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ABSTRACT

This collection of short papers describes various aspects of the Department of Communication Arts and Sciences at DePauw University in Indiana. The five papers and their authors are as follows: (1) "The Department of Communication Arts and Sciences," giving an overview of the department; (2) "History" (Robert O. Weiss), describing the study of communication at DePauw since its founding in 1837; (3) "Program Narrative" (Robert O. Weiss) describing the rationale, scope, and activities of the department with attention to four components: theory, criticism, praxis, and research; (4) "The Theatre Program at DePauw University" (Larry Sutton); and (5) "The Study of Mass Communication in a Liberal Arts Setting" (Jeff McCall). Three appendixes present a list of scholars who have participated in the DePauw University Undergraduate Honors Program from 1975 to 1991, an information page on the Undergraduate Honors Conference 1991, and a brief description of DePauw University. (SR)

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THE STUDY OF COMMUNICATION ARTS AND SCIENCES  
at DePauw University

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Robert O. Weiss, Professor  
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Presented to the Speech Communication Association  
Senior College and University Section

Atlanta, Georgia  
November 1, 1991

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## THE DEPARTMENT OF COMMUNICATION ARTS AND SCIENCES

The Department of Communication Arts and Sciences enrolls the third largest number of majors on campus. 79 Communication majors graduated in the class of 1991. The faculty consists of nine tenure track positions and three part-time teachers. Coursework is offered in rhetorical theory and public address, interpersonal and organizational communication, theatre, mass communication, and speech and hearing science. To complete a major course of study in the department, students must take coursework in three of four content areas -- rhetoric/interpersonal, theatre, mass communication, or voice science. Students must complete 8 - 10 courses in the department, including three at the 300 level or above and a senior seminar. Departmental minors are offered in rhetoric/interpersonal, mass communication, and theatre.

We believe there are several unique, defining characteristics of our department. First, the department takes a comprehensive approach to the study of communication. We deliberately include mass communication, theatre, interpersonal, rhetoric, and speech science. We embrace all forms of communication and explore their commonalities and differences. (Separate rationales are included later in this packet to explain this inclusion of theatre and mass communication, two areas splintered away in many universities.) Next, our department title includes "Arts and Sciences" to demonstrate that we use all possible methods to investigate AND understand communication phenomena. Methods from the social sciences, the humanities, and the arts are welcome here. And third, we are a department firmly integrated in the liberal arts. This means that we concentrate on fundamental principles and concepts, relate our study to all other areas of learning, and emphasize questioning and criticism of theories and practices. (As Dr. Robert Weiss likes to say, "Some teachers proudly proclaim, 'I leave no questions unanswered.' We say, 'We leave no answer unquestioned.'") These characteristics give our department a vibrant and essential role in our university.

The department supports cocurricular activities in debate, individual events, theatre, and media (WGRE-FM radio and the DePauw Production Company video organization).

Communication courses also support the university's general requirements system. Theatre history courses can be taken to meet the university's Group 3 requirement (literature and the arts), and courses in oral interpretation, acting, and public communication can meet the university's Group 6 requirement (self-expression). A number of Communication courses can be taken to meet the university-wide "S" competence requirement for oral communication.

Additional general information on the department is contained in the university catalogue, and an admissions handout on Communication Arts and Sciences, both included in this submission.

## HISTORY

by Robert O. Weiss

## DePauw's Department of Communication Arts and Sciences

The study of communication under such designations as rhetoric, forensics, public speaking, and elocution has played a substantial role in the DePauw University educational program since its very founding in 1837. The university's excellence in oratory and debate was well recognized in the 19th century, and the chair of oratory was filled continuously from 1884 on.

The modern history of the department may be said to date from the appointment of Harry B. Gough as Professor Public Speaking and Debate, with separate departmental status and the offering of a major in 1907. Professor Gough was one of the founders of what is now the Speech Communication Association and an early president of that society.

Professor Gough soon brought theatre into the communication curriculum via his course in General Interpretation. A dramatics society with a regular co-curricular production schedule was established in 1914.

When its name was changed to Speech in 1931, the department had a faculty of five persons and had recently moved into Speech Hall, a completely refurbished former church building. Speech correction was then added to the curriculum.

The department began working with radio as early as 1928, but the first course in Radio Speaking was instituted in 1940. In 1949, WGRE-FM became the first federally licensed 10 watt educational radio station. The station soon after received a power increase, and this year moved into new facilities in the Center for Contemporary Media.

The current pattern of course and major requirements, augmented and modified regularly since, emerged when the university went on the "course" system in 1964. The department had grown to seven full-time members at this point.

Then in 1976 the department moved into an elegant new Performing Arts Center and, reflecting an expanded scope in its curriculum, redesignated itself as Communication Arts and Sciences.

This year, the department graduated 79 majors, and had semester enrollments exceeding 600 students.

## PROGRAM NARRATIVE

Robert O. Weiss

## Introduction

Throughout its history this department has striven to be both innovative and sound in its program. Many features of our complex program represent excellence, in our opinion. We would cite the Undergraduate Honors Conference as an especially striking example of this.

However, we also feel that excellence might be measured as much by what a department is working on as by what it has achieved. Thus we ask the Review Panel to pay particular attention to the aspects we are trying to improve as you read this account.

Attached are descriptions of the rationale, scope, and activities of the department. As you will find, the department attempts to approach the study of communication in a comprehensive way that includes attention to four components: theory, criticism, praxis, and research.

## THEORY

### Rationale

Communication theories provide the best basis for a comprehensive understanding of the communication process in a long and broad range perspective. The Communication Arts and Sciences Department has chosen a concept-centered approach to theory, so that such central concepts as symbols, feedback, channels, and ethics reappear throughout the curriculum.

### Steps for Implementation

Historically, reflecting the membership in the department and developments in the discipline, the curriculum has gradually expanded the number of theory courses and the proportionate stress on theory in these courses. We refer you to the attached catalogue copy.

Our Introduction to Communication Arts and Sciences course (taken by most majors, but not specifically required) was redesigned two years ago to reflect this concept approach to the discipline. The course is coordinated by a particular faculty member each semester, but features the guest lectures of most other department faculty. Presenters will lead class for several days, focusing on a communication concept of particular interest or specialty. The guest faculty presenter will detail the nature of the particular concept, how that concept functions in the communication process, and how it applies to the various sub-disciplines in the department. This approach differs from many intro courses that are structured around the various contexts of communication - public speaking, small groups, mass communication, theatre, etc.

The introduction of "Topics" courses into our program has made possible the regular offering of special courses designed to keep up with advances in the field, such as Post-Modernism, the Comedic Tradition, Conflict Resolution, and Health Care Communication.

### We're Working On

The department is exploring a more systematic integration of the conceptual approach extending from the intro course through the Senior Seminar. We want these concepts to come into the permanent repertoire of all students.

## CRITICISM

### Rationale

In an era when the citizen is threatened with being reduced to the role of spectator, sensitivity and awareness of communication structures and practices is a vital part of contemporary education, and we feel we have a central role and responsibility in this area.

### Steps for Implementation

In the curriculum, courses such as Rhetorical Criticism and Media Criticism represent an effort to address critical issues. Other courses also include major units on criticism, analysis, and evaluation. For example, Television Production includes content on aesthetics, Broadcast Journalism includes critique of news judgements and ethics, and Theatre History engages in comparative and genre studies.

Special topical designation of Senior Seminar sections in recent semesters has reinforced critical elements of communication study. Seminar topics have included Communication Ethics, Social Movements, and Gender and Communication.

The department has participated in the invitation of convocation speakers to the campus who have addressed topics relevant to contemporary communication and media practices.

### We're Working On

We see interdisciplinary opportunities in the criticism of communication, since media especially play a large role in politics, the arts, the economy, and even the sciences. We want to figure out how we can reach out to develop cooperative approaches with other departments and faculty members.

## PRAXIS

### Rationale

It should be expected that all liberal arts students, especially communication majors, should have a degree of competence in communication performance of various kinds. Furthermore, praxis aids understanding of concepts. Performance is introduced where appropriate in a number of our courses, but is augmented as well by extensive co-curricular programs administered by the department.

### Steps for Implementation

Students find plenty of opportunities to communicate within the structure of an active co-curricular program. All of these activities are subject to the scrutiny of audiences and judges to enhance quality.

A solid forensics team has achieved success with a consistent winning record in intercollegiate events. The DePauw Debating Society also sponsors campuswide debate forums that encourage audience participation on topics of campus, local, or world concerns. Approximately fifteen students make up this organization.

The DePauw Little Theatre produces four faculty directed plays each year and the Duzer Du Theatre Honorary produces up to four additional plays each year. Students are involved in all aspects of production and performance. Over 100 students are involved in these productions during the course of each academic year.

WGRE-FM radio is a student operated station with faculty oversight. The station serves a county-wide audience with entertainment, news and public affairs, and sports. Some 140 students are involved with operation of the station, either in on-air or production capacities. The station has been a consistent award winner in state and regional competition against both college and professional broadcasters. WGRE has won 24 awards in the last three years.

The DePauw Production Company is a video organization that had over 50 members this last semester. The organization shoots video programs of campus and local matters, and looks toward a role in producing programs for the new Channel 19 cable access outlet for Greencastle.

Another 10-15 students have been involved in Individual Events competition in recent semesters. And DePauw was the winner two years ago in a national discussion contest.

Overall, Communication Arts and Sciences co-curricular activities involve more students than any other department on campus, with the possible exception of the varsity athletic program.

This year saw the opening of a new \$6.6 million Center for Contemporary Media with state-of-the-art facilities in radio, television, graphics, and print, which will provide a manifold expansion of student opportunities in all of these media..

#### What We're Working On

The department is working to help the Center for Contemporary Media (not administered by the department) maintain an openness to all students to develop competence and have experience in the media, rather than to become the enclave for a few specialists or a utility devoted largely to outside production demands. Our concern is to be able to work within the professional and political dimensions of the operation of a fresh facility.

## RESEARCH

### Rationale

Learning how to learn is a fundamental aspect of the educational process and is especially important in a rapidly growing and changing discipline like communication. Some competence in the investigation and questioning of communication theories and practice should be part of the educational experience.

Furthermore, research is an important part of the communication process itself. Communication consists of finding out what's going on and sharing it with others. Most communication-oriented professional directions, such as journalism, law, and public relations, indeed require substantial research abilities.

As an arts and sciences department, we do not constrain ourselves to one methodology, but seek to have an awareness of any productive approach to uncovering what we need to know.

### Steps for Implementation

UNDERGRADUATE HONORS CONFERENCE. Perhaps the department's best-known and most valuable contribution to the research tradition in undergraduate education in communication is our Undergraduate Honors Conference, now in its 18th year. Each year, 30 outstanding undergraduate students in communication (selected on the basis of refereed honors research papers they submit) are invited to the DePauw campus for a three day session in which they interact directly with top scholars in the field.

The Honors Conference was instituted in the first instance as our contribution to our colleagues concerned with undergraduate education in departments across the country (across the continent, for that matter). It was to some extent motivated by a recognition of the value of undergraduate research in an academic era which seems to be dominated by graduate education. For us and our own students, the conference has the added advantage of reinforcing accountability by comparing our research efforts with that conducted at other institutions. We have appreciated the strong support the conference has received from other undergraduate departments.

Enclosed with this packet is more information related to the Undergraduate Honors Conference. Included is a list of the outstanding scholars who have lead workshops, given guest lectures, and met in intensive review sessions with undergraduate student researchers. Also included is a master list of institutions that have had students participate in the conference. Over 150 institutions have had students attend the conference.

**SENIOR SEMINAR.** Ten years ago, the Communication Arts and Sciences department instituted a Senior Seminar as a graduation requirement for all majors, replacing the senior comprehensive examination we had before. The Senior Seminar includes as a central project an individual research study on a problem selected by the student and approved by the faculty.

**COMMUNICATION RESEARCH METHODS.** Three years ago the department introduced a new course in Communication Research Methods. Taken primarily by majors, the course provides a more sophisticated introduction to current research methods than was available in other courses.

**SENIOR HONORS PAPER.** As an alternative to taking the Senior Seminar, the department established the option of doing an independent research projects for students who had completed the research methods course. This has not, however, proven to be an option chosen by many students.

#### Things We Are Working On

- (1) Most students are not adequately prepared to conduct a research project in the Senior Seminar. Some complain that they have never done any real research. Instructors of the Senior Seminar try to compensate by providing instruction or resources in research methods. What we are exploring most directly, though, is how to introduce more research components and experiences into lower division courses. How should we do that?
- (2) How do we integrate conceptions of functional research inherent in communication practice, such as in debating, communication audits, or investigative reporting, with concepts of academic scholarship as carried out within the discipline? Is there anything we can do to work on this?
- (3) Inquiry, discovery and "receiving" information are important communication elements for all students of the university. Beyond assuring the competence of our own majors, how can we help the whole university population in this regard?
- (4) We face the dilemma of specialized research methods. To do sophisticated research requires relatively intense methodological training. How do we balance that necessity with other programmatic demands in an undergraduate context?

THE THEATRE PROGRAM AT DEPAUW UNIVERSITY  
Larry Sutton

The theatre program at DePauw University is part of the Department of Communication Arts and Sciences, and as such, views itself as firmly embedded in the liberal arts tradition. Although a number of DePauw graduates have gone on to successful careers in the professional theatre, the majority of theatre participants come from disciplines across the curriculum and go on to careers outside the theatre. Theatre at DePauw University is part of the communication experience that helps students to develop skills of self expression and to further understand the complexities and diversity of the human experience.

Theatre has been produced at DePauw University since 1881, but it was not until shortly before World War I that theatre became a regular offering. From 1910 until the present, plays have been produced by student organizations under the supervision of members of the department or by the department itself. In every instance, participation has been open to all members of the university including students, faculty, and staff. Formal course work in areas of the theatre and drama have been a part of the department's curriculum for over seventy years, but have never constituted a major in theatre or drama. The study and practice of theatre have been viewed traditionally as part of the greater discipline of communication and the liberal arts.

Although many similar institutions have chosen to divide traditional speech or communication departments into separate departments of communication, radio and television, and theatre, DePauw University has consciously decided to retain all of those areas within one department -- Communication Arts and Sciences. We believe there are principles, contexts, and practices that serve to bind together these areas of human communication. This union of sub-disciplines creates, we believe, a broader, more useful view of the communication phenomenon.

As a part of Communication Arts and Sciences, the study and practice of theatre at DePauw concentrates on integrating the history, literature, and arts of the theatre into a context of how and why we express, illustrate, and explain the human condition. We believe firmly that study of the history of the theatre, or oral interpretation, or scene design is really study of an aesthetic form of human communication; and that participation in theatre production is development in self expression, empathetic response to human experience, and intellectual understanding of the power of art as communication and insight. At the same time, these courses and productions offer a solid grounding for those who want to continue work on the graduate or professional level. The majority of those who participate in the plays or enroll in theatre classes are students from sub-disciplines of the department or from across the curriculum. For these "non-theatre" students, theatre offers educational enrichment and an opportunity to participate in the activities of the university.

The theatre portion of the Communication Arts and Sciences offers course work in all the traditional areas of theatre and drama: technical theatre, acting, directing, theatre history, oral interpretation, theatre theory and criticism, and literature. We have attempted, however, to maintain a balance between performance work and traditional reading courses. We believe that not only will the general student learn from a course in theatre history or theory, but also that a student interested in design or acting will be exposed to different ways of asking questions or solving problems that may arise in their chosen areas. In the same manner, a general student enrolled in an acting course or working on a production will see, feel, and perform actions, emotions, and thoughts not possible in a traditional reading course. Students involved in production activities and in theatre courses, whether they are general education students or theatre specialists, will mature in their understanding of and empathy for those who are different in nature or circumstance. We believe such involvement is an essential part of a communication education and the liberal arts.

The average production schedule at DePauw University would involve the following: four main stage productions produced and staffed by members of the department, three to five productions produced by the student honorary and staffed by students and/or faculty, one or more Readers Theatre productions produced by the department and staffed by faculty and/or students. Specific positions for any of these productions may be filled by either staff or students. For example, during the past year, design positions for two departmental productions were filled by promising students, and students served as musical director and choreographer on another departmental production. In a similar manner, faculty have in the past directed, designed, and acted in productions produced by the student honorary. The technical work for all productions is coordinated by faculty members who supervise and administer the scene shop and all technical matters in the theatre. Although technical theatre work is confusing and difficult for some, the opportunity is open to all. Like all aspects of the DePauw theatre program, a participant need not be a major in the department, enrolled in a departmental course, or be an upper classman. Participation is open to all.

In short, we believe the theatre program at DePauw is much more than pre-professional or pre-graduate school training for a selected group of students. We believe that theatre course work and theatre production aid in educating all students to the beauty, power, and richness of the human experience.

THE STUDY OF MASS COMMUNICATION IN A LIBERAL ARTS SETTING  
 Jeff McCall

Alums of liberal arts universities have always prided themselves in the broad-based understanding and insight they received from studying in the liberal arts environment. This approach to learning, and the content it carried, held these alums in good stead throughout careers and lifetimes. The liberal arts graduate could appreciate the fine arts, analyze and reflect on literature, and carefully judge the sociopolitical issues of the day. But today's liberal arts graduates need yet another liberalizing perspective on the world. They need an understanding of the processes and effects of the mass media.

The mass media are pervasive and affect our entertainment and information interests every day. But it is surprising how little an educated American knows about media content is shaped, and how the media are regulated and financed. Mediated messages affect our consumer decisions, our voting decisions, and our lifestyle decisions. Our world view is impacted by what we read, see, and hear in our mass media.

Several recent reports have emphasized the importance of media study in a student's educational background. A report by the Association of American Colleges suggested that, "Students need to learn how to look at and listen to their television sets critically, with as much focused intellectual energy as they are expected to apply to other experiences that call on their ability to listen and see intelligently."

The University of Oregon's "Futures Study" of the mid-80s had the same theme, "...knowing and understanding the mass media in American society are critical needs for all citizens." And the Texas Department of Education is considering a new requirement that all high school students have a course in media understanding. These various directions all come under the new concept call "media literacy."

But many liberal arts institutions still have few or no course offerings in mass communication. Fewer than half of the GLCA institutions offer substantial course work in media study. Why would so many schools overlook a significant content area that many students find interesting and that all students will find useful in becoming intelligent consumers of mediated messages? The answer, it seems, lies in the prevailing perception that mass communication course work is designed only for future media practitioners. Sadly, this perception is on target at most state universities where media courses are segregated off in crass, paraprofessional vocational programs with access limited only to majors. These programs frequently "train" students in the "how to," as opposed to the "why." (Given this approach, it is little wonder our media products are so formulaic and stilted.) Liberal arts schools seem to fear that mass communication course work compromises their missions in favor of a vocational track.

But it doesn't have to be that way. The study of mass communication needs a repositioning in a fashion that liberal arts institutions can provide. Mass comm study needs an approach that is equally beneficial to both future media consumers, as we all are, and future media practitioners. It is an approach based on an understanding of the mass communication process and the variables that shape that process -- gatekeepers, audience, channels, feedback. It is an approach that reflects the heritage of media study in rhetorical theory, where scholars have long studied how messages and images generate meaning, how a sender analyzes and adapts to an audience, how advocacy can be pursued within an ethical framework, and how principles of free expression support the interests of democracy.

This kind of mass comm study exists now within the traditional foundation of DePauw's department of Communication Arts and Sciences. Students study media in such courses as Media Criticism, Mass Communication Law, and Mass Communication in Modern Society. Special topics courses have included Children and Television, and Media Controls.

With this approach, the study of mass communication can meet the standards of liberal arts based disciplines. The process of learning about mass communication challenges students to reason, organize, make decisions, and express themselves. The content is relevant and important to the broad based education of the total person. The subject matter can provide interdisciplinary opportunities and play a part in a higher education convergence that seeks interdepartmental facilitation and mutual direction.

Co-curricular aspects of mass communication can also contribute to the liberal arts community. DePauw's traditional student media, THE DEPAUW, MIRAGE, and WGRE radio, along with emerging media like the MIDWESTERN REVIEW and DePauw Production Company (which will play a role in programming local cable access television) provide students from all majors with leadership and self-expression opportunities. These students also get a first hand view of how media organizations operate. They participate in providing a forum of ideas and news for the DePauw and Greencastle communities. They put the First Amendment into action within these communities by providing information, entertainment, and promotional vehicles to the area. Students from all academic areas join in the challenge and responsibility involved with operating campus media.

Of course, there are times when the products of student media are controversial or of less than perfect quality. But the same is true of all student organizations, not to mention the professional media. And DePauw's student media have a long award-winning tradition. Both THE DEPAUW and WGRE were award winners again this spring.

Most student media participants do not go on to professional media careers. But the leadership and expression opportunities should follow these students effectively as they go on to become civic and business leaders. These leaders will virtually all be involved in a mass communication process, either internally within their organizations, or externally to various constituencies. Their ability to communicate their ideas and interact with the media will be enhanced by having been involved in the process as undergraduates. In the same way, DePauw varsity athletes don't all go on to professional sports careers, but the competitive and team work components of the experience contribute to their overall ability to deal with the world.

Much of the previous discussion has focused on how the study of mass communication and participation in student media benefit a typical liberal arts student, regardless of major. But what about the student who is committed to working in the media industry? Why should a prospective media practitioner study at DePauw, or any liberal arts school, instead of studying in a more vocationally-oriented J-school? There are several solid reasons. First, media practitioners need a deeper sense of the theoretical and conceptual issues facing their industry. Society needs programmers and journalists who have a greater sense of their potential impact and who can define their roles and obligations in more ways than the latest advertising rate card. Next, DePauw students can cover the more practical elements of the J-school system through Winter Term opportunities, participation in student media, and through off-campus study and internships at GLCA sponsored programs in Philadelphia, New York, and Washington, D.C. Finally, today's typical college graduate will likely change careers several times in his or her lifetime. A student narrowly "trained" in the "craft" of journalism is less likely to make effective career changes like the liberal arts graduate can.

The notion of studying mass communication in universities is still relatively new, just as our electronic mass media are relatively new. But the need for understanding our world is not new. Liberal arts institutions that aim to keep their students literate in modern times should adapt to emerging disciplines. And they can do it while maintaining a traditional liberal arts mission.

SCHOLARS WHO HAVE PARTICIPATED IN THE DEPAUW UNIVERSITY  
UNDERGRADUATE HONORS PROGRAM 1975-1991

1975	Kenneth Anderson Donald C. Bryant Mark Knapp	University of Illinois University of Iowa Purdue University
1976	Samuel Becker Patti Gillespie Marie Nichols	University of Iowa Univ. South Carolina University of Illinois
1977	Lloyd Bitzer Gresdna Doty Gerald Miller Michael Osburn	University of Wisconsin Louisiana State University Michigan State Memphis State
1978	Wallace Bacon Donald Darnell Robert Scott	Northwestern University University of Colorado University of Minnesota
1979	Donald C. Bryant Patti Gillespie W. Charles Redding	University of Iowa University of South Carolina Purdue University
1980	Larry Barker Beverly Whitaker Long Charles Stewart	Auburn University University of North Carolina Purdue University
1981	Roderick P. Hart Paul Newell Campbell Phillip K. Tompkins	University of Texas University of Kansas Purdue University
1982	Carroll Arnold Oscar G. Brockett Susan T. Eastman	Pennsylvania State University University of Texas Indiana University
1983	Robert K. Avery Herbert Simons Alan Woods	University of Utah Temple University Ohio State University
1984	Ernest Bormann Wayne Brockr'ede  Horace Newcomb	University of Minnesota California State University - Fullerton University of Texas
1985	Walter Fisher  Patti Gillespie Gerald Phillips	University of Southern California University of Maryland Pennsylvania State University
1986	Bruce Gronbeck Timothy Meyer Linda Putnam	University of Iowa Univ. of Wisconsin - Green Bay Purdue University

1987	Ruth Ann Clark James Fletcher Michael Leff	University of Illinois University of Georgia University of Wisconsin
1988	Theodore Clevenger Kathleen Jamieson Harold Nichols	Florida State University University of Texas Kansas State University
1989	Robert Blanchard Mary Ann Fitzpatrick Kurt Ritter	Trinity University Univ. of Wisconsin - Madison Texas A & M University
1990	John Daly Franklyn Haiman Mary Frances HopKins	University of Texas Northwestern Louisiana State University
1991	Samuel Becker Carol Jablonski Mark Knapp	University of Iowa Univ. of South Florida University of Texas

# THE 17th ANNUAL



## UNDERGRADUATE HONORS CONFERENCE

SPONSORED BY THE  
DEPARTMENT OF COMMUNICATION ARTS & SCIENCES  
MARCH 14 - 16, 1991

### PARTICIPATION

The 17th annual National Undergraduate Honors Conference is designed to encourage undergraduate scholarship and to facilitate interaction between undergraduates and major scholars in the communication arts and sciences. We welcome papers from outstanding undergraduate scholars. Papers should represent students' individual research (limited multiple authorship is acceptable, but not class group projects; we reserve the right to invite only one author) and deal with any subject falling within the general area of the communication arts and sciences such as rhetoric, interpersonal communication, theatre, mass communication, and organizational communication. Papers may employ either a critical or behavioral methodology and we particularly encourage diversity in viewpoints and approaches.

### EXPENSES

Housing, meals and conference materials will be provided for each of the participants. Cost of transportation to and from the conference must be borne by the participant. A free shuttle service will be provided from the Indianapolis airport to DePauw University. There will be a conference registration fee of \$50.00.

### VISITING SCHOLARS

Our guest scholars for the conference are **Professor Samuel Becker**, University of Iowa; **Professor Carol Jablonski**, University of South Florida; and **Professor Mark Knapp**, University of Texas. Each participant will meet in small discussion groups approximately three times with one of the visiting scholars.

### SUBMITTING PAPERS

Three copies of the papers should be postmarked by **January 18, 1991**. Please include a local address and phone number where you can be reached. Participants will be notified by letter of their selection early in February.

All papers should be sent to:

Sheryl Tremblay or Paula Justice  
Co-Directors  
Undergraduate Honors Conference  
Department of Communication Arts and Sciences  
DePauw University  
Greencastle, Indiana 46135  
(317) 658-4489

## DEPAUW UNIVERSITY

DePauw University is a private, liberal arts institution with an enrollment of about 2350 students. The university is composed of three schools - the College of Liberal Arts, the School of Music, and the School of Nursing. The student/faculty ratio on campus is approximately 12:1. Courses are offered in 22 departments within the College of Liberal Arts. DePauw is accredited by the North Central Association and is a member of the Great Lakes Colleges Association.

DePauw features a 4-1-4 calendar that features a Winter Term in between fall and spring semesters. The Winter Term is designed as an intensive month of study of topics of special interest to students. Student opportunities during the Winter Term month (January) range from intensive group study on subjects not normally found during the regular semester, to independent projects, to experiential learning in professional internships at many off-campus locations.

The University also requires that students meet three competence requirements during their degree programs. The Oral Communication Competence requirement ("S" for speaking) has been implemented in a "speaking across-the-curriculum" program to ensure the use of competent oral communication courses in all departments. The Writing competence "W", and Quantitative Reasoning component "Q" round out these requirements. Thus, all DePauw students graduate having taken coursework in which speaking, writing, and quantitative reasoning are major components.