

The Forensic

of Pi Kappa Delta

**"To Sit in Solemn Silence": (Re)Covering Team
Culture through Warm-ups**
CHRISTINA L. IVEY, BOISE STATE UNIVERSITY
AMY ARELLANO, BOISE STATE UNIVERSITY

**A Critical Analysis of the NFA-LD Rules: How their
Functions Provide a Foundation for Community
Expectations**
DARREL FARMER, HENDERSON STATE
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**Special Section—Reviews of Tournament
Management Programs**

SpeechWire Online Tournament Management
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JOEL ANGIANO, INDEPENDENT SCHOLAR



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The Forensic of Pi Kappa Delta invites authors to submit manuscripts related to scholarship, pedagogy, research and administration in competitive and non-competitive speech and debate activities. *The Forensic* welcomes submissions from forensic coaches, communication/rhetoric scholars, and students (undergraduate and graduate).

The Editor and Editorial Board invite scholarly discussion of making competitive individual events and debate powerful tools for teaching essential citizenship practices, including clear and ethical communication. Topics of particular interest to the Editor and Editorial Board include, but are not limited to: ways to increase diversity in forensics, argumentation and advocacy pedagogy, integrations of forensics and communication/performance theories and perspectives, and transfer as it relates to forensics (e.g., transfer among individual events, debate, and interpretation; transfer between competition and the classroom, and vice versa; transfer between forensics and careers).

The journal seeks submissions reflecting perspectives from all current debate and individual event forms, along with non-traditional competitive events, as well as research pertaining to competitive contexts. The journal welcomes explorations of non-competitive speech and debate activities, including classroom projects, interdisciplinary efforts, and civic programs. *The Forensic* also invites submissions to be considered for the "Teaching and Coaching Resources" section of each issue. Authors are encouraged to submit lesson plans and materials that are used as instructional or program management materials. Each resource should include (1) a rationale for its use, including outcomes, (2) a description of its content and instructions for implementation, and (3) considerations and implications related to its use. *The Forensic* may also publish reviews of books, activities, and other educational materials. Potential authors should contact the Editor regarding the choice of material for review.

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“To Sit in Solemn Silence”: (Re)Covering Team Culture through Warm-ups

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Abstract: *In A Cultural Approach to Communication, James Carey conceptualized a ‘ritual model’ of communication as one that demonstrates how community is fostered through rituals. Using Carey, this current paper argues that forensics programs maintain their cultural identity and history through the ritual of warm-ups. We also suggest that tracking a team’s warm-ups can reveal how the team has grown, and how forensics ideologies have changed. It is our stance the act of the warm-up functions as collective memories that should be examined to preserve team culture.*

*Whether the weather is cold, or whether the weather is hot:
We’ll be together, whatever the weather, whether we like it or not.*

While this universal warm-up probably sounds familiar to anyone who has ever been a part of a forensic team, examining team warm-ups as a catalyst for cultural creation and maintenance may not feel as familiar. Most squads justify warm-ups as a tool to prepare students’ vocal chords and bodies for a day of performance, but they can also be utilized as ritual practices such as team building. In order to explore the role that warm-ups play within team culture, this essay looks at James Carey’s concept of the ritual model of communication. Carey’s model emerged as an important lens for forensic team culture due to the intention behind its inception: to formulate a model for communication more suited to the study of culture.

Culture, as Carey (1979) perceived it, is “a daily struggle that involves selective recovery of the past in order to endow the present with meaning” (p. 27). Based on the nature of forensic competition, coaches often face the daily struggle of maintaining team culture. Coaches can rely on micropractices to aid in team maintenance. Micropractices (such as rituals) help individuals comprehend and integrate themselves into team identity. Because such practices “shape the atmosphere and attitudes of an organization,” it is necessary to not only study them, but to understand how they function to retain a positive culture on the team (Orme, 2012, p. 1). Team culture, whether we like it or not, may also influ-

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ence funding allotments and student retention. Being able to explain the team's importance and/or reiterate its historic presence on campus can be a "way of... presenting evidence to justify your program's existence" (Redding and Hobbs, 2002, p. 25). Its influence, both on the team and to administration, warrants a look at team culture.

Like all cultures, forensic teams have their own rituals – a key one being the warm-up period. This paper seeks to establish warm-ups not only as a forensic ritual unique to individual teams, but also as a way to imbed team culture and history into a program's typical routines. Tracking a team's warm-ups can reveal how the team has grown, and how forensic ideologies have changed. Because of this, team warm-up practices function as a ritual that reflects a team's history, values and growth. Additionally, this essay shows how this practice informs cultural memory as well as accounts cultural erasure.

The Ritual Model of Communication

As Carey (2009) described it, the ritual model of communication is based not on "the extension of messages" or "imparting information," but rather the "maintenance of society" and depicting a "representation of shared beliefs" (p. 5). As such, the ritual model of communication centers on those practices that build commonality between members of a culture, and encourages rituals that feature participation and pedagogical implications about said culture. To further explain how specific cultural practices can teach as well as welcome, Carey (2009) offered an example:

Let us suppose one had to teach a child of six or seven how to get from home to school. The child has been driven by the school, which is some six or seven blocks away, so he [sic] recognizes it, but he [sic] has no idea of the relation between his house and school. The space between these points might as well be, as the saying goes, a trackless desert. What does one do in such a situation? (p. 11).

Carey then illustrated a variety of practices that could teach the children how to come home, such as: trial and error (allowing the children to find their own way, knowing they may become lost in the process), providing them with a song (they lyrics would aid with memory), or instructing them with dance. The dance in particular stands out as a preferred method to Carey, because "by learning the dance, the child acquires a representation...that can guide behavior" (p. 11). Dance not only achieves the goal of teaching the route, but it also helps the children to garner a sense of space, offering a chance to become familiar with their community as they venture home.

By focusing on rituals, Carey's model provides a space to correct practices that may be undesirable. "Myth and mythmaking is part of [the] process" of recovering past experiences, and romanticized notions of the community become problematic when they interfere with realistic standards of the culture (Trumpbour, 2007, p. 311). Noticing how inappropriate norms develop within transformed ritual performances allows individuals to actively step in and change the ritual; therefore, this change impacts the ideology undergirding the new development. As such, the ritual model of communication presents "restor-

ative value in reshaping our common culture” (Carey, 2009, p. 16). Imbued with in this model is an understanding of the importance of maintenance for cultures, specifically by individuals who are trusted within the community.

Ritual Communication within Forensic Team Culture

In what ways does Carey’s ritual model of communication and culture expand to forensic teams? Though Carey’s is an older model of communication, we believe its relevancy is applicable to our current study due to its focus around collective memory and the use of ritual to provide cultural maintenance. A large part of any team’s culture revolves around the understanding of its unique collective memory. By reflecting on shared collective memory, individuals learn about what it means to be a part of the specific team. Orme (2012) recalls Bormann’s work on collective memory, stating “Organizations rely on a multitude of practices to promote collective memory” (p. 2). One of these practices (or rituals) discussed by Orme included the gathering of narratives about past team experiences, arguing that narratives of forensic programs “establish a link between past and present, perpetuating team values and triumphs” (p. 2). Essentially, narratives function as a way to carry a team’s collective memory to share with future members as they join. Methods of preserving team narratives can vary, yet the practice is necessary for the conservation of team culture. Redding and Hobbs (2002) expanded upon this idea, claiming that “written histories [of forensic teams] are also a way of helping preserve the culture and philosophy of the team” (p. 28). They concur that narratives can act as guidelines for behavior, showing new team members “the way forensics should function at your school” by providing a model of desirable behavior (p. 28). The participatory nature of collecting and sharing such narratives parallels Carey’s emphasis on practices that encourage fellowship amongst members of a community.

Communicating the inherent positive modeling within team narratives becomes more significant as one recognizes how forensic team culture can transform quite quickly. This change, which operates differently than other organizational culture, is due in part to what Jensen and Jensen (2005) referred to as the “inherent revolving door,” or the continual change in membership from year to year. Orme (2012) further explained this phenomenon, stating:

Each year, a team will graduate a class of seniors who, through their four years as a competitor, have helped shape the program’s culture and legacy in numerous ways. Yet this void left by the graduating members is then filled by the incoming freshman or transfer student competitors who will now play a part in reshaping the team’s culture (p. 2).

Such rapid change in members requires a close watch over team culture (Holm, 2015). Positive modeling in narratives helps coaches set a standard for desirable team culture, and supervising the telling or writing of such narratives assists in maintaining desirable norms.

The constant change in membership provides a rationale for looking at forensic team culture through a lens of Carey’s ritual model of communication. The unique qualities of forensic team culture implore coaches to focus on communication that emphasizes the rituals, rites, and performances of the team –

specifically, how the team writes and/or performs their history. By doing so, these practices aid in incorporating new faces into individual team culture by encouraging participation from new and former members. Warm-ups are a special type of forensic ritual in which coaches may utilize this model. Typically, the setup of these rituals requires that teams “find a standard set of warm-ups,” and then allow “team leaders [to] assume certain roles and responsibilities” for those warm-ups (Holm, 2015, pg. 16). In other words, though a coach may decide many of the rituals enacted by a team, warm-ups seem to be a ritual that is created and executed by the team and its internal leadership – a fact that only highlights its participatory nature. Some warm-ups are universal; all teams have a variation of that warm-up. Others are exclusive to particular teams, and are generated by the team itself. Both forms act as a way to reflect the identities on the team. The adaptation demonstrates how each team interprets widely used warm-ups, and individual warm-ups depict the creativity and unique positionality of their creators.

Warm-ups function as a way for an ensemble to bond, while providing a flexible way to integrate new members onto the team (Howie & Bagnall, 2015; Mohler, 2012). This flexibility allows for a team culture to account for the ‘inherent revolving door,’ as students can easily add to the warm-ups as they learn them – expanding the team’s culture as they do. As Holm (2015) states, “ritual [such as warm-ups]...promoted the idea we are ever-learning because the activity is ever-changing” (p. 17). Put simply, the continuous change in warm-ups reflects the continuous change in team culture, making warm-ups an excellent way to monitor, maintain, and encourage team norms.

Pedagogical Autoethnography

As current and former coaches of various forensic teams, both authors have experienced when team culture is thriving, when it is toxic, and many phases in-between. Due to this lived experience and a yearning to pull from our own strategies to share with others, we decided to use autoethnography as the method for this essay. Autoethnography is ideal for our study because it allows the researcher to highlight their own lived experiences (Holman Jones, Adams, & Ellis, 2013; Boylorn & Orbe, 2014). Autoethnography mixes biography and ethnography in a way that helps researchers reflect on their own practices while examining the cultural influences around them. As Chang (2008) states, “we expect the stories autoethnographers write to be reflected upon, analyzed, and interpreted within their broader sociocultural context” (p. 46). While there are many forms of autoethnography, writing and critically reflecting on one’s own personal experiences is crucial to any form.

Autoethnography also makes the research more accessible so many readers (like fellow coaches) may utilize the findings. In the following section, we share instances of our own teams’ culture(s) via a form of pedagogical autoethnography. Essentially, we utilize the facets of autoethnography (comment/critique on cultural practices, make contributions to existing research, embrace vulnerability, create space for a reciprocal response), but focus the stories around pedagogical practice (Holman Jones, Adams, & Ellis, 2013). Not only does this article

seek to impart knowledge about coaching through an alternative form of scholarly writing and “model a critical attitude and self-disclosiveness in our teaching and learning,” but it also strives to provide praxis (Banks & Banks, 2000, p. 236). In doing so, we hope to describe how we have seen warm-ups functioning in our own team culture, while presenting case studies to help other coaches view and model their own teams’ warm-ups.

Pedagogical Accounts of Warm-Ups in Forensic Culture

Warm-Ups as Cultural Initiation

Warm-ups function as an initiation performance for new members to become accustomed to new cultural practices. Warm-ups can serve as a way to not only bond individuals on a team, but also unite teams across the nation under the umbrella of universal warm-ups. There is something to be said for warm-ups that seem to be universal; these warm-ups can serve as a tool for collective identity and further fortify the strength of forensics culture by unifying teams through a cultural foundation. Based on this, teams then build upon these foundations to etch out their own stories of connection.

Amy’s account of collective memory. Any individual of a community has various degrees of collective memories that represent their important social groups. When we use the term ‘collective memories,’ we refer both to facts and interpretations. Facts are those relevant constructs that are necessarily true across cultures, while interpretations are the way in which particular cultures interpret those facts.

For example, when I entered college forensics as a competitor in the Fall of 1999, I was first introduced to the practice of warm-ups. Since that time, I have been a part of eight programs, each with their own unique identity. One similarity I found threaded throughout these programs was the warm-up, “To Sit in Solemn Silence.” I am sure that many of us within the forensic community have this warm-up as a piece intertwined within our collective memory of speech and debate. On a universal level, collective memory speaks to how a population understands their foundation and past. As such, universal warm-ups create an imagined community that unites programs throughout the nation on a macro level. Having shared warm-ups is vital in regards to creating some continuity within a culture that has a high turnover rate. Moving from a community college competitor to a transfer student at a university, I found that universal warm-ups helped reduce my anxiety surrounding my new squad. Instead of being worried about my new culture, the familiarity that I found in those warm-ups became a tool of uncertainty reduction. Instead of being overwhelmed by all of the differences between teams, I felt connected to my new transfer university because of having three overlapping warm-ups. It offered familiarity to combat the anxiety of uncertainty. This is something that might be taken for granted in our community; the consistency of universal warm-ups aids those students who transfer from high school programs or community colleges.

On a micro level, collective memory is built through collaboration and the rituals that encourage identification within a speech and debate squad. For

other schools (including ours) to find the best fit for them. While entertaining the thought of potentially gaining a large number of students from a new school, all of the coaches began to brainstorm the best possible way to integrate these students onto our squad. After talking back and forth about different alternatives, we eventually decided that the best way to initiate cultural change would be to alter the way our team performed warm-ups. Carey's definition of culture mentions that recovering the past embeds the present with meaning, and we believed that integrating the new students' warm-ups with our current warm-ups would allow them to feel as if they were a part of the new team from the very beginning. The change would demonstrate the evolution of the team's identity construction as impacted by the surge in member count. The new members could continue the legacy of their former family, and help constitute their existence in their new family.

Warm-Ups as Cultural Correction

Like other forms of culture, it is possible for a forensic team's culture to become negative if left unmonitored (Faules & Drecksell, 1991; Peter & Waterman, 1982; Holm, 2015). The maintenance of narratives helps coaches discover undesirable cultural norms and offers coaches a tool to alleviate the problematic behavior. As Boje (1991) explains, "when a decision is at hand, the old stories are recounted and compared to unfolding story lines to keep the organization from repeating historically bad choices and to invite the repetition of past successes" (p. 106). Through monitoring team warm-ups, we have previously identified what we could consider to be 'bad choices/rhetoric' within our own teams and used those warm-ups as teaching mechanisms against the undesirable behavioral choices.

Amy's account of addressing systemic issues. As I mentioned before, hip hop served as an influence for warm-ups while I was coaching at the small Midwestern community college. I had grown to appreciate the mosaic of our warm-ups; each one had a story and a student which helped unify the current team with alumni. My third year there, I once again asked team members to create new warm-ups for us to add. One of my students suggested that we use a Kanye West song, *Skit # 2*. The song is constructed as a call and response, making it easily adapted into a warm-up. However, there is a lyric that features the 'n-word,' and the students wanted it be a part of their ritual. Though my teams were traditionally comprised of people of color, this was not something I could condone as a part of our team culture. I had a conversation with the team regarding keeping the word within the warm-up, during which they suggested only people of color would say the word. I responded with my concern of the cultural baggage contained within the word and how the word is still utilized as a racial slur. We ended up excluding the word from the warm-up as a form of rhetorical exorcism.

While I have faced moments of corrective behavior within the construction of team warm-ups, I also found myself dealing with how different cultural backgrounds interpreted shared warm-ups. The compromise of leaving out the 'n-word' in the Kanye warm-up resulted in me finding an African chant used to

empower and protect individuals going into battle. I had not heard of this warm-up before, so I was surprised when I transferred and heard the chant being performed by my new predominantly Caucasian team. It was not just the performance that shocked me, but also their interpretation of the words. Being in a different language, it was clear by their performance that none of them understood exactly what they were saying. I am not going to say that my new students were purposefully mocking the chant and its cultural history, but none of them bothered to find its origin. They just knew that the warm-up had been passed down as a *forensic* cultural artifact. In this moment, I realized the importance that cultural memory had in understanding warm-ups. While one could say that they had created and maintained a parody to the original chant, I think it is important that as warm-ups morph we make sure we are not performing erasure of other cultural influences and/or cultural origins.

Christina's account of addressing violent rhetoric. Another important aspect of monitoring team culture involves the words within team warm-ups. Language is "an instrument of dramatic action...as essentially situational and social," meaning that it carries specific cultural influence and power (Carey, 2009, p. 17). It can be used to reveal undergirding ideologies while simultaneously altering them. One warm-up from our past that demonstrates an undesirable team attitude related to language was called "Rape, Kill, Pillage and Burn." It contained two sections, and during each section some students would participate, while the others stood by and performed dislike for the other section. The lyrics are as follows:

All: What are we here for?

(Section One)

We're gonna rape, kill, pillage and burn,

We're gonna rape, kill, pillage and burn.

We're gonna rape and kill and pillage and burn,

We're gonna rape, kill, pillage and burn.

Eat the Babies!

All: What are we really here for?

(Section Two)

We're gonna have fun and do well,

We're gonna have fun and do well.

We're gonna have fun and do well,

We're gonna have fun and do well.

Education!

Obviously, the first time Amy and I heard this performed by our new team, we were shocked, disgusted, and even a bit embarrassed. At the time, the team that utilized this warm-up was large, and their voices could be heard in every hallway during warm-ups. To us, this ritual established and exposed a team mentality that went beyond simply pumping students up; it suggested that our students were empathetic to a colonial mindset that would win by force instead of by talent. Though they corrected with "What are we *really* here for?," the performance of the warm-up always included individuals who pouted and acted

disdainfully at the sentiment that education was a major part of forensics participation. Sure, it could be argued that their performance was merely an act, but the violence inherent within the lyrics was not something we as coaches wanted to foster. [Author A] and I explained our concern with the team, and requested that they not perform the first half of this warm-up when we traveled with them. Over time, the first half of the warm-up was removed altogether, suggesting that the team and/or other coaches had considered our concerns and thought it best to remove the violent rhetoric from warm-ups.

Once Amy and I had made it clear that we would not tolerate violent rhetoric as a means of getting the team ready for tournaments, the team began to reflect on all of its warm-ups, eventually correcting those with similar rhetoric. One such warm-up, "Roll Me Over in the Clover," was based on the Iris and Rose folk song of the same name and had been a part of the team for a long time. Over the course of that time, the team had changed the lyrics in-between the chorus of "Roll Me Over" to violent imagery of blowing up the tournament and school with a bazooka. During our time at this school, the warm-up stayed, but the students purged it of the brutal imagery. This highlights not only how coaches can utilize warm-ups as a narrative of team values, but also a corrective course of action as team cultures change.

Implications and Concluding Thoughts

Within this paper we have explored the merits of pedagogical autoethnography as a means to examine and sustain cultural practices within forensics. Our focus on team warm-ups extended the initial focus of Carey's ritual model to specific utterances that forensic programs utilize within this practice. Throughout this paper, we have utilized the praxis of pedagogical autoethnography to reflect on shared collective memory, and have come to the conclusion that team warm-ups very much operate as the front porch to gain insight on a team's culture. Simultaneously, we have concluded that warm-ups represent a multitude of historical memories that inform our ability to provide inclusion within the larger forensics community. While we suggest that the practice of warm-ups allows team members to help co-construct team culture, it is vital for coaches to monitor warm ups as a way of maintaining positive group culture. Through this process, we have considered the following conclusions or implications of this study. First on a relational level, we further elucidate the thin line between culture building and cultural erasure within warm-ups. Finally, we reflect on the potential of utilizing pedagogical autoethnography as its own ritual to aid coaches in the ability to produce research from one's positionality that is experienced within the forensic community.

We briefly discussed the potential tension between culture building vs. cultural erasure, suggesting it is important to utilize warm-ups as a tool for constructing and maintaining cohesion within the squad. The example of the African chant showcases the potentiality of erasing the cultural origin of a warm-up while also utilizing the parodic iterations of said warm-up to help build the cohesion within the forensic team culture. Because of this, we believe teams should be cautious as they induct new members into cultural practices.

The authors do not think the parody was created maliciously; instead, we suggest one way that leaders of teams can safeguard culture is through oral histories. Oral histories allow for community members to respond to the potential of cultural amnesia by asking students to know more about their warm-ups and other rituals. In a community where voice and advocacy matter, we have an obligation to confront instances of cultural amnesia as a means to intervene before cultural erasure occurs.

While we first explored the caution coaches should heed to avoid cultural erasure within their own iterations, we both agree this implication has a larger role within the forensic community. Specifically, it allows us as a community to respond to students that enter our program because their previous college administrators did not understand the innate worth of supporting a forensic program, therefore, cutting the program. When we offer these students a place of refuge within our team it is important to create a space and time that allows those students to at least salvage a warm-up. Through this act of salvation programs do not have to die. Instead, by incorporating warm-ups from cut programs we can start building a foundation that says their name. One way that we have responded to a university cutting a forensics program was contacting that school and sharing the success that those students have achieved in both forensic tournaments and within their educational pursuits. After the seventh consecutive weekly email that was sent to administrators we had one college ask, "What is your end game?" We said the publicity and contributions that this student could have made as your student. While this did not result in the college reestablishing their program, it did result in us being asked to create a proposal for the Dean of Communication to present to the faculty senate regarding the possibility of creating a team in the future.

After completing this paper, both authors believe that pedagogical autoethnography should be a way in which coaches embrace writing about their practices. Sharing our knowledge through telling stories of coaching experience is how we as educators can participate in our own cultural rituals. As bell hooks (2010) states, "knowledge rooted in experience shapes what we value and as a consequence how we know what we know as well as how we use what we know," and circulating that knowledge helps our entire community grow and learn (p. 45). It is our hope that the use of pedagogical autoethnography can be a methodology which aids coaches in creating a marriage between forensics and research. In a sense, this practice would help further establish the research footprint in which educators can pay homage to their experience within their own research rituals.

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A Critical Analysis of the NFA-LD Rules: How Their Functions Provide a Foundation for Community Expectations

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Abstract: *The NFA-LD rules provide a foundation and have multiple functions that establish a debate community, legitimize the activity in contrast to alternatives, and prescribe norms for debaters and judges. The August 2013 rules changes represent a shift in the rules and an exigency for reflection on NFA-LD's foundations. This paper analyzes NFA-LD's rules, their strengths and shortcomings, and offers a series of changes that correlate to current practices.*

Scholarship about NFA-LD judging and pedagogy has centered on differentiating the activity from other formats of debate. The key issue that seems consistent among all interpretations of scholarly comparisons is a dedication to the educational curriculum that is set forth in the NFA-LD rules (Morris and Herbeck, 1996; Borchers and Minch, 1996; Birkholt and Diers, 2004; Diers, 2005). The NFA-LD rules make the activity unique and provide its educational foundation. "The rules distinguish it from other forms of academic debate in that LD has a clearly prescribed judging paradigm; whereas other forms of debate allow an ad hoc application of judging standards in rounds" (Birkholt and Diers, 2004, p. 1). This rules-generated uniqueness has been called into question from scholars and community members who are not sure that the prescriptive function of the rules is good for the activity. Minch (2002) is highly critical of the shortcomings in the rules and a collection of scholars have offered critiques of the restraints the rules put on competition (Morris and Herbeck, 1996; Minch and Borchers, 1996; Bile, 1996). There exists within the community a tension about the prevalence of the rules, their function, and their application to norms being enacted by students in rounds.

The rule changes that went into effect on August 13, 2013 represent a shift away from traditional understandings of the activity in terms of performance,

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