguish better between major points and minor details as well as preceiving clearly the associated sequence of ideas which is a necessary part of effective learning.

II. SUPPORTING MATERIALS

It is desirable to have at least two detailed items of supporting material for each main outline point. This level of support will create a clear mental picture of the main point in the mind of the listener. Unless a major outline element is clearly visualized by one's audience, they will not really understand the point and retain it for future usage. Discussing at least two units of detailed amplification is also likely to produce sufficient time with and repetition of the point to insure storage of it in the listener's long-term memory.

Forms of supporting material include example, statistics, definition, description, explanation, narration, quotation, opinion-interpretation, restatement, and comparison. The two units of support could be two of the same category or two different classes of items, depending on what the speaker feels would be the best possible amplifiers of the given outline element.

III ATTENTION FACTORS

A listener's attention upon any one stimulus, including that of a message, will wane about every 20-30 seconds.⁴ These tune-out periods cannot be eliminated, but a liberal use of attention factors will cut down on the amount of time that listeners are tuned out. Techniques such as detailed examples, suspense, conflict, humor, audio and visual aids, audience participation, hypothetical dialogue, or rhetorical questions will shorten the tune-out period of most listeners to that of missing only a couple of words at a time instead of tuning out whole sentences or paragraphs. Because of the redundancy or repetition built into the structure of language we can usually guess what we have missed when it is only a few words at a time. Relating the topic strongly to the needs of the audience as well as having a clear overall structure, effective delivery, and a variety of types of supporting material will also strengthen the overall interest-quality of the message. After planning the basic outline and essential supporting materials, one should try to think of

attention factors that can be added to any sections of the speech outline that don't already have some of these features. In other words, each major outline point should have at least one significant attention feature.

IV THE VOCABULARY

The speaker should strive as much as is possible to translate his vocabulary to terms which will be understood by persons who are expert in the subject of his talk. Where specialized, technical vocabulary is absolutely necessary, be sure to point out and define these terms--either through a general vocabulary lesson at the beginning of the presentation or at the point in which the specialized terms occur in the speech. It is also a good idea to spell or write the term when pronouncing and defining it. Appealing to several media (or senses) at once will make more of an impact. Also spelling or writing the term will make it easier for the listener to recognize this word if he comes across it later in some reading.

V AVOIDING 'INFORMATION OVERLOAD'

There are two major considerations involved in avoiding information overload. First, the speaker needs to deliver the message at a reasonable speed which will enable the listener to reason along with the informer. Second, the speaker needs to take care to try not to cover too many major points. A good guideline is not more than seven main items in a full class

lecture and less than this in a shorter message--perhaps three or four in a 15-minute presentation. This is in line with the research of Psychologist George A. Miller. He has found that seven items--plus or minus one or two--depending on the length of the speech, represents the outer limits of our concentration at one sitting.⁵

(OPTIONAL) MEDIA CONSIDERATION

There are four possible channels or media for receiving and learning information--listening, reading, visualization, or practical action step. Examples of practical action steps are such things as responding to a question, filling out a quiz or questionnaire, or doing a short oral or written response exercise. The speaker may have some listeners in his audience who learn best through each of these four channels. Therefore, if all or most of these four media are utilized either directly within the presentation or ancillary to it, as through assigned readings before or after a lecture or doing an action-step assignment afterwards, this will enable each listener-learner to utilize his best channel and, thus, more likely to learn and retain the substance of the message.⁶

HOW SET, INTERACTION, AND CLOSURE RELATE TO THE FIVE

STEP INFORMATION PROCESSING PLAN

Reading and Study Skills Specialists Frank Christ has stressed that to learn effectively a given lesson the student needs to follow the process steps of (1) set (2) interaction and

(3) closure.⁷ Set is accomplished by having a preview outline of the message in mind before beginning to follow it in detail. Interaction is accomplished mainly by following the detailed supporting materials for the main points of the message. Utilizing the learner's strongest medium should greatly strengthen this interaction process. Continuing to focus attention on the message points also strengthens interaction and clear vocabulary helps to make definite interaction possible. Closure or a sense of completion is achieved by perceiving a clearly delineated structure without information overload. A clearcut conclusion, adequately amplified, which calls for definite or at least immediate, applied thought would strengthen further the sense of closure.

IMPLICATIONS OF THE 'INFORMATION PROCESSING PLAN' FOR LISTENING IMPROVEMENT

Obvious implications for listening improvement can be inferred from each of the five main elements of the "Information Processing Plan." (1) Structure and Preview! The listener should become proficient (with or without the aid of a speaker preview) at determining whether the speech is topical, spatial, chronological or problem-solution in its pattern and be able to determine the major outline points of the message. Doing this structural analysis to give oneself a preview, will aid the comprehension and retention processes immeasurably.

(2) Items of Supporting Material: Whenever possible, the listener should try to add an item of his own of supporting material to amplify further the speaker's main point. This procedure will keep the listener actively involved and mentally alert. Also, each additional illustration repeats the main point, making it more likely to be understood and stored in the listener's long-term memory. If the speaker has too few units of supporting material, it becomes especially crucial for the listener to supply his own amplifying materials.

(3) Although the speaker should have attention-factors throughout the message, the listener needs to employ a self-motivation message regarding the need and value of concentrating on and learning the information in the message. If the message is weak in attention-factors, the listener will need to apply even more self-motivation strategy than usual.

(4) The speaker should translate or define technical vocabulary. However, the listener should try to guess the meaning of unfamiliar terms from the context. He can list terms that he is not able to decipher and either look them up later or ask the speaker to clarify the meaning at the end of his presentation.

(5) There are several things the listener can do to cope with information overload. First, if there are too many main points, he can try to reduce and re-combine them into fewer items in his own mind and in his notes. Second, previewing the structure will help him follow better, even if material is delivered too rapidly. In a continuing class lecture

situation in which there repeatedly is information overload of too much material and/or too rapid a pace of delivery, the student could try to read a more simplified version of the likely lecture material. This simplified version might be found in an encyclopedia or in a more elementary text or review guide for the subject. In this kind of situation, the student might also tactfully help the professor to see that he is producing an information overload.

OUTLINE MAPPING PLAN FOR AN INFORMATIVE SPEECH

- (1) Write your thesis statement at the top of a sheet of paper.
- (2) Determine your supporting main outline points and select only as many as you can cover in your time length without producing information overload. Write these on several sheets, leaving space to add your supporting materials under each main outline heading.
- (3) Write an abbreviated version of these main points next to the thesis, so you will have them ready to make a preview statement of your outline when delivering the speech.
- (4) List in abbreviated form supporting material units A and B under each main outline point.
- (5) At the bottom of the outline write any technical terms that need either to be translated or defined for better audience comprehension.

- (6) Check each major outline point to see if it has at least one attention feature, such as a detailed example or visual aid. Add other attention features to any outline points which currently lack attention factors and also add others anywhere else that they will logically fit-in.
- (7) List as many of the four media (reading, listening, viewing, action step) as your listeners will be utilizing in following your message. Try to add any that are not being utilized, if possible.
- (8) Plan an attention-getting and orienting introduction and a conclusion that will aid closure and get the desired response from the audience.

HANDOUT FOR CRITICISM OF INFORMATIVE SPEECHES OR
LECTURES BASED ON ABBREVIATED VERSION OF
FIVE CRITERIA FROM THE 'INFORMATION
PROCESSING PLAN'

ANALYZING AND EVALUATING AN INFORMATIVE SPEECH

(approximately three-four pages in length)

You may critique one period of a class lecture, or an informative public speech from a speech class, or any other type of informative speech that you think will be a suitable subject for this paper.

I. DESCRIPTION PHASE OF CRITICISM

First: Have a well-detailed paragraph summarizing the basic topic or concept being explained and any main subdivisions, steps, or parts of the topic or concept.

Second: In another detailed paragraph give some basic explanation about the speaker. Then describe the setting, audience, and purpose for the informative speech.

II AND III ANALYSIS AND EVALUATION

PHASES OF THE CRITICISM

Third and Chief part of the report: Analyze and evaluate the speech in terms of these criteria for informative messages:

FIVE MAJOR CRITERIA

- (1) Does the speaker make the structure or outline of the message clear? (He or she should preview the outline in

advance in some manner such as a broad listing, verbal outline, handout, or outline shown on a projector.)

- (2) Does the speaker have ample and appropriate supporting material? (Usually at least two detailed units of supporting material for each major outline point.)
- (3) Does the speaker use clear, understandable terms and vocabulary and/or define terms that may be unclear?
- (4) What interest-attention techniques are used? (detailed examples, visual aids, audience participation, humor, suspense, conflict, novelty, variety in delivery, overall effective delivery, overall clear structure, rhetorical questions, constructed dialogue, or variety of presentation methods, and especially relating material clearly to the needs or interests of the audience?) Are there enough interest techniques or can you suggest definite additions?
- (5) Does the speaker avoid information overload? (having seven or fewer main points in a class lecture or about three or four or less main points in a shorter public speech?)

FINAL EVALUATION QUESTION

- (6) What is your overall evaluation regarding the clarity and effectiveness of the lesson for immediate and long-range understanding-retention? Are there any improvement suggestions you would make?

FOOTNOTES

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⁵George A. Miller, The Psychology of Communication: Seven Essays, (Baltimore: Penguin Books, 1969), pp. 14-43.

⁶Al Canfield who developed a Learning Styles Inventory based in part upon these media addressed the Kellogg Institute on Developmental Education at Appalachian State University, Boone, N. C., July 7-9, 1980.

⁷Frank Christ, Director of the largest Learning Assistance Center in the U. S. at California State University--Long Beach and noted reading specialist, addressed the Kellogg Institute on this at ASU July 21, 1980.

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