

BATTLE OF NOTECARDS

Debators match wits

by Walter Hard
Blueprint Staff Writer

The team goes off to do battle. Their pads are not heavy protective equipment, but a means of taking notes.

In the days before the tournament, the debate team is practicing frantically, exchanging noteboards, and trying to figure out arguments to tactics the opposing team may raise.

Each debator carries a small, metal box with him. It contains a file of small notecards, as many as several hundred in a box. Each card contains a single quote, or a tiny bit of information that may be useful in a debate.

These boxes are zealously guarded against competing debators, though teammates often spend a considerable amount of time exchanging notes before a debate.

According to debator Grant

Blank, to be really prepared for a debate, a debator must spend at least four hours a day for a month gathering information.

Debate coaches Carol Field and Curtis E. Johnson use their experiences as coaches and debate judges to answer debators' questions, and warn about possible attacks.

"Debate is a warm, human, interpersonal relationship between the debators," cracks Jim Pickrel. Actually, the tournament is as exciting and full of stress as any athletic contest.

Usually, the debate is organized into three rounds, each lasting roughly an hour. Each affirmative and each negative team is matched against three opposing teams from other schools in separate matches.

After a lunch rest is included in the schedule, a relief if the debate is rough. Besides, says debator Pat Scully, "The

Swedish meatballs really get me going hot."

The debators really must be on their toes, since they have only minutes to listen to an opposing debator and think up ways to destroy his arguments. If a debator makes a mistake, he will never hear the end of it from his partner.

The debate judges give points to the teams based on their presentations and arguments. The team with the most points wins the round, and the team that wins the most rounds takes home the trophy. Since the beginning of this year, Ramsey's varsity team has taken one first place trophy and one second place.

The debator has to have a quick mind, a good memory, patience, and just a touch of aggressiveness. For far from being a free-for-all argument, a debate match is well-planned and highly structured.

The first requirement of a debator is to be on his topic. The topics are picked, one each year, by the National Forensics League. This year, the resolution is that, "Congress should prohibit unilateral military intervention in foreign nations."

Debators might get pretty bored with a resolution by the end of the season, except that they are constantly kept busy digging up new arguments and new responses to arguments used against them.

The debators also collect information on resolutions they might come up next year.

Teacher of the Year

Harold
Padelford

by Jean Keenan
Blueprint Staff Writer



Like all schools, Alexander Ramsey has many prized possessions, including trophies. However, few schools can claim as important an industrial arts teacher as Ramsey's Harold Padelford.

Nominated by the teachers he works with in the north suburban area, Padelford was selected from 1,400 industrial arts teachers in the state as Minnesota Industrial Arts Teacher of the Year.

Although this is his first year in Ramsey's industrial arts department, Padelford is by no means new to this area. He has previously taught industrial arts at Capital View and before that was the graphic arts teacher at Ramsey.

If Padelford was given the chance, there are several things he would change about Ramsey's industrial arts program.

He would like to see semester courses started so more students would have the chance to participate in industrial arts.

He would like to see a higher caliber course for the college bound engineers.

Because women have a large part in industry today, he said he would like a course with more opportunity for girls.

Padelford feels that the purpose of industrial arts is to make students more aware of "the procurement, manufacturing, distributing and servicing of man-made goods." He would like to see a closer tie between industrial arts and sociology, considering effect of industry on man.

He received his Bachelor of Science degree at Mankato State College, his Master of Arts degree from the University of Minnesota, and is presently working on his Doctor's degree.

He will leave Ramsey at the end of next month to accept the position of Professor of Education at Eastern Michigan University. He will instruct students in methods of teaching industrial arts and will also be developing new curriculum.

We set the scene,
the choice is yours.

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MINIATURE IDENTITY CRISIS

Students learn to mime

by Linda Sorenson
Blueprint Staff Writer

Have you ever played a wild game of cops and robbers as a child, brandishing a finger "revolver" or a cupped handful of stolen "jewels?" If you have, you are well acquainted with the art of mime, as demonstrated by actor, David Feldshuh, Nov. 12 in the first program of the Humanities Lecture Series.

The intense young man captivated the audience from the start. Three volunteers, seniors Harry Henderson and Mark Johnson and sophomore Kathy Krueger were asked to stand on the makeshift stage in the library and state a few of their interests.

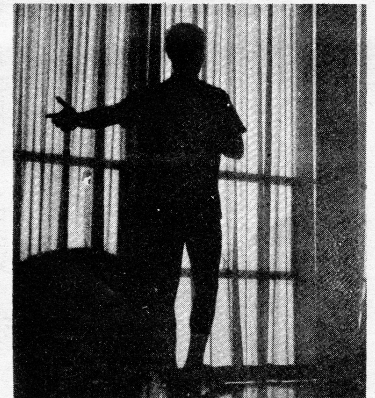
Observing their stances after he froze them, Feldshuh explained, "We all have a miniature identity crisis and so we must touch ourselves to make sure we're still there." He urged us to watch the door and true to his prediction, senior Kit Morris entered and touched her cheek briefly, sending a roar of laughter and applause through the audience.

Many people confuse pantomime and mime. Feldshuh stated, "Pantomime is the substitution of gestures for specific words." An example would be grabbing a sore foot and hopping around replacing the word ouch.

"Mime," he contrasted, "is the expression of motion through the body." This "non-verbal communication" existing in the "region of silence" is the essential difference between the two art forms.

Breathing is of extreme importance in mime. It is the "oil" which gives mime context. We were asked to participate and we assumed the stances of fighters. We were asked to punch the air as hard as possible, at the same time exhaling with a "ffft" sound. We then reversed the movement by inhaling with a "fft" sound as we punch out. Try this once and you'll find a great difference in your effectiveness, simply due to your breathing pattern.

Anyone passing the library at this time, would have guessed we were all trying out



Silhouette Captures
Mimer's Actions

for the "The Great White Hope" or were practicing to be inducted in the National Guard riot control platoon. The response to the exercises was enthusiastic. Even Bill White, English and I.D.S. teacher and Richard St. Germain were laboring along with the students.

The concept of breathing led into the great power of concentration. Flanked by Harry and Mark, Feldshuh seated himself cross-legged on the stage. He instructed us to focus on the horizon at eye level and breathe out as we moved our head from left to right. Feldshuh commented the purpose of this exercise is to "go beyond the room and make ourselves other conscious."

The point of focus is especially important in the handling of imaginary objects. Feldshuh brought a chuckle from the audience as he lured Harry back on the stage. Holding Harry's head forward, Feldshuh instructed him to turn all ways as far as possible. As Harry squirmed, he noted we always focus on the point of stillness, in this case Harry's head.