

A HISTORY OF THE STUDY OF ORAL COMMUNICATION AT WEST VIRGINIA UNIVERSITY



LEONARD M. DAVIS
WEST VIRGINIA UNIVERSITY
DEPARTMENT OF COMMUNICATION STUDIES

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DEDICATION

To David Carter Hardesty, Jr., President of West Virginia University,
in recognition of his devotion to the study and practice of
effective oral communication, this volume is dedicated.

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List of Illustrations

Photos and illustrations are direct links to specific parts of the past, and are often more significant in history than the written text. No amount of written or verbal description, however vivid, can make us appreciate the past as do pictures of that life. With this in mind, *A History of the Study of Oral Communications at West Virginia University* includes the following photos and illustrations.

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** Photo Source: West Virginia and Regional History Collection, WVU Libraries: pages 3, 4, 9, 10, 11, 20, 21, 22, 24, 31, 53, 59, 60, 69, 99, 100, 101, 102, 104, 105, 106; WVU Center for Women's Studies, Centenary Project Archives: pages 16, 23; Erickson Alumni Association, pages 25, 30, 71, 108, 109, 114, 118; Private Collection of the Author, 74, 82, 85, 95, 96, 103, 112, 118, 122, 123, 132, 140; Mrs. Sam Boyd, Jr., page 111; James R. McCartney, page 130

Foreword

Histories of academic departments generally have three things in common: they are written by an amateur historian who is likely to be a senior member of the department in terms of service; they do not enjoy a wide readership beyond those who were directly involved with the evolution of the department; and they are almost always dull.

There are not many examples of department histories. To be sure, there are a few, some exceptionally well done. But departmental histories aren't exactly dropping from the trees. Yet, the lessons learned in the enterprise are numerous. For example, a department history should not be written by a committee. Though the advantages in having many viewpoints represented are undeniable, there is a tendency for committees to produce records, rather than tell a story, and often find it easier to pile up facts than relate how a department evolved.

A second lesson learned is that everything relating to a department isn't worthy of inclusion. Those who read the history may be disappointed to find what was important to them has been omitted, but the inclusion of all information assembled for this history would have resulted in the reporting of trivia. Hence, perspective and proportion have been attempted, recognizing that neither will be fully realized.

In writing a history of the department, one must decide if it should emphasize intellectual philosophies as they emerged and evolved as a part of a major university, or focus on a composite of faculty, students, courses, and textbooks? Should it trace the subsequent careers of its

majors, and obtain testimonies on the value of the subjects taught? Can one treat the history of a department in isolation from the institution which governs policies and programs? Without recognizing the diversity of the task, a coherent end result becomes more difficult, influenced by the availability of sources, and judgments made by the author.

It would not be unusual if the layman had some difficulty in answering an inquiry regarding what "Speech," or "Rhetoric," or "Communication Studies" is. Moreover, a large number of students enrolled in courses under one of these names are totally unaware of the evolution of Speech, and its original position of prominence in the classical liberal arts tradition. Perhaps a brief historical overview should be presented in order to provide perspective.

Rhetoric, as a formal study, first emerged in Sicily about one hundred and fifty years before Aristotle. There, the first treatise on the subject was written by Corax as an instrument for training speakers to carry on litigation in the law courts. In this narrow view, the whole aim of Rhetoric was to win cases, and if truth was sacrificed in the process, this was an issue for moralists rather than the rhetorician.

Plato, the noted Greek philosopher, denounced this type of Rhetoric as a devious way of making the worse appear the better case through the deceptive influence it exerted. Aristotle, who had been Plato's student, played an important role in the development of our present day idea of Speech as an academic discipline. He taught that Rhetoric had as its primary purpose the discovery of all the available means of persuasion in a given case. A central element in these efforts of discovery, when properly used, would be a method of inquiry called Dialectic, since Rhetoric was the counterpart of Dialectic.

Cicero, an orator in ancient Rome, defined Rhetoric as the art of giving effectiveness to truth, while a prominent Roman educator, Quintilian, taught that Rhetoric emphasized "the good man speaking well" concept. Instruction in Rhetoric, he maintained, had the high purpose of developing the Orator-Statesman.

The Greeks and Romans considered Rhetoric the very foundation for education, and the most important subject in the curriculum. But, with the development of writing, literature, and poetry, the legitimate subject matter of Rhetoric was diffused. Some of the most eloquent passages of Longinus were written in protest against the absorption of Rhetoric, and Quintilian cautioned against the usurpation of Speech by other subjects when he said of Grammar:

Not content with the theory of correct speech, no inconsiderable subject, it has usurped the study of practically all the highest departments of knowledge. On the other hand, Rhetoric, which derives its name from the power of eloquence, must not shirk its peculiar duties, not rejoice to see its own burdens shouldered by others. For the neglect of these is little less than surrender of its birthright.

Because the Greek and Roman organization of learning was widely accepted, their philosophy was passed along to succeeding generations. Educators spoke of the liberal arts Trivium, which consisted of Rhetoric, Logic, and Grammar, and the Quadrivian of knowledge which included Arithmetic, Geometry, Astronomy, and Music.

With the fall of the Roman Empire, many of the writings of the early rhetoricians were lost, and the importance of Rhetoric declined because authoritarian states had

little use for the art of persuasion and the role of logic (Dialectic) in discovering truth. With the rediscovery of the classical works of Rhetoric during the Renaissance and post-Renaissance period, Rhetoric reclaimed much of its former position of importance.

The growing interrelatedness of the various areas of speech came about with the development of advanced knowledge, specialization, and the new concepts of the function of education. Not only was there an expanding body of knowledge, but more important were the recent methods for increasing knowledge. Of great significance was the new concept that practical knowledge could be profitably incorporated into higher learning. This contributed greatly to the addition of an expanded curriculum, and the exercise of greater control over the nature of the studies within the various specialities became a necessity. For a time, new knowledge was accommodated in the old curriculum through the addition of new courses. This soon proved impractical and gave way to administrative reform through the departmentalization of instruction.

Departments of instruction did not exist, nor have administrative significance, until after 1865. Then, from the close of the American Civil War until the turn of the century, departmentalization proceeded at a rapid rate. Speech at first was incorporated with the departments of English in many colleges and universities despite the fact that English was usually identified with the study of literature and composition. Rhetoric, too often, was relegated to the study of Elocution, an extensive and systematic analysis of the art of delivery, and its function soon became little more than an ornament to what logic had discovered.

Beginning in 1910, Rhetoric was more frequently

referred to as Speech, and those who taught Speech began to agitate for a separation from English departments. Departmentalization, the increase of forensic activities, the publication of Speech textbooks, and the emerging interest in professional associations, all had a part in necessitating a teacher of Speech. With departmentalization, however, came a tendency to serve fewer students because of limited training of personnel, and specific course offerings.

The separation from English was accomplished in large part due to the new life Speech drew from such sciences as Physics, Anatomy and Physiology, and Psychology. For example, Psychology provided additional subject matter for the study of audience behavior, while Anatomy and Physiology provided the ground work for courses and clinics in Speech Correction. The use of science was generally incompatible with English departments and demonstrated that Speech, which took as its core the processes of direct discourse, had boundaries quite different from literature and composition. Moreover, the field of Speech was flexible enough to draw from many aspects of human learning, and specialists in Speech developed a natural affinity for other disciplines. Specialists in the field of Public Address were attracted to the area of Social Studies--methodologies of historical research, and the discourse of citizens--while specialists in Speech Correction were frequently drawn to the medical sciences and the research methodologies of the exact sciences. Drama and Interpretation found an affinity with the humanities, primarily with literature and art.

The flexibility and adaptability of Speech also made itself evident in other areas. Much of the training students received in speaking had always been through extracurricular activities, often in conjunction with literary societies.

When literary societies declined dramatically during the early decades of the present century, Speech was provided an excellent opportunity for expanding its place in education. The two activities which proved especially popular were forensics and theater, and by 1920, course work was designed to give academic recognition for their contribution. Intercollegiate debating thrived to such an extent during this period that it became the most popular Speech offering. It was not until the middle of the twentieth century that the impact of science, student interest, and curricular specialization were being fully realized. Still later, electronics, radio, television and film, and the broad area of communications opened even greater horizons in the field of Speech.

It has become apparent that the modern Speech curriculum is a reflection of those irrepressible influences from the latter part of the 19th century, and the cumulative forces of the 20th century. Its subject matter is unique in that it is not limited to any one area. Other liberal arts operate primarily within their own discipline, and investigate questions pertaining basically to themselves. The evolution of the modern Speech curriculum has been varied and has followed many paths. Few departments have been alike in their attitude toward the discipline because Speech departments have been developed by individuals with separate and distinct perspectives, whose programs inevitably reflected such diversity. Attitudes within the department changed along with the faculty. While the aims and objectives of some areas of Speech are more stable than others, all have been--and still are--undergoing change.

Speech at West Virginia University was the "Department of Public Speaking" in 1919. Immediately following the second World War, the "Department of Speech" was approved as its formal name. When James C. McCroskey

became chairman of the department in 1972, it seemed advisable to change the name to "Speech Communication." Thus it remained until a broader perspective of the discipline, a more research oriented approach developed, and the emergence of the doctorate as a degree program gave rise to yet another name change, that of Communication Studies.

Preface

Speech has had a long and honorable record in the annals of education. Not only is it the oldest and most central of the humane studies, but in looking back over the centuries we find that our predecessors never doubted that the educated person, whatever he studied, was in need of effective communication skills.

Although the teaching of Speech at West Virginia University covers a period of more than 125 years, it has been the events of the last two decades which have made the writing of this history a compelling necessity. Moreover, the recent Centennial of the College of Arts and Sciences, now identified as the Eberly College of Arts and Sciences, is a fitting and appropriate time for the Department of Communication Studies to trace approximately 130 years of service at the University.

This study arises in part from the author's first hand knowledge of the University dating from his initial enrollment in 1938, and a virtually uninterrupted period of time since the end of World War II in 1945. For more than forty years he has been collecting material and photographs on the history of WVU, including the Department of Communication Studies--formerly known as the Department of Speech. Because of this long association with the department, the writer does not stand entirely outside the historical evidence used to chart the period of change and development. Often he was a part of the decision-making through which the department evolved in recent years.

Documents relating to the early years of the department were not always preserved. Hence, how to tap sources of information located in hundreds of different

places---including peoples' memories and memorabilia---became a problem, almost from the start, in tracing the progress and growth of a discipline which antedates almost every other department in the University. Where records were missing, and other evidence unavailable, events and activities were employed as links connecting those periods which were supported by evidence. The known facts, however, were not assembled in a typical archeological method of numbering each piece and setting it in place in order to accomplish the primary objectives of determining what kinds of training have been offered in Speech since the founding of the University; what needs and changes influenced the various areas of Speech; and what types of extra-curricular activities were fostered as educationally desirable.

The most frequently used sources of information have been what one would expect: the annual college catalogs, yearbooks, local and campus newspapers and publications, published and unpublished histories which yielded comparative evidence, a variety of research studies, including theses and dissertations, and records in the files of the Department of Communication Studies. The writer of any type of history will be vulnerable to the charge that a disproportionate amount of attention has been given to this or that period of time, person, or program area. Department histories, however, are unavoidably records of policies, programs, and the names of people few readers ever heard of. Yet, those who are interested in knowing how the department came about---how it began and how it developed throughout the years---will likely find the information in this study. A guiding principle throughout has been this: an academic department history should be more than a chronicle of past activities and events --- it

should be a faithful comparison between the way things used to be, and the way they are now.

No study embracing a period of more than one hundred and twenty-five years could be produced by the efforts of one person alone. Yet it is difficult to know where to begin and where to leave off in the matter of thanking those who provided assistance in the preparation and publication of this history. The entire venture incorporates physical material and support activities from individuals too numerous to mention by name, but I owe a very large debt of gratitude to my colleagues, both past and present, who gave assistance throughout the various stages of this undertaking.

Expressions of gratitude should go first to James C. McCroskey, not only for the constant encouragement and prudent advice regarding the plan of this history, but also for preparing those sections which trace the evolution of the department from Speech to Communication Studies. I know of no one better qualified to write on that period of our department history.

I wish also to thank Walter H. Rockenstein, a colleague for many years in the Department of Speech, for his valuable comments and suggestions relating to the Radio, Television, and Film portion of this study; to J. Richard Toren, the author's debate partner and fellow traveler in Delta Sigma Rho honorary society; to those conscientious people in the West Virginia collection of the Library, especially David Ware, who made available many photos from Colson Hall; to Frances Boyd, Kay Goodwin, James R. McCartney, the WVU Alumni Association, and the Center for Women's Studies for their contributions to the photographic collection of this history; to Brian Patterson for helping to prepare the photos; to Bethany Ackley who

presided over the word processor and produced numerous revisions; to Michelle Howard for guiding and directing the manuscript in its final form; and to the many talented secretaries in the department who provided copy over the years: Elizabeth Pool, Angela Lemmon, Linda Shaver, Brenda Cox, Renee Kisner, Cathy Bryan, and Sonya Bellair.

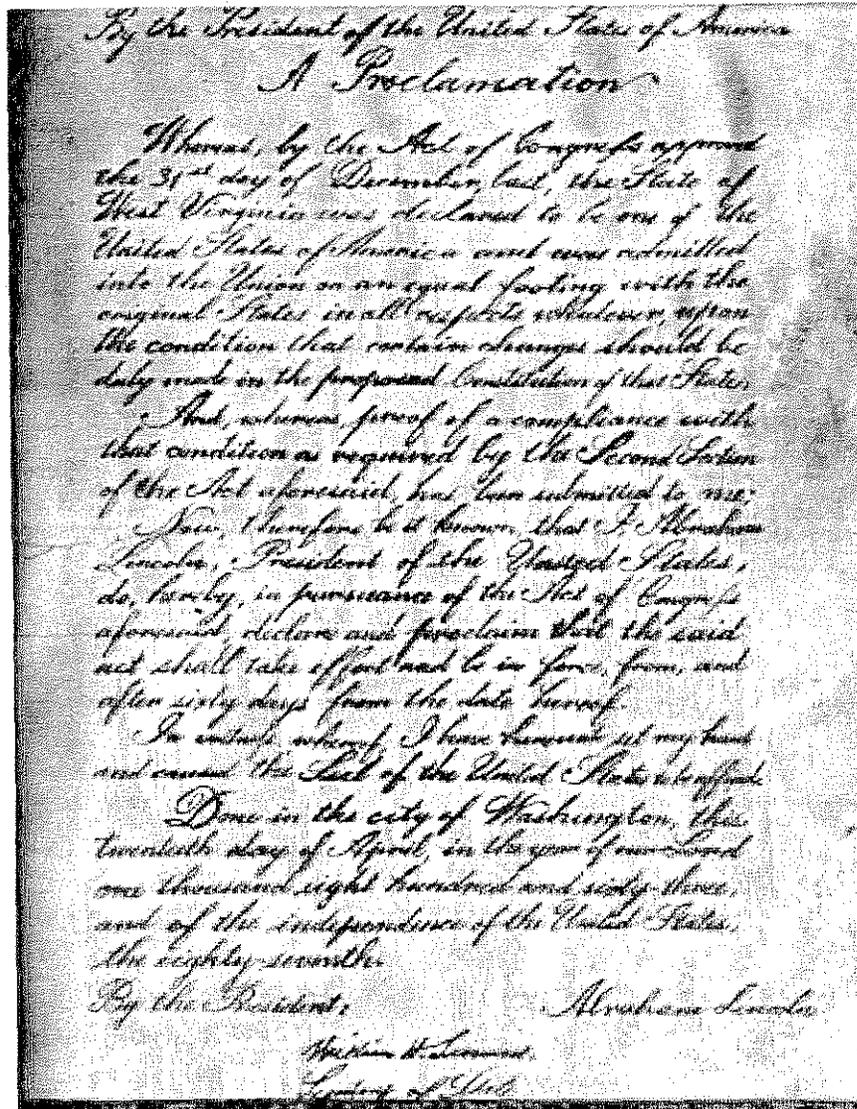
Most of all I wish to thank my patient and devoted wife, Mary, for the innumerable hours she surrendered in helping me prepare and edit the material necessary for this department history.

Chapter 1 In The Beginning . . .

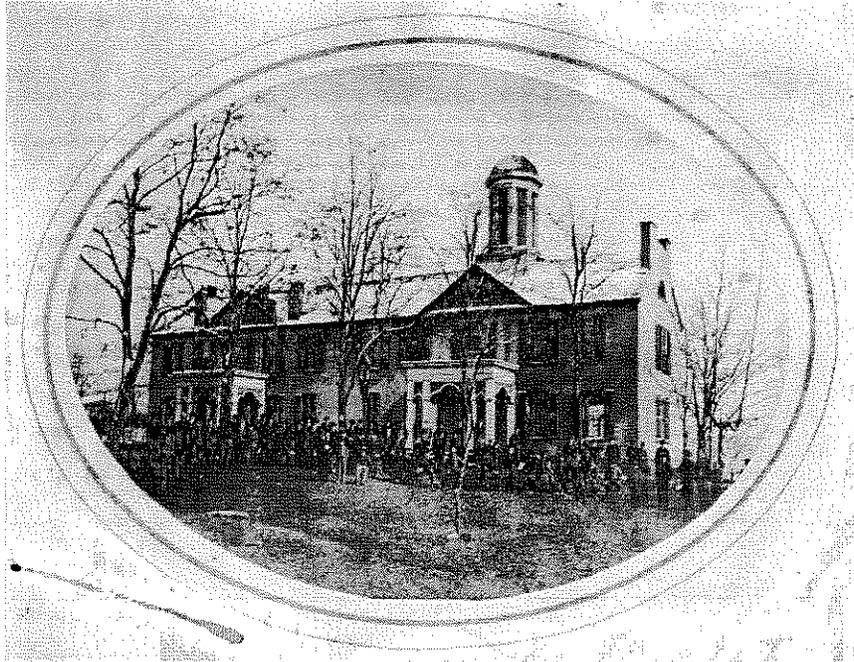
By act of the General Assembly of the State of Virginia in October 1785, Morgantown was established. The town had been laid out in 1774 by Zackquill Morgan and was referred to as "Morgans-town" by George Washington in his journal, September 24, 1784, when he spent the night with John Pierpont, near Cheat River, east of town.

The history of West Virginia University has been inseparably linked with the history of Morgantown. It would be virtually impossible to do justice to the one without tracing the far-reaching changes of the other. From fewer than a half-dozen log structures in 1785, the muddy roads and rough cabins grew over the years to become the educational center of the state. Migration from the East by way of river navigation brought the first new arrivals on the way to points farther West. Thus, the Monongahela River played an important role in the development of Morgantown. Logs were floated to the various mills scattered along its banks, and flat boats traveled up and down the river carrying goods for exchange between farmers of the upper Monongahela Valley and merchants in river towns as far North as Pittsburgh.

Life in Morgantown was very quiet, far from the busy ways of life. But, by the outbreak of the Civil War in 1861, there were three prominent academies in operation in the small village which had a population of 741. Then, in the midst of Civil War, on June 20, 1863, the new State of West Virginia was formed from the Commonwealth of Virginia, and emerged from the war in 1865, lacking those essential institutions which were already present in Virginia, our mother state, including a university.



Lincoln's proclamation declaring West Virginia to be one of the United States of America...admitted into the Union on an equal footing with the original States sixty days from the date of signing, April 20, 1863.



OLD MONONGALIA ACADEMY, THE PREDECESSOR OF WEST VIRGINIA UNIVERSITY
The first sessions of the University were held in this building. It was later used by the Morgantown Public Schools until it was destroyed by fire in 1896. The site is presently occupied by the Morgantown Security Building (Police Department).

The Morrill Act of 1862 offered 30,000 acres of Federal land for each congressman in those states that agreed to establish a college which would provide programs of instruction in agriculture and the mechanical arts. West Virginia received 150,000 acres, mostly in Iowa and Minnesota, which were sold for \$88,000 to begin what, at first, was the Agricultural College of West Virginia. Although several towns sought to obtain the college for their community, the legislature selected Morgantown as the location because it had been an educational center long before the Civil War. Monongalia Academy, established in

1814, was one of the best academies chartered by the Legislature of Virginia. In 1854, it had 176 students from 14 states, and for more than fifty years it was the leading school west of the Allegheny Mountains.



WOODBURN FEMALE SEMINARY

A popular school for young ladies until it became the property of the University in 1867, when it was used as a dormitory for men. It stood where Woodburn Hall now stands, and served as a dormitory until it was destroyed by fire in 1873. This picture was taken in 1865.

Morgantown also was the home of Woodburn Female Seminary, established as the Female Collegiate Institute in 1833, which was located in Woodburn Circle, the present-day site of WVU's three oldest buildings. In 1866, Monongalia Academy and the trustees of Woodburn Female Seminary donated to the state all property, including the Woodburn site, on condition the proposed college be located permanently at or near Morgantown. Thus, a most unlikely site, on the northern border of a state which had

been admitted to the Union as the thirty-fifth state in 1863, was chosen for the new educational institution.

In the early years of its existence West Virginia University was by any standard a modest and undistinguished land grant institution with a small student enrollment, very little in the way of tradition, but an inspiring Motto: "Add to your faith, Virtue; and to your virtue, Knowledge!" As the Agricultural College of West Virginia, ---the name was changed to West Virginia University in 1868---it was not viewed as an equal by those who had attended larger, more prestigious institutions. The curriculum during the early years was similar to other 19th century institutions of higher learning in being classical in structure emphasizing Greek, Latin, mathematics and literature. Yet even then, oratory and Rhetoric were required in all three courses of study leading to a degree.

When Morgantown became established as the permanent location for the University, local citizens desired to improve access to the community through a consistently reliable system of stage coaches. The eighteen mile trip from Morgantown to Fairmont in the Summer was an arduous undertaking of four or five hours. But, during the Winter months, ten hours were about average to travel the steep grades and deep mud through which horses pulled the coach with the greatest difficulty. For more than sixty years, stagecoaches had been Morgantown's primary mode of public transportation. Students traveling from the North used them, and the mail, including the Pittsburgh newspapers, arrived more or less regularly from the end of the railroad at Fairchance, except on Sundays. In 1892, through the urging of certain members of the University faculty, an arrangement was worked out whereby *The Pittsburgh*

Dispatch would pay half of the expense of a special rider to and from Smithfield, Pennsylvania to carry Sunday newspapers into Morgantown. Thus, Sunday editions were received, usually about 2:00 p.m. the same day, by which time a large crowd of faculty, students, and townspeople had gathered at a local bookstore opposite the county court house.

The University in the early years, was hindered by a lack of high schools in the state. There were but three in the entire state as late as 1873; one each in Charleston, Parkersburg, and Fairmont, and there were fewer than twenty five high schools at the turn of the century. Moreover, there was no acceptable method for assessing student progress in the public schools during that period. Students in academies were said to have completed more studies in a single year than the average pupil in country schools completed in their entire school life.

The University Catalog of 1867-68 indicated that the school operated on a trimester basis with one week between each 13-week term, plus a one week recess at Christmas. Requirements for admission were simple. All the prospective student had to do was present evidence "that he was morally, mentally, and physically qualified" to pursue his chosen course of study. Tuition ranged from \$5 to \$8 per term, and room and board,

including everything except lights and washing; did not exceed four dollars per week. [...it] described Morgantown as a place that has long been famous for its social, intellectual, and moral culture, and general healthfulness. A place more eligible for quiet, successful pursuit of science and literature is no where to be found.

In the beginning, there were six professors and six college students. One hundred and seventy-eight other students were enrolled on the secondary and primary level. Newspaper editorials lamented that only a very small portion of the young people in the state were afforded any opportunity to prepare for college, and for that reason, a preparatory department had to be maintained at the University.

Alexander Martin, a Methodist minister who had been born in Scotland, took office as WVU's first president with authority to prepare rules and regulations, determine courses of study, and employ new professors. His salary was \$1,600 a year. He also served as registrar, and professor of Mental and Moral Science. His was the dominant voice in course structure and requirements, as was true with his successors for more than a decade, many of whom taught classes in Elocution and took charge of rhetorical exercises, which were the featured activity of Commencement week each Spring. Various faculty members were assigned to supervise these exercises, and to provide constructive evaluations, with the President taking his turn on a revolving basis. There were strong religious pressures in establishing many small colleges and their educational programs during this period, but the influence of the Methodist Church in establishing West Virginia University did not appear to dictate any particular type of speech training. Whatever general demands were placed on other programs were no doubt applicable to rest of the curriculum, even though the president, a minister, helped direct the speech training.

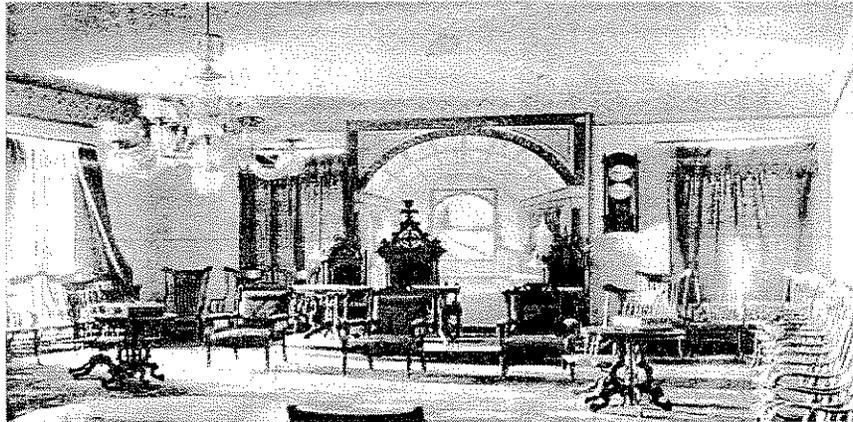
Morality, however, as practiced at WVU in 1867, was an inflexible discipline. The rules of the institution required that every student be in his place at all stated

exercises from the beginning to the end of his connection with the school. Records were kept in which professors entered the grade of scholarship of each student, including his absences from class exercises, and his tardiness or failure in recitation, unless a satisfactory account was given. A report, based on these records, was sent at the close of each term to parents or guardian. Mere inattention to study could, if persisted in, result in dismissal from the University. No student was allowed to leave Morgantown during the term without special permission. At 9 p.m., a curfew bell was sounded as the retiring signal, and a cannon was fired at 6 a.m., as the rising command. The exercises each day were opened with readings from the Holy Bible, followed by prayer. Students were required to refrain from the use of tobacco, intoxicants and profanity. They were also forbidden to dance, gamble, carry a concealed weapon, to attend any kind of theatrical performance or visit billiard rooms. Philander C. Knox, who years later was to become U.S. Attorney General under two presidents, Secretary of State under a third, and serve two terms as U.S. Senator, was ordered to leave the campus when he "refused to desist from playing billiards."

A limited social life did exist including fishing, masquerade, and ice cream parties. The ice cream was homemade using ice cut from the river and stored in sawdust bins. Community events contributed to social life along with patriotic celebrations, and a relatively new game, called baseball, was already popular in Morgantown. Local churches also offered many opportunities for social interchange, especially during Thanksgiving, Christmas, and Easter. At the University, group activities were always sponsored by the faculty. For example, in February 1871,

the students, dressed in linen coats and "chip hats," armed with bean poles or broom handles, marched downtown in a parade led by the cadet band.

The earliest organizations which served as predecessors of our present day Communication Studies Department were the literary societies. They exerted an enormous influence on speech training from the middle of the 19th century until the first quarter of the 20th century. In most cases, their program of activities filled a social, as well as an intellectual need, and included orations, declamation, extemporaneous speaking, and debate. There were a number of literary societies scattered throughout West Virginia, many associated with educational institutions, but a large number had been organized by groups of citizens in small towns and villages. Among the former could be counted two which flourished in Clarksburg, at the Randolph Academy, and the Northwestern Virginia Academy.



COLUMBIAN LITERARY SOCIETY

Founded at the Monongalia Academy, the Columbian Literary Society was a precursor of the Communication Studies Department after it became a part of West Virginia University in 1867. Two of the high-back armed chairs, seen in this photo and inscribed CLS, are still in use at Stewart Hall.

Q-71976

MONONGALIA ACADEMY;
MORGANTOWN, VIRGINIA.

SEVENTH ANNUAL CONTEST

BETWEEN THE
COLUMBIAN AND MONONGALIAN
LITERARY SOCIETIES.

— OF —
MONONGALIA ACADEMY.

THURSDAY EVENING, JUNE 28TH, 1860.

"VICTORY HONORS DEFEAT."

MUSIC—PRAYER—MUSIC.

SERIES ORATOR—Eulogy on Lafayette,.....E. H. CLARKE, *Fairfax, Va.*

MUSIC.

SERIES ORATOR—Robert Emmet's Last Speech,.....J. H. DANFORTH, *Pittsburgh, Pa.*

MUSIC.

ESSAY—The Destiny of Man,.....G. M. REYNOLDS, *Shepherdstown, Va.*

MUSIC.

ESSAY—Wave urges Wave,.....D. H. GIBBS, *Wheaton, Va.*

MUSIC.

ORIGINAL ORATOR—The Duality of the Fruits of Mental Labor,
.....J. H. NIXON, *Pittsburgh, Pa.*

MUSIC.

ORIGINAL ORATOR—Italy,.....H. S. WALKER, *Charleston, Va.*

MUSIC.

DISCUSSION.

QUESTION: "Is Ireland responsible for the civil and political disasters which have overtaken her?"

ANSWER—H. F. CAMPBELL,.....*Fredericktown, Pa.*

DEBATE—JOHN BARNES,.....*Harrison Co., Va.*

MUSIC.

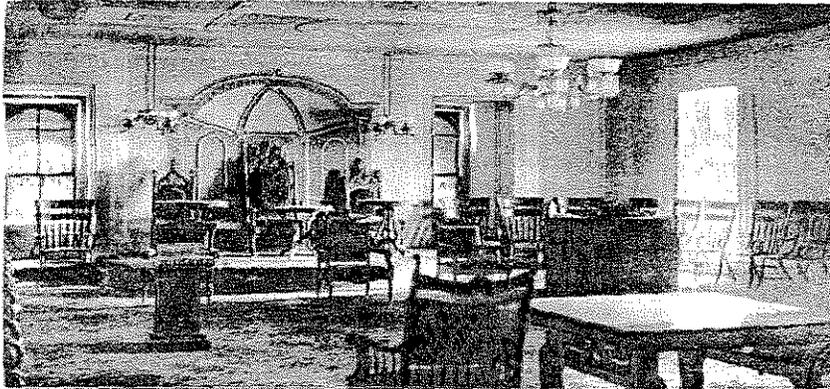
DECISION—BENEDICTION.

MUSIC.

VERMILION WEEKLY HALF PRINTER, MORGANTOWN, VA.

Literary societies were developed and flourished at the Monongalia Academy in the 1850s. Public contests, such as this one held June 28, 1860, were frequently presented by the students at "Morgantown, Virginia."

In Morgantown, the Columbian Literary Society was organized at the Monongalia Academy in November, 1852. A white banner at their meetings carried the motto *Vita sine literis nuos est*, "Life Without Literature is Death." After the society moved to the University, their meetings were held in a luxuriously furnished room which included a wall-to-wall Brussels carpet, and a chandelier purchased for the enormous sum---at that time---of one hundred and five dollars.



PARTHENON LITERARY SOCIETY

The second literary society founded at the old Monogalia Academy. The letters PLS appear on the window to the left, and the wooden chairs have the letters inscribed on the top portion. Several of these chairs are now in the office of the President of WVU.

The Parthenon Literary Society was also founded at the Monongalia Academy, in the fall of 1853, when several members of the Columbian Society decided that another literary organization should be formed. They chose as their motto, *Nulla palma sine pulvera*, "There is No Palm Without Dirt." An odd choice. We may assume that the room was heated by a stove because their first Constitution stated that, "Any member spitting on the stove shall be fined ten cents." The Society met in Martin Hall every Friday evening

at seven o'clock. The interior of the room was as impressive as the one used by the Columbians. On a platform stood a small conference table, surrounded by three hand-carved chairs for use by officers, and the speakers stood at a lectern facing the members whose chairs were covered with blue velvet, the color of the society. According to the *University Catalog*, the two literary societies,

furnished with suitable halls, and whose activities of composition, readings, orations, debates and criticism are in many respects of great advantage to the students, also afford facilities for the study of, and the acquisition of business habits. The authorities of the college provide every facility for increasing the accommodation and usefulness of these valuable auxiliaries.

That the societies were highly regarded may be judged by comments which were expressed by an officer of the University:

These two societies, the management of which is entrusted to the undergraduate of the University, are of great advantage in training their members to think and act for themselves, and in making them familiar with the order and mode of conducting deliberative bodies.

In the early years of the University, literary societies enjoyed large enrollments because membership was compulsory. When a student enrolled in the University for the first time, he was expected to visit one of the societies one week and the other the next, then decide which society he wished to join.

At first, performance in the programs was compulsory. If a student failed to take an assigned part, he was

called before the faculty and reprimanded. If the poor fellow continued to be stubborn, he was required to give an oration or some reading at the Chapel exercises. Few such performances were reported as having been given in Chapel.

In 1879, several members of the Columbian Literary Society withdrew from membership because they were unhappy over election results. To be an officer was a rare honor, and so great did the interest grow in these elections that factions sprang up, with the result that the society separated into hostile divisions. Some bolted to organize a Willey Literary Society, so named for ex-Senator Waitman T. Willey, but this society was short lived.

From these early beginnings in the literary societies inherited by the Agricultural College of West Virginia in 1867, the area of Speech evolved and continues to build upon a legacy dating back some two thousand years, to become the Department of Communication Studies which currently awards more graduate degrees than any other department in the Eberly College of Arts and Sciences. The story of how all this came about is told in the chapters which follow.

Chapter 2

Development of the Speech Department

As the University began operations in 1867, there was no such thing as a Speech Department, but some form of speech course could be found in each of the four departments. The Preparatory Department listed Cicero's Orations as one course, and elocution lessons were offered. In the Literary Department, Rhetoric was taught, while lessons in such rhetorical exercises as Declamation, Elocution, Disputation, Composition, Original Oration, and Extempore Speaking were given. Both the Scientific and Agricultural Departments required all students to take Rhetoric, yet it was a study perhaps more akin to grammar, than to traditional Rhetoric. The original use of the term Rhetoric meant oral presentation, particularly that which employed the use of argument and persuasion. Declamation generally meant a memorized presentation of the work of someone else. Elocution was devoted primarily to training in voice and gesture. Disputation was the oral presentation of argumentative controversy, and had a long history in American education.

Harvard required the juniors and seniors to give disputations in English on assigned subjects as early as 1757, and Yale held similar speaking exercises in their chapel on Saturday afternoon in 1783. Princeton required students to recite the orations of Demosthenes and Aeschines, while at Brown University, the importance of oratory may be shown by the fact that in 1783 their first professorship was "A Professorship of Oratory and Belle Letters." Exercises varied rather widely in the early speech training at these schools, but the chief emphasis seems to have been on declamation and elocution, and original oration was usually limited to the senior year.

As one examines the early college catalogs, it is obvious that rhetorical drills formed an integral part of the regular program from the very beginning of instruction at WVU. The period of drill probably lasted several hours, as special days, and designated afternoons, were set aside specifically for such activity. It was not unusual to find such speaking exercises continued throughout the four college years. Rhetorical exercises were held weekly throughout the term, and all students were required to participate. Literary society members, however, were often exempt from the exercises, largely because of the quality of work being done in their organized groups. The "Rhetoricals" were decidedly unpopular with the students, who referred to them as "spouts," especially when they were required to participate on public occasions. At many colleges, physical attacks upon speech teachers were not uncommon, but no evidence has been found that required participation in public speaking activities ever prompted abuse or attack against a speech teacher at West Virginia University.

The first person to be listed on the faculty and identified as being a speech teacher was A. G. Alcott, appointed in 1868 as Teacher of Elocution. The first textbook mentioned was Richard Whately's *Elements of Rhetoric*. "Rhetoric" connoted oral composition, as well as written, during early collegiate instruction, and rhetoric books by Hugh Blair, Richard Whately, and George Campbell were used extensively because they included much theory relating to speech.

Public performances were adopted as a part of the examination procedure from the very beginning, and the *Morgantown Weekly Post* reported on November 20, 1868 that

. . . the tri-yearly examination of the classes of the Agricultural College was held in the Academy Hall ... last week, for the winter term just closed. . . The fact that each succeeding day increased the number of spectators speaks well for the manner in which the exercises were conducted. . . Although professors and students generally have done nobly, and won fresh laurels, yet there is still opportunity for improvement. We speak of indistinctness of utterance; not that the enunciation was imperfect, but not loud enough, so much so that some could not be heard at all. . .



FRANKLIN S. LYON

Vice President of the University and instructor in elocution and public speaking courses throughout his many years of service at WVU.

Vice President Franklin S. Lyon was the second speech teacher employed at the University, and he taught Rhetoric during 1869-1870 in the School of History and English Literature. Lyon was born in Massachusetts in 1819, graduated at the University of Rochester in 1852, taught in Albion Academy, New York, and in the Male Seminary, Indian Territory, before coming to Morgantown. In 1870 he resigned from WVU, became Principal of Fenton Seminary, Michigan, and then United States Indian Agent for the Creek Nation, Indian Territory, before returning to the university in 1873, and again taught Rhetoric. His daughter, Harriett, was the first woman to graduate from WVU.

Oral drills were always a part of the instruction, and the practice of charging a fee for special course work in elocution began in the 1870s. A subject was often taught as a part of a larger unit of instruction before it became a

separate course, and much of the early instruction tended to be sporadic in character. Often when a specially trained teacher arrived on the faculty, courses in his area of specialization flourished, and when he left, those courses either disappeared or were incorporated within a larger unit of instruction. Oratory in some form was almost invariably a required subject because its traditions were the most secure. At several universities, Harvard in particular, Elocution was considered a "regular" course of study, while such subjects as chemistry, mineralogy, botany and astronomy were allowed "only so far as time could be spared from regular studies."

Separate course descriptions, as such, usually did not appear at the outset. Instead, a general overview of the work to be accomplished during a specified term was set forth in the catalog. Not all the early speech instruction appeared as elocution and oratory, but often included logic and argumentation. Since effective speaking was based on expressed thought, the speaker was to state what he desired to say, cogently and consistently, then employ such principles of reasoning as would be needed in the various lines of exposition. Although increasing importance was being attached to persuasion, it usually appeared in conjunction with logic and argumentation.

The earliest course in Argumentation seemed designed to serve primarily as training for future lawyers and politicians, rather than meeting the general need of students. The course was devoted to a study of the principles and practice in writing compositions based on some masterpiece of argument. During the term, students were required to write four forensic arguments, each preceded by a brief of the proposed major argument. Later, the course

included special techniques of oral controversy when the subjects for debate took on topics of state and national interest. For example, a typical question was, "Resolved, that it is the sense of this society that an equal distribution of all property--real and personal--should be equitable, just, and in accordance with the progressive principles of the age in which we live." The practical approach also extended to subjects used in many early orations.

Literary societies served to accelerate and supplement the instruction which was being offered in class. Besides encouraging debate, elocution, composition, oratory, and declamation, they were useful in discussing current questions, in practicing parliamentary law, and in stimulating intersociety, interclass, and later, intercollegiate competition. Often one society provided an affirmative team and another society developed a negative team for a debate series.

In September of 1873, the failure of the brokerage firm of Jay Cooke and Company set off a panic that resulted in a five year depression which brought about a decline in enrollment at the University from 161 to 96 by 1876. Despite the economic plight at all levels of state government, and the downturn in student enrollment, three new Speech courses were introduced during 1873-1874 in the School of History, Political Economy, and Belles Letters, taught by Professor George N. Glover: Elementary Sounds; Elocution: Emphasis and Modulation; and Elocution: Emotional Expression, Action, and Gesture. Elocution provided somewhat rigid formulas for conveying thought and emotions, and adherence to its rules, it was believed, offered confidence to the speaker, while promising immediate understanding to the listeners. Gestures gave the words

being spoken maximum emphasis, students were told, and a thorough drill upon formation and action was indispensable for expressing precise meaning. Drills in elocution, offered to freshman and sophomore students enrolled in the Literary and Scientific departments, were preceded by lectures once each week. The drill time was devoted primarily to practice in reading and declaiming, with special emphasis being given to attitude, gesture, and facial expression, as well as articulation and voice quality. They also stressed the reading aloud of literature in an attempt to discern what the author meant by his words, and in this approach elocution drills made a genuine contribution.

Professor J. W. V. Macbeth replaced Professor Glover on the faculty from 1875 to 1877, then resigned, and Professor Lyon again taught the Rhetoric courses until 1881. Changes occurred during the 1882-83 school year when the Board of Regents reorganized the curriculum in favor of ten independent schools, with the School of English responsible for the Rhetoric and Elocution courses. We often think of Speech courses gradually emerging from the study of English composition and literature. In a few cases this may have been true. But, in general, English in its various forms emerged from the study of Rhetoric. When the School of Rhetoric was formed in 1885, the two-year course of study in this school also included Elocution.

In its infancy, WVU was plagued by continuing strife between Yankee and Confederate sympathizers on its faculty. In 1879, for instance, *The Wheeling Daily Intelligence* advocated establishing a commission with the authority to sell the University to the highest bidder. But the issue that aroused the most controversy was whether to admit women. The pro-Southerners opposed any academic

mixing of the sexes, and *The Charleston Daily Gazette* commented editorially

...The young ladies are entitled to it but in acquiring it should not be subject to influences surrounding a college or university attended by young men of mixed manners and morals. Our future mothers must be surrounded by the best influences. These do not exist in any exaggerated degree at any university attended by young men. The state should provide equal education advantages, but separate institutions.

The Martinsburg Independent disagreed: "There is no danger in sending our young women to the University, for the best of decency prevails in Morgantown."



MORGANTOWN FEMALE SEMINARY

Coeducation at WVU began immediately after the Female Seminary was destroyed by fire in May 1889. It was located at the corner of High and Foundry streets, present site of the Federal Building, (Post Office).



EPISCOPAL HALL

Enrolling young ladies at West Virginia University in the absence of suitable housing delayed their admission until 1889. Episcopal Hall, located on the corner of Willey and Spruce streets, was renovated for use as Woman's Hall. The first night of occupancy by the ladies, a prankster rechristened it "The Henery."

So the arguments continued, and the University went for its first two decades without regular admission of women to the student body. There were ample precedents for this policy. Prior to 1880, girls generally were not educated beyond public grammar school unless they were sent to a private school. Nor did they attend the then equivalent of a public high school with boys. The Methodist and Presbyterian leaders who had launched the drive for location of the University in Morgantown were not opposed to admission of women, and if they could have had their way, it would have been co-educational from the start, for there was no ruling which barred women--it was simply inferred that the school was for men only. University enrollment throughout the country was largely confined to men, and there was an excellent school for young ladies in town, the Morgantown Female Collegiate Seminary.

Therefore, the admission of women to the University was deemed unnecessary. However, since the president and the faculty were in favor of co-education, young women residing in Morgantown were allowed to attend University classes as early as 1871, provided they had the permission of the instructor, and were unable to obtain comparable courses at the Female Seminary.



ROBERT A. ARMSTRONG
Head of the Department of
English and the Department of
Elocution during the 1890s.

The strongest argument against enrolling young women in the University was the absence of supervised living quarters. Mrs. Elizabeth Moore, principal and owner of the Seminary, offered to donate the school to the state, provided that she were made University Matron, but personalities became involved in a bitter discussion and the offer was rejected. Meanwhile, student matriculation at the University had declined, and co-education was urged, as it had been in the past, as a means of sustaining enrollment. Under such circumstances, co-education became a favorite topic for oratory and debate in literary societies of other state institutions of higher learning. Robert Armstrong, a senior at the University, and for whom Armstrong Hall was later named, won the Parthenon Literary Society gold medal in 1885 with an emotional peroration favoring the admission of female students that was applauded throughout the state. The medal, thereafter, was worn by Parthenon Society presidents until women were finally admitted in June, 1889.

When the Board of Regents opened the University to female students, both literary societies opened their doors to the co-eds. Membership in the societies had become voluntary, but even then, out of the 195 students enrolled in the University, 140 belonged to one or the other of the societies. Thus, seventy percent of the student body participated in the art of speaking by their affiliation in the literary societies, and in commencement exercises each year.



HARRIETT LYON

Daughter of Vice President Franklin S. Lyon, she was the first woman to graduate from West Virginia University, Class of 1891.

The Regents Prize contest was an annual tradition at graduation, and the following is a brief account of the contest in 1887:

The contest for the Regents Prize in Declamation came off last night. The contestants were four in number. Mr. Sway's selection was good, but difficult. He was natural but lacked life and animation.

Mr. F. G. Ross made a good declamation in the rendition of "The Mission of the Anglo Saxons." He had a good conception of his piece, and would have won, had his voice been of little better quality. His gestures were good and he spoke in a very impressive manner. He will make a good speaker. Mr. A. S. Alexander's declamation was "The Last Speech of Robert Emmet." Mr. Alexander's fault was too much sameness and the apparent lack of feeling in what he was saying.

Student discipline had been strict from the very beginning of the University. Upon entrance, all students

were required to sign an agreement to obey the rules, and to conduct themselves as gentlemen. The most frequent disciplinary problems were associated with compulsory Chapel attendance. Special efforts were adopted to make the chapel exercises more attractive, but it would be several years, and many raucous protests by student leaders such as Matthew Mansfield Neely, before required attendance was abolished.

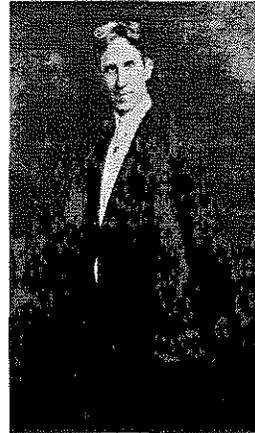


M. M. NEELY
Required attendance at Chapel was opposed by Neely, who, on one occasion, was expelled for riotous behavior at a Commencement Hall demonstration.

M. M. Neely, prominent throughout his University career in various public speaking activities, and later Governor of West Virginia, as well as five times elected to the U. S. Senate, always praised his speech training at West Virginia University as the greatest influence upon his career. While a student at the University, he was an active member of the Columbian Literary Society, winner of the Wiles prize for oratory, winner of the Columbian Literary debating title, and WVU representative to the Central Oratorical League contest in 1901 which included such schools as the University of Pennsylvania, Cornell, Ohio Wesleyan, and the University of Indiana.

West Virginia University, like many colleges, during the latter years of the 19th century, divided the subject matter of Rhetoric into the Department of English, and the Department of Elocution. The elocutionary movement during this period was erratic, primarily because of the coming and going of specially trained teachers in the art. Yet, the

elocutionists dominated most of the speech training being taught at that time. Their motive of correcting the deficiencies of speaking was genuine, yet their work was often disdained when elocution teachers provided numerous charts, diagrams, and long lists of rules for use by the students. Then in 1898, a Department of Rhetoric and Elocution was established for the first time under Professor Charles H. Patterson.



C. EDMUND NEIL

Professor of Oratory at Denison University prior to coming to WVU in 1903. The University Catalog for 1912 listed fifteen classes in public speaking taught by Neil, plus private lessons in Elocution, and director of the Dramatic Club.

The department during this period was offering nine courses, including three in Extempore Speaking; three in Vocal Expression; plus Elocution; Literary Analysis and Recitation; and a course in Argumentation and Debate. In a most unusual gesture of approval by the Legislature, the department that year received \$1,600 from a special fund to promote Effectiveness in Oral Expression, and the first steps in the direction of graduate study in Rhetoric and Elocution came in 1899 when \$300 was provided for a University Fellowship, awarded to Simeon Smith, who later became an instructor in the department.

By 1900 the department had expanded its program to seven Rhetoric and seven Elocution courses. Charles H. Patterson had been appointed department head, and in a unique administrative decision, was also given a leave of absence to do advanced study at the University of Chicago. When C. Edmund Neil joined the faculty soon after the turn of the century, the department was training debaters and

orators who were beginning to win intercollegiate contests throughout the entire country, and the Dramatic Club, which was founded in 1909, was presenting regular programs.

Until well into the 1890s, all student organizations, except the Y. M. C. A. and the Y. W. C. A., were officially discouraged, and in some cases forbidden, because they tended to destroy "the feeling of equality." Thus, the literary societies had a monopoly of the extra-curricular activities, and, to the delight of most faculty members, they were more interested in intellectual than in athletic programs. By the end of this period, however, the literary societies were yielding their influence.

An examination of articles in *The Athenaeum* gives an indication of the declining popularity of the societies after the turn of the century. From 1900 to 1915 there were one hundred and two articles dealing with forensic activities, with sixty-eight being devoted to the literary societies. From 1915 to 1925 there were eighty-seven articles regarding forensic activities, and of these, only four concerned the literary societies. According to Charles Ambler in his *History of Education in West Virginia*, "Oratory and the Dramatic Club were the chief causes why the literary societies were becoming a thing of the past," but there were other influences which contributed to their decline and eventual demise.

The first factor was the growth of organizations and activities which vied for the loyalty of students. In 1890, Howard Vickers formed a new society (actually a fraternity) which took the name of Phi Kappa Psi. Fraternities had been opposed by the University since its origin, yet Greek letter organizations came and went surreptitiously for years. At

least seven were on campus and functioning openly by the turn of the century, each offering social entertainment, as well as dormitories, eating places, study lounges, and each competing for members. The literary societies, meeting only once a week, could not compete with what was offered in the relative privacy of fraternities and, beginning in 1899, the sororities.

A second factor which disestablished the literary societies was the growth of athletics, even though the Board of Regents initially insisted that farmers' sons had no need of "artificial exercise." Athletic enthusiasm began at WVU in 1891 when the first football game was played on the Saturday following Thanksgiving between WVU and Washington and Jefferson College. The previous year, a committee of upperclassmen had adopted a college yell, "Rah! Rah! Rhu! Old Gold and Blue! Whoop'er up! Whoop'er up! WVU!", and the colors, Old Gold and Blue, during a campaign for athletics because, "of what use were the voice and banner without those stirring events upon the athletic field which had made Harvard and Yale famous?" A hastily recruited football team lost the encounter decisively, 72-0. Even so, football made great headway during the 1890s, competing with baseball for student interest and support.

The growth of the University was the third factor which contributed to the departure of literary societies. The student body grew from 96 in 1876 to 275 in 1895, but the capacity of the literary halls to accommodate the influx remained the same. A fourth reason for the disintegration of the societies was the shift of emphasis in the University curriculum from classical studies in the early years to the sciences by the turn of the century. With the reduced

enrollment in the humanities, fewer students felt a need for training in oratory and debate.

A fifth factor was the development of academic speech courses. In 1880, when Professor Lyons declared the purpose of Elocution was

. . .to make the student master of himself, enough to conceal himself behind his thoughts, and yet not so far lost to himself in his subject as to forget that he is in the presence of living men whom he must influence,

this same professor was also teaching classes in history, political science, *Belles Letters*, and ethics. Even the students realized there was need for a larger faculty in Rhetoric when they complained that:

There has not for many years been any provision made for special instruction in this very important art [Elocution]. Every year we have contests, rhetorical and Commencement exercises, for all of which the participants should be prepared by a competent instructor, [who] . . . should be a specialist, because no regular professor has time to give proper attention to such work. One does not need attend many of our public exercises to see that there is considerable room for improvement.

The 1896 *Monticola* went even further when it stated that "West Virginia University should have a school of oratory, or the seniors be excused from reading speeches at Commencement." In 1898, perhaps in response to student discontent, a new course, Elocution 12, became Extemporaneous Speaking and Debate. The following year, Elocution 3 became a full-fledged course titled Argumentation and Debate. Thus, as forensic courses were

introduced into the curriculum, literary societies became less important, although they continued for several more years in a lesser role.

A corollary to these influences may be revealed in the re-organization of classes which occurred in 1912. Students who returned to the campus in September of that year encountered a new system of course arrangement when classes were organized under the two semester system, with credit being given in hours rather than units. Prior to 1912, students received grades at the end of each quarter, and classes lasted the entire year, as a general rule. A letter system of grading was introduced in 1930.

The National Association of Academic Teachers of Public Speaking was organized in 1914 when seventeen members withdrew from the National Council of Teachers of English. That same year, the courses in Elocution in the English Department at WVU were elevated to a Department of Public Speaking, with C. Edmund Neil as department head. The major emphasis during this period was on speech making, and most of that related to public speaking. Later, when students were permitted to earn a bachelor of arts degree in Speech, they had to complete a specified number of credit hours distributed across Language, Science, and Philosophy. The major consisted of nine courses in one subject, or six courses in one subject and three in another, all under the careful supervision of an advisor.

During World War I, West Virginia University observed its fiftieth anniversary with fitting ceremonies held in 1917. The observance omitted the awarding of honorary doctorates to persons of distinction, a practice which some described as a desecration of the purpose of the University. The head of the Department of Public Speaking, C. Edmund



WILBUR JONES KAY
Head of the Department of Public Speaking, 1919-1937, he was a founding member of the National Association of Academic Teachers of Public Speaking, and the Eastern Public Speaking Association.

Neil, was one of those denied the honor.

Professor Neil completed his service as head of the Public Speaking Department in 1919, and was succeeded by Professor Wilbur Jones Kay. Significant changes were made during the next few years, so that by 1923, the department was restructured into three major areas: Voice Training and Gesture (four courses); Original Address (seven courses); and Literary Interpretation and Dramatics (five courses). Kay not only revised the course structure, he attracted many new students into the program through his unusual ability as a forensics coach, theater director, interpreter of literature, and public speaker. After Professor Kay took charge of the department, the number of students electing public speaking as their major increased to forty, and many students had to be turned away at the beginning of each term because of the inability of his small staff to instruct them.

By 1928, the Voice Training and Gesture area had been replaced by Dramatics. A total of twenty three courses were offered including five Fundamental courses, seven in Original Address, four in Literary Interpretation, and seven in Dramatics. The courses in Fundamentals emphasized such topics as bodily action, vocal elements, phonetics, and speech models.

The stock market crash, and the beginning of what is referred to as the Great Depression, started during the fall

semester of 1929, and brought about unwelcome changes at the University. Two banks in Morgantown were forced to close, endangering the educational progress of many University students, according to *The Daily Athenaeum* in November of 1931. It was estimated that as much as \$30,000 of student money was being held by the banks, thus depriving students of expense money to pay bills or purchase needed supplies. Although only 45 students withdrew officially from the University because of financial difficulties, the erosion in enrollment continued unabated over the next few years.

In 1935, the area names within the department were listed in the catalog as Oratory and Debate with five courses, Voice and Oral Interpretation with six courses, and Dramatic Arts with four courses. Three lower division Fundamental courses were also taught, along with four special courses. This curricular structure remained until 1937, when Professor Kay completed his eighteen years as head of the Public Speaking Department, and was replaced by James B. Lowther who had joined the faculty in 1932. During the tenure of Professor Lowther from 1937 to 1944, Voice and Interpretation added two more courses, making a total of eight, and Dramatic Arts increased its course offering from four to ten. There were five Fundamental courses and four special courses.



JAMES H. HENNING
Chairman of the Department of Speech, 1945-1965, and former president of Eastern Speech Association, developed the graduate program in Speech.

When James H. Henning came to the University in

1945, he took over the reins of a department which was being administered by a committee of three, Sam Boyd, Jr., Marja Steadman Fear, and Voras Meeks. Under Dr. Henning, the focus of the department broadened from its Public Speaking and Theater emphasis to a series of courses leading to Radio/Television/Film, and Speech Correction and Audiology.

The increase in the total number of courses in the various areas of the department during the period following Professor Henning's appointment was very much in accordance with a nationwide trend at the end of World War II. Approximately eight-four percent more courses were offered in 1956 than in 1946, with Radio and Television courses leading the increase, followed closely by courses in the speech sciences.

Just weeks after Japan surrendered in the Fall of 1945, West Virginia University found itself returning rapidly to its pre-war level, with a growth in enrollment due to the G. I. Bill, which brought about an avalanche of students unlike anything experienced before. Within one year admissions had doubled the 1942 figure, and the total number of students served by the Speech Department was estimated to have been more than 500. As the faculty and students grew in number it was recognized that the department must offer longer and more exacting courses of study and become a graduate degree-granting area within the University.

In 1946-47 five more faculty members were hired: Enid Haller, Jean Lambert, Fred Robie, Robert Prandeville, and Elizabeth Sheppard; three new activities were added: a platform test for the demonstration of speech proficiency by speech majors; radio programs, originating within the

department, were broadcast over the local radio station WAJR; and the reestablishment of a program of post-war services was offered for clubs, organizations, and civic groups. The following year, with the addition of Martin Cobin, Hugh Rundell, Lloyd Welden, and Evelyn Anderson, there were 13 members on the faculty; the proposed Master of Arts degree made its way through the long approval process to receive authorization from the Graduate School; graduate education began with nine students in the program; and five Teaching Fellows, at \$1,000 each, were established.

It is interesting to note that there was no sizeable increase in the number of courses offered for the lower division undergraduates at this juncture. The nature of the offerings appears to remain much the same even as course numbers and descriptions underwent change. However, courses for the upper division undergraduate doubled in the various areas of Speech within a brief period following World War II. In 1948-49 two more faculty members were added: Robert Burrows, director of Technical Theater, and William Hall, Instructor; Professor Boyd, was on leave of absence working on his Master of Fine Arts degree at Carnegie Institute of Technology; Evelyn Anderson was put in charge of Radio, and two Master of Arts degrees were awarded to Eve Cappellanti and Victor Skaggs.

The faculty additions in 1949-50 were Vincent Knauf, Jane Baker, Dorothy Rensch, and Venton Scott; Glen M. Wilson received an MA degree; the department began building a list of prospective majors from graduates of the various high schools throughout the state; and Speech was approved as a first teaching field. Speech majors who wished to be certified in the field would now do their

teaching exclusively in Speech at University High School, rather than in some related field, as had been the practice in the past; and a monthly meeting for majors and minors was inaugurated to include such programs as speeches, readings, and various demonstrations.

The following year, Vincent Knauf resigned and was replaced by Eldon Jerome; Kathryn Gottshall and Glen M. Wilson became instructors in Speech; there were thirteen students enrolled in the graduate program, and two MA degrees were conferred on Leonard M. Davis and Lloyd W. Welden, Jr. Also, during 1950-51, a total of seventy-four courses were being offered by the department: twelve Fundamental courses, thirteen Interpretation, thirteen Public Speaking, twelve Radio, ten Speech Re-Education, and fourteen Theatre courses were listed in the schedule; and Audiology was incorporated into the Speech Correction area.

The number of faculty members remained constant during the next three years (1951-1954), and the freshman and sophomore majors were being advised by faculty members other than those in the department. Marja Steadman Fear retired in 1953 after thirty-three years of service in Speech. Not only was Mrs. Fear the first woman appointed to the faculty of the Speech Department, she was the first assistant professor, first associate professor, and the only female emerita professor to receive that honor in the department. For the period 1952-54 eleven Master of Arts degrees were conferred on Jack Bensen, Eugene Gray, Marjorie Skelton, Georganne Steiss, Alfred Ware, Jean Wilhelm, Joe Ford, William Hall, Charles Neel, Gloria Cappellanti, and Joseph Riggs.

The number of students majoring in Speech in-

creased steadily during the next few years. There were 20 in 1954; 21 in 1955 and 1956, then a significant increase was noted in 1957 when there were 61 majors, by 1958 there were 68, and 71 in 1959.

During the next two years, the speech assemblies continued to be held each month, with Rhetoric and Public Address, Theatre, Radio and Television, Speech Correction and Audiology, and Oral Interpretation responsible for the programs. There were 14 faculty members, three teaching assistants, and twelve graduate students enrolled in the MA program. Beginning in 1960-61, adult education classes, workshops, and short courses were developed for business and professional organizations, labor unions, and specialized groups upon request; and the Doctor of Education degree in Speech Correction and Audiology was approved.

Plans were being formulated at this time for a Communication Arts Center which would include a fully equipped and professionally designed Radio-Television-Film area; complete facilities for Speech Correction, and Audiology, including laboratories and clinics; a Theater complex, including scene-shop for designing and building scenery, dressing rooms, make-up and costume rooms, and the installation of revolving wagon, jack-knife, and platform stages. Classrooms, offices, lecture halls, and other basic facilities for the department were to be included. The president of the University at that time, Elvis J. Stahr, Jr., was very much in favor of the Communication Arts Center, and spent a considerable amount of time working with the building committee. Then in January of 1961, President Stahr resigned to accept an appointment as Secretary of the Army in the John F. Kennedy administration.

Clyde L. Colson, Dean of the School of Law, became

acting president, and due to the temporary nature of his position, none of the plans concerning the Communication Arts Center were allowed to be finalized. Those plans, however, continued to be of prime importance to the Speech Department, and a great deal of time was spent in study and discussion of improvements which might enhance the over-all proposal. During the temporary period while the University was searching for a new president, the building committee, along with the architect hired by the University for this project, reached the actual blueprint stage and composed a comprehensive cost-estimate for the new facility. Unfortunately for the department, in January 1962, Paul A. Miller became the new president of the University, and from that point on the all-out efforts of those persons involved with the Communication Arts Center, met with opposition.

For reasons not fully known, nor fully revealed, the plans for the Communication Arts Center were halted in August of 1962, soon after a new proposal was submitted to the University calling for an interdisciplinary Creative Arts Center, to include the Division of Drama and Oral Interpretation (formerly two major areas of the Department of Speech), The Division of Art (formerly the Department of Art in the College of Arts and Sciences), and the Division of Music (formerly the School of Music). According to the minutes of the University Board of Governors, it was:

ORDERED: That the Board, unanimously, approve the concept of an interdisciplinary Creative Arts Center.

(1) That the Center be located behind the Administration Building, using land now occupied by the Buildings and Grounds Shop and part of the (former) Mechanical Hall site; (2) That an early start be made on the construction of the first phase of the center; (3) That the

project be redesignated as the Creative Arts Center, and that any reference to the Communication Arts Center be interpreted to mean the Creative Arts Center.

Following these orders by the Board of Governors, the Creative Arts Center became one of the chief concerns of the administration, and the proposal for a Communication Arts Center became a dead issue. Speech remained a splintered department in the College of Arts and Sciences, deprived of two major areas which had been carefully and thoughtfully developed for more than half of a century. Soon after the decision to eliminate the Communication Arts Center, problems concerning the physical facilities and equipment in the Speech Department resurfaced. Dr. Henning reminded the administration that some kind of relief needed to be found, and that the nature of the relief was beyond the department itself to resolve.

The year 1963 found the department without a full-time chairman when Dr. Henning took an extended leave of absence to complete a book, and Professor Lloyd W. Welden, who had been on the faculty since 1947, was appointed acting chairman. He brought a full measure of stability to a department which was dispirited, while continuing his appeal for greater support from central administration to deal with the same old problems, and the crowded situation in Reynolds Hall. Late in the Fall of 1963, the announcement was made that, at the conclusion of the 1964-65 school year, both Drama and Oral Interpretation would become independent of the Department of Speech. The following year it was announced that Speech Correction and Audiology would be transferred into a new divisional complex to be known as Human Resources and Education. Three areas which had been created and devel-

oped by the Department of Speech were removed within a period of two years, and just at the time when all three were flourishing. During the year 1964-65, the Speech Department was moved from Reynolds Hall to the former President's Home (later named Purinton House) so that Reynolds Hall could be razed for a new Mountainlair. Classrooms for Speech were dispersed generally throughout the main campus.

Dr. Henning, after serving twenty years as department chairman, stepped down at the beginning of the 1965-66 school year, as did Professor Welden, who had been acting chairman. Walter A. Proznick, who held a Master of Science degree in broadcasting from Syracuse University, was appointed to the department, and Don Norwood, a graduate assistant was assigned to the broadcast area to develop a programmed sequence in film.

Dr. Leonard M. Davis, who received his Ph.D. at Northwestern University in 1958, was appointed the new chairman of the department. Dr. Davis first taught in the department in 1949, and had been a permanent member of the staff since 1954.

The most immediate problem facing the department came in a directive from the president charging the department with conducting an intensive evaluation to decide in which of the remaining areas major efforts should be placed, what priorities should prevail, and what programs should be emphasized. In a series of meetings lasting more than eighteen months, it was the unanimous decision of the staff that Rhetoric and Public Address should continue to be stressed; that the area of Radio-Television-Film should be enlarged, with additional course offerings and new equipment; and that the area of General Speech-Speech Educa-

tion should be developed.

Significant developments in the department over the next few years, included a forty percent increase in the number of graduate students; inauguration of a joint program in Broadcast Education with the School of Journalism; a change in the teaching format of service courses from a mass lecture approach to self-contained sections; expanded use of video equipment in the basic and advanced courses; the acquisition of the entire ground floor of Eiesland Hall to accommodate the Film area; production of four documentary films with newly acquired motion picture equipment; the annual West Virginia University Film Festival of student productions; a survey program of the nature of religious communication for the Appalachian Church Leadership School; the establishment of workshops in the teaching of Speech and Language Arts for secondary teachers; the expansion of the State High School Forensic Tournament; increased funding and support for the West Virginia University Debate program; and a continuation, with increasing enrollment, of the High School Speech Institute, which had been established in 1961.

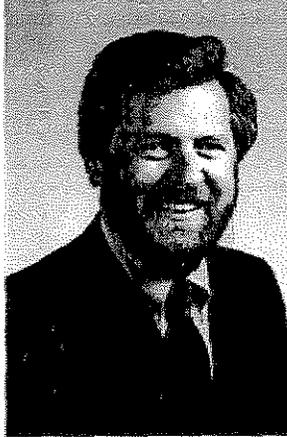


LEONARD M. DAVIS

Chairman of the Department of Speech, 1965-1972, he has the longest service record in the history of the department, 43 years.

Chapter 3

From Speech to Communication Studies



JAMES C. McCROSKEY
Department Chairperson
1972-1997

When Leonard Davis stepped down as chairman of the department in 1972, James C. McCroskey, a native of South Dakota who had completed his doctorate at The Pennsylvania State University, was appointed to assume the duties and responsibilities as chairperson. He came to West Virginia from Illinois State University after having taught at Michigan State University, The Pennsylvania State University, Old Dominion University, and the University of Hawaii.

During and subsequent to McCroskey's interview for the position as chairperson, it was made clear to him by the Dean, Provost, and President that were he to be appointed his primary initial task would be to change both the focus and direction of the department. The department was seen as the remains of a once large and effective one, but it was perceived as still reeling from the shock of the changes made in 1964. There also was an awareness at the upper administrative levels of the changes which were occurring in the field, particularly the move away from a heavy focus on public address toward communication in other contexts and settings and the trend towards acceptance of social scientific scholarship as a mainstream orientation.

Changes in the field were being produced by the dramatic changes in the enrollments in colleges and universities across the country. Since the beginning of schooling

in the U.S., higher education had been populated overwhelmingly by Caucasian males planning careers in politics, law, and the ministry. However, the majority of the college students of the early 1970s were very different. The civil rights movements of the 1960s had opened opportunities for Caucasian females and minorities of both genders in many fields of endeavor. Additionally, a much higher proportion of the Caucasian male population was now enrolling in higher education, most of whom represented the first person in the family ever to attend college. For most of these "new" students, the public address orientation of the speech field was very foreign. They did not see themselves entering the professions with high demands for public speaking. Rather, they saw their communication in the world of work, as well as that in their personal lives, being centered on interpersonal communication and communication in small group and organizational settings. Nationally, curricula were changing to accommodate these needs. Michigan State University and Illinois State University, where McCroskey had taught for the previous six years, were among the leaders in making these changes. The department had some courses appropriate to these new needs, but most of the instruction in the department was centered on public speaking and voice and diction (48 sections of these courses were taught in the Fall of 1972).

At this time the University itself was also undergoing major changes. The decision had been made that WVU would become a major research university and that graduate education would play a much larger role in its future. Research was seen as of at least equal importance to teaching, and faculty evaluation was being redirected to reflect this view. A doctoral degree had become expected

as the minimum credential for hiring new faculty in the College of Arts and Sciences.

The changes in the field and those within the University placed the department in a difficult position. It had been unofficially reviewed at administrative levels and considered for elimination. It was seen as out-of-step on all counts by the administration. It had the college's highest ratio of faculty positions to student credit hours produced, which was interpreted as not meeting the teaching goals of the college. There had been no published scholarship produced by the faculty in a number of years, which was interpreted as not meeting the research goals of the college. Since most of the faculty had been hired with the understanding that their primary function was to be teaching, and most did not have doctoral degrees, the department had not emphasized scholarship to the extent that some others had. The department also had very little identifiable service to the state beyond its work with the high school forensics programs and a few workshops and presentations made by individual faculty members. McCroskey was told that the decision on the department's future was being postponed to see if it could be turned around and shaped to fit within the overall plans for the future of the institution. It was made clear to him that it was his responsibility to make major changes in all of these areas, and he was informed that he had two years to show major progress or the continued existence of the department would be "reconsidered."

McCroskey brought in two faculty members to assist him with the transitions needed in the department. Michael Burgoon, who had been a doctoral student at Michigan State University while McCroskey was a faculty member

there, assumed the role of Coordinator of Graduate Studies. Lawrence R. Wheeless, who had been a colleague of McCroskey's at Illinois State University, assumed the role of Coordinator of Undergraduate Studies. Each was given the responsibility and authority to plan a new curriculum for the department, and asked to have it completed within six weeks of his arrival in Morgantown. Although these were extremely difficult tasks, the new curricula were available for presentation to the Dean by the time requested.

The new curricula focused on communication from a social science perspective. Those courses in the department which fit within that focus were retained, those which did not were dropped. Most of the new curricula were constituted with new courses. These new curricula were approved by the College committee, the Dean, and the University Senate before the end of the Fall semester in 1972.

While Burgoon and Wheeless were shepherding the curricular changes, McCroskey scheduled meetings with every academic dean, director, and department chair on the campus. The purpose of these meetings was to inform these individuals of the planned changes in the department and to obtain input from them concerning their perception of the department and how the department might best interface with their unit--or if any relationship between the units would be appropriate. Most saw the department in a totally unidimensional framework--the department that teaches public speaking. That was not viewed as an important role by most, although a few saw it as central to their needs (Physical Education, Law, and Agriculture). Most indicated interest in the plans for different kinds of communication courses and thought these would better serve the

needs of their students.

While change was being introduced at the lowest levels of the department, the basic course, change was also being made at the highest levels. Primarily through the efforts of Michael Burgoon, a joint doctoral program was worked out with the Educational Psychology Division of the College of Human Resources and Education. It had been decided that the department was not yet strong enough to support its own doctoral program, but the added strength of the faculty in Educational Psychology made the establishment of such a program a highly desirable opportunity. Judee Heston, who had completed her M.S. with McCroskey at Illinois State in 1972, became the first student in the doctoral program, and in 1974 its first graduate. She went on to become one of the most successful and productive scholars in the field of communication. By 1990 she was recognized as one of the top two publishing female scholars in the history of the field, had become a professor of communication at Michigan State University and later the University of Arizona, and served as editor of the leading research journal in the field, *Communication Monographs*. (For a complete list of students who have completed their doctorates in joint programs with the College of Human Resources and Education, see Appendix A).

The doctoral program gained quick acceptance in the field. By 1979 in two national studies, the doctoral program was ranked in the top 20 in both instructional communication and interpersonal communication.

Changes in the M.A. program also resulted in a different type of student being recruited. The new presumption was that all students in the program would complete it in one year (rather than the customary two years) and

would plan to go on for a doctoral degree elsewhere. The class of 1973-74 did not fully live up to these highly optimistic projections. However, all of those admitted and granted assistantships completed their degrees in the summer of 1974. Four of these went on to complete their Ph.D. degrees: Virginia Richmond and William Snavely at the University of Nebraska, Michael Miller at the University of Florida, and John Daly at Purdue University. Daly subsequently became a professor at the University of Texas and was elected to serve as President of the national Speech Communication Association. By 1990 Richmond had been recognized as the most published female scholar in the field of communication, was a professor at WVU, and was elected to serve as President of the Eastern Communication Association. Miller became a professor and chairperson at the University of Hawaii, and Snavely became a Professor of Business Administration at Miami University (Ohio).

A new curriculum required a new faculty. Consequently, all untenured faculty without doctoral degrees were informed they would not be retained beyond the 1973-74 academic year. Two of these, women who had been teaching in the department for many years, were subsequently granted tenure by the administration. All of the males left at the end of the 1972-73 academic year or the year after. This permitted hiring people who could work well within the new program. William B. (Brad) Lashbrook, who had taught with McCroskey at both Michigan State and Illinois state, was hired as a professor. His specializations were in small group communication, quantitative research methods, and computer technology. H. Thomas Hurt, a Ph.D. graduate of Ohio University, who had been teaching at the University of Delaware, was hired as an assistant

professor. His specializations were in diffusion of innovations, interpersonal communication, and persuasion. Hurt arrived in time for the Summer term in 1973 while Lashbrook arrived in time for the fall term.

Three of the next four faculty hired were former M.S. students of McCroskey when he was at Illinois State. All had gone on elsewhere to complete their Ph.D. degrees. Michael Scott from the University of Southern California and Thomas Young from the University of Oregon joined the faculty in the fall of 1974. Peter Andersen from Florida State University joined the faculty in the summer of 1975. Thomas Knutson, who completed his Ph.D. at the University of Washington, was teaching at Illinois State when offered a position starting in the Fall of 1975 at WVU, but he had not been there while McCroskey was there. Scott's specializations included interpersonal communication, persuasion, and instructional technology. His appointment was 67 percent in the department and 33 percent in Educational Psychology. Young's specializations were in mass communication and communication and aging. Andersen's specializations were in nonverbal communication, interpersonal communication, and political communication. Knutson's specializations were in small group communication and interpersonal communication.

By 1978 Burgoon, Hurt, Knutson, and Lashbrook had moved to different institutions. Janis Andersen, who had completed her doctorate in the joint program with Educational Psychology, Virginia Richmond, Barry Morganstern from the University of Missouri, and Guy Lometti from the University of Wisconsin had replaced them. Andersen's specializations were instructional and nonverbal communication, Richmond's were instructional, organizational, and

nonverbal communication, Morganstern's was nonverbal communication, and Lometti's was mass communication. In 1986 Richmond became the first female to be promoted to the rank of full professor in the history of the department.



VIRGINIA P. RICHMOND
First female full professor in
Communication Studies at
WVU.

The 1970s and 1980s brought major expansion of research and publication within the Department. By 1980 the Department was listed among the top ten communication departments in terms of publications in journals in the field during the period 1970-1979. They continued in that high ranking for the period 1980-1985. For the period of 1976-1980, the period in which the Department was placing its greatest emphasis on expanding research and publication, it reached a ranking of 4th in the field.

By the late 1980s, analyses of prolific publication efforts on the part of individual scholars were compiled and published in the field. In an analysis which covered the period of 1915-1985, James McCroskey was identified as the person who had authored the most articles in the field's research journals during this 71-year time-span. Virginia Richmond was recognized as the 14th most published individual, and the most published female scholar. In a 1993 report which included articles published between 1915 and 1990, McCroskey was ranked first among all scholars still active. Judee Heston Burgoon, the department's first doctoral graduate was ranked fifth, Virginia Richmond was ranked seventh. Former faculty and students included in

the top 20 were Michael Beatty (9), Michael Burgoon (11), John Daly (14), and Lawrence Wheelless (17). In a listing of prolific female scholars from 1915 through 1990, Judee Burgoon and Virginia Richmond were ranked first and second. Patricia Kearney (9th) and Janis Andersen (25th), both early graduates of the joint doctoral program, also were included in the top 25 listed.

The impact of the department's research in the field became much clearer with the release in 1995 of an analysis of citations in communication journals. Nine of the top fifteen scholars on the list were current or former WVU faculty or former doctoral students. This included McCroskey (1), Richmond (2), Kearney (3), Timothy Plax (4), Judee Burgoon (7), Michael Beatty (8), Michael Burgoon (13), Janis Andersen (15 tie), and Alan Sillars (15 tie). Clearly, the goal of bringing the department into a position of research leadership within the field had been accomplished.

The years between 1974 and 1980 marked a period of relative stability in the department. Most of the attention was directed toward strengthening and expanding the off-campus program (which will be discussed in Chapter 10). There was, however, a division among the faculty along the line of "old faculty" and "new faculty." Some of the faculty who had been with the department before 1972 deeply resented the changes that were made and held McCroskey personally responsible for those changes. They felt they were made to change to new things against their will. By the 1980 academic year, some of these divisions began to change, but new divisions arose. The faculty who were McCroskey's former students, in particular, began to feel he was not moving the department forward fast enough nor in

directions they would prefer. They also indicated that they resented what they perceived as his autocratic style of leadership. All of these problems came to a head in 1980-81 and four faculty who were former students of McCroskey's resigned to take new positions in various schools in the California State University system. Three other faculty also left to take better positions in other institutions. This exodus represented about half of the department's faculty--all in one year. This could not have come at a much worse time. The University was in a fiscal crisis, so no money was available even to interview possible replacements. Faculty positions were being taken back to help meet budget reductions. An agreement was struck with the Dean that five positions could be filled, but two would be lost on a permanent basis. In return, the Dean promised that openings from three retirements anticipated in the next few years would be guaranteed for the department. As a result of the inability to recruit faculty properly, most of the faculty hired at this point were not well-suited for the department and none became long-term faculty members.

There was considerable faculty turnover, including the loss of Lawrence Wheelless who wanted to return to his home state of Texas, between 1981 and 1987. Several very exceptional faculty joined the faculty and left during this period, including such nationally prominent individuals as Jerry Allen, Michael Beatty, Patricia Kearney, and Timothy Plax. Donald Klopf, an internationally respected expert on intercultural communication who had



DONALD W. KLOPF
Founder of the World Communication Association

served as professor and chair of the department at the University of Hawaii for many years, joined the faculty in 1983 and continued in that position until his retirement a decade later.

Joan Gorham, who received her Ed.D. from Northern Illinois University, joined the faculty in 1984. Her specializations were in instructional, nonverbal, and mass communication. Dr. Gorham was appointed Associate Dean of the College of Arts and Sciences in 1995. Melanie Booth-Butterfield, who received her Ph.D. from the University of Missouri, joined the faculty a year later. Her specializations were in interpersonal/relational, instructional, and nonverbal communication. Steve Booth-Butterfield joined the faculty three years later after he completed his doctorate in the joint program with Educational Psychology. His specializations were in mass and interpersonal communication and persuasion. Lawrence Wheless returned to the department in 1985 but left again to assume the position of professor and chairperson of the department at Marshall University in 1991.

The year 1989 marked the end of an era. When Leonard M. Davis retired that year he was the person who had spent more years as a faculty member of the department than any other person in the department's history. Fortunately, although he retired, he continued working on this history of the department which he had begun several years previously.

Walter Zakahi joined the faculty in 1985. His specializations were in research methods, interpersonal, and nonverbal communication. Dean Kazoleas replaced him in the research methods program in 1991. He received his Ph.D. from Michigan State University and was a specialist

in research methodology and campaign communication.

Between 1991 and 1995 four new assistant professors joined the faculty. Brian Patterson, a Ph.D. from the University of Oklahoma, with specializations in communication development and communication theory joined the faculty in 1992. Stephen Hines and Robert Barraclough began their tenure at WVU in 1993. Hines received his Ph.D. from Purdue University with specializations in research methods and interpersonal communication. Barraclough received his Ed.D. from the joint program with Educational Psychology about a decade before he returned to WVU as a specialist in intercultural, organizational, and instructional communication. Matthew Martin joined the faculty in 1994 after completing his Ph.D. at Kent State University with specializations in interpersonal communication and argumentation.

Even with a consistently high turnover on the faculty, improvements in programs were possible. Courses became increasingly attractive to students from throughout the University. While the actual number of faculty teaching in the department declined from 1971-72 to 1991-92, for example, the department generated 18,940 student credit hours in 1991-92 compared to 8,198 in 1971-72. This increase came in spite of the department taking a strong stand *against* having its courses required by the University or the College. Over 95% of the enrollments in the department in 1991-92 were voluntary enrollments. The balance were primarily a function of requirements within the department for its majors.

With all of this attention on the undergraduate service program, the undergraduate major program received relatively little attention for several years after its major

revision in 1972. By 1980 the faculty became concerned that it might not be drawing very good students and that maybe the program was not serving its students very well, even though student evaluations continued to be quite positive. The decision was made to divide the undergraduate major into two major tracks--a pre-professional track initially named the Theory and Research track, which required a GPA of at least 3.0 for the first two years of undergraduate work for admission, and the "Applied Studies" track, which required at least a 2.5 grade point average for the first two years for admission. Students with a GPA below 2.5 were no longer admitted to the degree program.

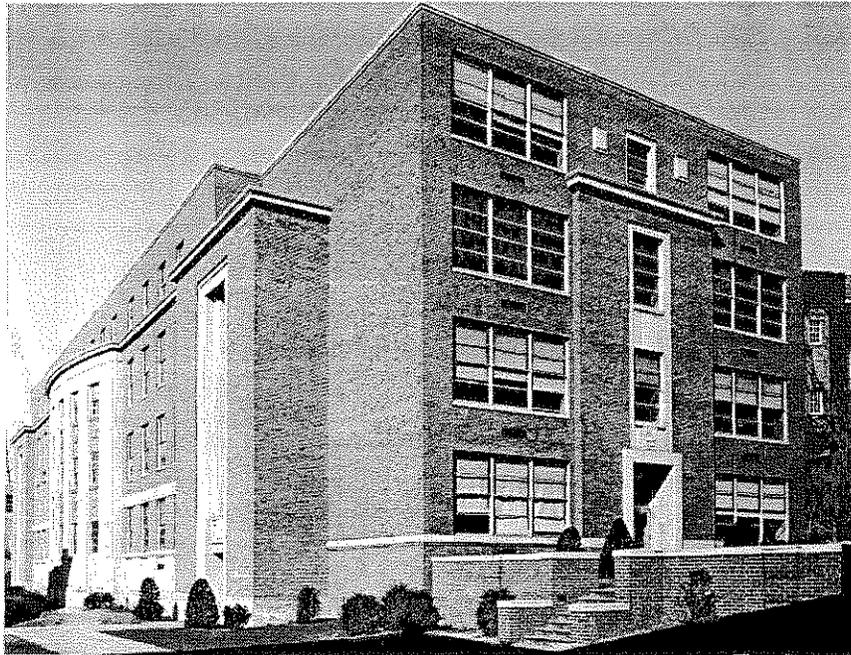
Students in the Theory and Research option were presumed to be planning to continue their education at the graduate level. The first student to be graduated from this option was Linda L. McCroskey, who later completed two M.A. degrees in Communication Studies, one in the department and the other at Arizona State University, before going on to study for her Ph.D. at the University of Oklahoma.

Students in the Applied Studies option could choose to specialize in either interpersonal and organizational communication or in public and mass communication. Graduates over the years since this option was introduced have been about equally divided between these two preferences.

Once these changes in the undergraduate program were made, the number of majors increased substantially and the number of people graduating increased approximately fifty percent. Since 1990 the department has begun a regular assessment program which permits the evaluation

and review of its undergraduate and graduate programs on a regular basis. As a result, the academic programs of the department have received positive external reviews and appear ready to meet the challenges of the 21st century.

The name of the department was changed in 1973 to Speech Communication. That name had become commonly chosen by units which wanted to stress their Speech heritage while moving more to a Communication focus. In 1985 it was changed to Communication Studies, a name which has become very common throughout the country since that time.



ARMSTRONG HALL

The Department of Communication Studies occupies the ground floor of this building, named in honor of Robert A. Armstrong, head of Rhetoric and Elocution during the 1890s.

Chapter 4

Forensics and Debate

The first intercollegiate forensic activity to take place on campus was held at Commencement Hall in May of 1897 when WVU served as host for the Intercollegiate Oratorical Association. That association had been organized two years earlier and included eight colleges from Western Pennsylvania and West Virginia: Allegheny, Bethany, Geneva, Waynesburg, Westminster, Thiel, West Virginia University, and the Western University of Pennsylvania (now the University of Pittsburgh). In 1896, West Virginia University had entered the Central Oratorical League comprising Ohio State University, Ohio Wesleyan University, Indiana University, and Cornell University.

The need for an on-campus organization that would take charge of future intercollegiate activities became apparent and brought about the Debating Club, organized in 1900. The first regular meeting of the Club was held in the lecture room of St. George Tucker Brooke, Professor of Law, on November 16, with succeeding meetings being held each Saturday evening in University Hall. The uncertain status of the club is revealed through an examination of University catalogs beginning in 1902 when it was stated that "the purpose of the Debating Association [is] to foster interest in general debate and for promoting a series of annual intercollegiate contests." This same description was used from 1906 until 1920, with the exception of 1910 to 1914 when there is no reference to the Debating Club or Association. It was during this period that a literary magazine published by the students, *The Monongalian*, commented editorially,

Twenty-five years ago the debating and literary halls were crowded with enthusiastic students and the rivalry for honors was of the keenest sort. Today the debating halls are almost deserted and the enthusiastic gatherings are at the athletic field. Have you ever stopped to think what that means? It means that college ideals have changed, and changed for the worse. The college hero of today is noted for his brawn, not for his brains. The man who can analyze a statement quickly and accurately and present the truth of it pleasingly to his hearers, is looked upon as a droll fellow indeed.

Then, in 1914, the catalog mentions "the College of Law Debating Club which provides facilities for training in public speaking and parliamentary law." It appears likely that the College of Law Debating Club was connected in some way with the previously established Debating Club and/or Association.

In the Spring of 1903, the Central Oratorical League held its sixth annual contest on the WVU campus. The interest generated by the League's appearance at West Virginia University was reported by the *Athenaeum*:

The audience was large and appreciative and the various orators held the closest attention throughout the entire program. The Seniors had decorated most tastefully the auditorium with university colors and with pennants of the other universities represented in the league. The students had assimilated the various college yells, so that no contestants lacked the inspiration of his university yell or of his university colors.

In the fall of 1903, WVU accepted a challenge to debate Ohio State University at Morgantown. Again the *Athenaeum* reported

The question, "Resolved, that public ownership of municipal utilities is undesirable," was discussed both affirmatively and negatively. Each speaker was given ten minutes for the opening speech and two minutes for rebuttal. The decision was the affirmative side of the question [WVU].

In February of the following year, WVU traveled to Columbus for a return engagement with Ohio State University. As a result of this debate, students were made aware of the honor in representing the University at intercollegiate contests, and for the next several years WVU was unusually active in debate, especially in the Tri-State Debating League which was founded in 1905. This League consisted of West Virginia University, Western University of Pennsylvania (Pittsburgh), and the College of Wooster. Each school was represented by affirmative and negative teams. New propositions for debate were selected each year, and with two teams represented, each team was able to compete against the opposite teams from the other schools. During the four years of the League's existence, West Virginia was the annual champion and recipient of the monetary award of one hundred and sixty dollars. These debates always had cheering and loud applause from the lively audience. The presence of an audience encouraged debaters to concentrate on developing those techniques of delivery which were suited to the listeners, and Professor C. Edmund Neil, the debate coach, pointed out, "Some rooting would be entirely appropriate and abundantly helpful." In an account of one such debate,

Although the audience was small, still those who were there constantly showed their appreciation by their attention and applause from the students who lent their

hearty support to the occasion by their yells, under the management of Cheer Leader Hal Scott. The continual rooting gave the true college spirit to the performance.

This was the period in which intercollegiate debating was born. In order to stimulate interest and growth, leagues were formed to capitalize on intercollegiate rivalry. Audiences, often of considerable size, attended the activities and added to the already competitive nature of the activity. Not only debates were scheduled for these programs, other entertainment was occasionally provided, as was the case when musical interludes were presented by members of the Department of Music.

In November of 1919, the West Virginia Debating Council was formed at the University, and try-outs were held by Professor Kay, the recently appointed head of the Department of Public Speaking, on the question: "Resolved, That the Labor Unions Should Be Incorporated." Soon after, debates were arranged with the Carnegie Institute of Technology, George Washington University, Swarthmore College, and Washington and Jefferson College. From the beginning, the problem was not how to interest students in debate, but how to finance the activity.

In an effort to raise the five hundred dollars estimated to be necessary for the debate activities, the debaters first tried having a Tag Sale, which was held on Thanksgiving Day in 1919, but the results of the effort totaled less than one hundred dollars. Financial matters began to improve when contributions were received from alumni and friends, and by April of 1920 the necessary funds were raised. Although the first year was a difficult one for the Council, nevertheless, it was able to establish debate as a prominent campus activity, thus setting the stage for the dramatic

growth that was to follow, including Triangular Debate meets; establishing Delta Sigma Rho (a national honor society for forensics); the beginning of broadcast debating; holding a series of public services activities; and participating in debate tournaments.

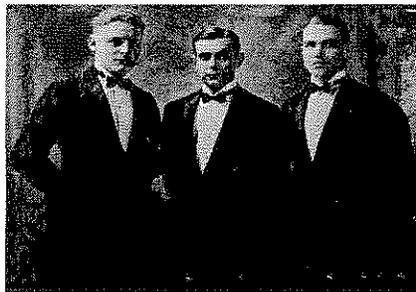
Triangular Debates were especially popular in the early twenties. In these debates, three schools would compete to establish a champion. Debates were held at each of the participating universities, with the "at home" school serving as host. In 1921, West Virginia won the intercollegiate Triangular Debates defeating the Carnegie Institute of Technology and Washington and Jefferson College by unanimous decision.

A West Virginia University team made an extended trip through the East in 1922 debating with: City College of New York, Rutgers University, Swarthmore College, and the University of Virginia. Swarthmore was a frequent opponent because Professor Kay had coached debate at Swarthmore before coming to West Virginia.

Much had been done already to make the University favorably known throughout the East because the debating teams were competing against institutions from New York to North Carolina, and one debater, Hugo Blumenberg, had been awarded the prize as "Best Debater" in the National Contest held in Washington, D. C., in 1922.

Attention began to be focused on debate tours in 1923 when West Virginia University actively participated in touring with several teams traveling to various parts of the country, and even abroad. Tours provided debaters with more schools from different locations than was possible in the triangular debate scheme, plus the great advantage of being able to have a regular schedule of debates at home.

The Western tour in 1925, the famous British tour of 1934, and the Canadian tour of 1938, were three of many taken by the University debaters between 1923 and 1942 which pointed up the importance of the activity and its scope until World War II curtailed such travel.



TRANSCONTINENTAL DEBATE TEAM
Members of the 1925 transcontinental debating tour (l to r: Hugo Blumenberg, Harry Snyder, Robert Donley) who traveled more than 8000 miles in one of the most strenuous undertaken in the history of American college forensics at that time.

The transcontinental Western tour began on January 31 and lasted until February 19, 1925. The debating team traveled as far West as San Francisco, covering approximately 8000 miles, passing through 23 states, and was by far the most strenuous debate tour undertaken to that time. With ten debates in 19 days, and being entertained at each school,

the tour was a noteworthy event. The schools debated on the Western Debate Tour included North Dakota Agricultural College; Intermountain Union College in Helena, Montana; College of Puget Sound in Tacoma, Washington; Willamette University in Salem, Oregon; University of California, Berkeley; University of Utah, Salt Lake City; Brigham Young University, Provo, Utah; University of Wyoming (Girls' Team), Laramie, Wyoming; University of Denver; and Washburn College in Topeka, Kansas. At Fargo, North Dakota, and at Salem, Oregon, the program was opened with the singing of "Hail, West Virginia," by the glee club of the host school.

The final debate with Washburn College, was staged in the legislative chamber of the House of Delegates at the



WOMEN'S DEBATING SQUAD 1924-25

(Front row, l to r: Mary Frances Brown, Bertha Dwinnell, and Frances McCray - Affirmative Team; back row, l to r: Martha Beck, Mattie Sparks, and Wilhelmina Pownell - Negative Team). A girls debating team was first organized in the early 1920s, and there were thirteen ladies in the debate program when Delta Sigma Rho, the national debating honorary, was chartered at WVU in 1923.

state capitol in Topeka, Kansas, with Governor Ben Paulen presiding, and the Chief Justice of the state Supreme Court, with two associate justices, acting as judges in the debate. Since the Legislature was in annual session at the time, the legislative hall and the spacious galleries were packed with an enthusiastic audience. Commenting on the experience later, one of the West Virginia debaters said that they did not expect to win the Washburn debate, not because they were in the opponent's home territory, but because the

U.S. Supreme Court had handed down a decision that week declaring unconstitutional a state law relating to the proposition they were debating, Resolved: "That the Constitution should be so amended as to give Congress the power to overrule, by a two-thirds vote, decisions of the Supreme Court which declare Acts of Congress unconstitutional."

Winning so many debates on the tour was memorable, but it was the number of people in the audience at each debate which was especially satisfying. Audiences in Morgantown for the Triangular Debates in 1920 and 1921 averaged about 200. This was true when the girls' team first debated on campus in 1920 against the University of Pittsburgh on the topic of a closed shop. Not only did they defeat Pittsburgh in Commencement Hall that year, they scored a double victory when they won the decision at Pittsburgh during a return engagement, according to *The Daily Athenaeum*, March 30th. On the Western trip, however, more than 350 people attended the debate against the University of California, and the extensive publicity in West Virginia resulting from the trip West contributed to the larger audiences at home thereafter. For instance, when Oxford University from England came to debate West Virginia in 1926, it was reported that President James Trotter, who presided at the contest, "introduced the debaters to the largest audience ever to attend such a contest in Morgantown, estimated to have been several hundred". Not only were debates in the twenties more extemporaneous, they were quite informal, and audiences encouraged debaters to concentrate on developing presentational techniques which were appealing to the listeners. On the Western tour, for example, the debaters stated that

because the University of Utah in Salt Lake City held the debate "in a church," jokes, which had formerly been used, were omitted.

That their debating was beginning to be appreciated in higher places was evidenced by the fact that West Virginia governor, Ephriam Morgan, wrote a personal letter of congratulations to each of the members of the transcontinental debate team, and the secretary of the State Board of Education wrote a letter of appreciation to Professor Kay, "...for the work you are doing for West Virginia through your department."

Though the department was inadequately housed and equipped, yet it was acquiring a prominent place among institutions of higher education in many phases of its work, the more remarkable because the department had no prizes to offer those who excelled in the various speaking contests. Moreover, its public performances seemed never to receive the support of the faculty, students, and townspeople in such a degree as to encourage the efforts of those who produced winning athletic teams. Morgantown citizens who turned out en masse to cheer the athlete were rarely represented at debates, nor did alumni and prominent citizens send telegrams of congratulations to students who had spent many months of study on questions of the day, then went out to win honors for the University by their speaking. No one ever met returning debate teams at the train station with a band, and declared a holiday to celebrate their victories.

An incident which attracted national attention occurred on the campus in 1922. Evolution was a highly controversial subject during the 1920s, leading up to the famous John T. Scopes trial in 1925 at Dayton, Tennessee,

in which William Jennings Bryan defended Scopes. Three years earlier in 1922, the Rev. John Roach Stratton, Pastor of the Calvary Baptist Church in New York City, began a campaign to have textbooks teaching Darwinian Theory excluded from the schools of that city. Dr. A. M. Reese, Head of the Zoology Department of West Virginia University, attacked Rev. Stratton's views, stating that the minister was "talking rank folly."

The Rev. O. W. Baylor, Pastor of the Spruce Street Christian Church in Morgantown, arranged a debate on the subject of evolution which was held in the Presbyterian Church on March 1. Dr. Reese spoke on the subject, "Why I Should Believe in Evolution," and professor C. W. Waggoner, Head of Physics Department, spoke on "Why I Should Not Believe in Evolution." This was followed ten days later with a lecture from William Jennings Bryan, the "silver-tongued orator," who addressed an overflow audience in Commencement Hall on "The Bible and Its Enemies." One faculty member was quoted as saying that the debaters at the University had a cause célèbre which dominated them, and the public speaking classes, for more than three years.

The preceding month (April 1922) a bill had been introduced into the Kentucky legislature forbidding the use of textbooks in which the doctrine of evolution was taught. The proposal followed a series of lectures throughout the state by William Jennings Bryan, foremost opponent of the teaching of evolution, and one of the most persuasive orators in the country. The bill brought a vigorous response in favor of academic freedom from the presidents of Harvard, Yale, and Columbia universities, and from the Association of American Colleges. It is little wonder that an

overflow crowd attended Bryan's speech at Commencement Hall since the attention of the University, and the town itself, had been centered on the issue of evolution for so many months. Nor was it the first time "the silver-tongued orator of the Platte" had lectured in Morgantown. In 1902 he addressed an overflow audience at Commencement Hall, which resulted in *The Daily Athenaeum* commenting on Bryan's outstanding speaking ability as a perfect model for all students of public speaking; and concluded the story saying "Few public men who have appeared in America have made such reputations for oratory."

By 1930, the Cross-Question or Oregon Plan began to replace the three-man debate format. With two debaters on each side of a question, the four-man contest developed a popularity which became relatively standardized by 1940. Other forms of debate were experimented with, including the Parliamentary style, and the Direct Clash Plan, but each met with little success. Not only were there various points of view regarding the style of debate, and the number of debaters participating, there was considerable discussion whether debates should be decision or non-decision events, and if decision-based whether judges or the audience should decide. Some thought the audience should decide, while others thought judges should, and student debaters were equivocal in expressing their opinion:

There is one thing for sure, you don't have to cater to judges in audience decisions. In audience decisions, one debates for the love of debating. But a "judge decision" is more satisfactory than that made by the audience, for the latter is more likely to be in favor of its own home team.

Until the 1930s, trains were used almost exclusively for debate trips, but by 1935, automobiles began to be used.

Financing these trips was accomplished in several ways. In the early twenties, admission was charged for the debates, and later, loyal alumni and student donations became the primary source of revenue. Not until 1926 did the debate budget acquire a sound financial footing when fifty cents was allotted to debating from each student activity fee.

In 1923, eight students became the charter members of Delta Sigma Rho, the national honorary fraternity. The original national forensic honorary, Tau Kappa Alpha, had its inception at the State House in Indiana May 8, 1908, with Delta Sigma Rho and Pi Kappa Delta following soon after. All three of these societies limited membership, in contrast to the early literary societies which usually included most if not all of the students in the school. The early schools, however, had small enrollment, more uniform interests, and could afford to be all inclusive in membership. Having a Delta Sigma Rho chapter was beneficial to the University because the prestige of belonging to a national honor society elevated the status of debate, and helped promote a variety of forensic activities, including an interclass debating contest, an extemporaneous speaking contest, a freshman-sophomore discussion contest, and a freshman-sophomore declamation series.

Delta Sigma Rho sponsored the second International Debate series in Commencement Hall, on November 12, 1927, when Oxford University lost to WVU debating the proposition: Resolved, "That coeducational is a failure." The series had started the previous year, and by 1929, the WVU debating season opened with a team from Oxford or Cambridge University. Commenting on this practice, one member of the University debating team stated that it was a rare treat to witness the informal style of debate used by

the British teams, because their command of the language and their ability to use wit and humor with dignity and grace made them appear far superior to the stylized platform manner adopted by American debating teams. English debates were popular in Morgantown because they were arranged for the entertainment as well as for the education of the audience. Their speakers were clever, and far more emphasis was placed on extemporaneous expression than on platitudinous quotations from experts in economics, politics and government. Moreover, English debaters were never limited by a memorized speech nor confined to notes. The series continued until 1939 when England went to war with Germany.

No doubt as a result of losing a highly successful opener to the forensic season with a British debating team when war was declared on September 3, 1939, the Debating Council decided to replace the event with a series of interclass debates, one between the freshmen and sophomores, another between the junior and senior classes, and a championship debate, with the winner being awarded a silver loving cup. When it became apparent that students enjoyed watching these debates, but were reluctant to participate, the series was discontinued.

In 1928, the Debating Council staged a public service presentation in Monongalia County Court House on the relative merits of electing either Herbert Hoover or Al Smith as president of the United States. The following year, in keeping with President Turner's program of selling West Virginia University to the people, the varsity debating team began accepting invitations to speak before various social and civic organizations throughout the state. One such program, which took place at Masontown, included an open

discussion in which approximately 600 people took part. By the late thirties, however, Morgantown audiences had diminished considerably, a trend which appeared to be nationwide, and most unwelcome.

A morbid sidelight to the debate activities occurred in March 1932 when three students, returning from a debate trip in New York, were stopped by New Jersey State Police and their car searched for the Charles Lindbergh baby. The infant had been abducted March 1st at Hope-well, New Jersey, and the child's battered body was found on May 12, 1932.

The first debate tournament in which West Virginia participated occurred in 1934 when the University of Pittsburgh sponsored a debate conference for contestants from colleges and universities in West Virginia, Pennsylvania and Ohio. The conference also included an After Dinner Speaking contest, and several round table discussions. No further mention of tournament competition was made until four years later when a University team accepted an invitation to participate in the West Virginia Speech Festival held at Fairmont State College. Although the festival had been in existence since 1923, it was the first time the University had entered the competition. By 1940, University debaters were entering several tournaments when other forensics activities were offered. For example, the University debate team ranked 11th among the competing schools while winning five out of ten contests at the Grand Eastern Tournament at Rock Hill, North Carolina. In addition to debate, the University won first place in the Radio An-nouncing Contest, and took first place in the Impromptu Speaking Contest.

On March 23, 1933, it was announced that two

University debaters would tour the British Isles during the Spring of 1934, and debate the leading educational institutions of England, Scotland, Ireland, and Wales. In 1927, Professor Kay had written to the National Student Federation asking about the possibility of having a West Virginia University team tour the British Isles. He was notified that tours had already been planned for the next six years, but the West Virginia request would be kept in mind. Then in January 1933, Professor Kay received a notice from the Federation stating that preparations for the tour were being made, and was his team in readiness? Kay conferred with President Turner who gave his consent for the tour providing that the team was well prepared to debate the following topics:

"Resolved, the power of the press has increased, is increasing, and ought to be diminished"

"Resolved, that this house asserts its wisdom in the belief of Shakespeare's advice, 'Marry, Peace it Bodes, Love and Quiet Life'"

"Resolved, that government by the people is no longer practical"

"Resolved, that this house acquired its culture from Hollywood."

More serious questions were debated, but they were always discussed in a popular, rather than pedantic style.

In the Spring of 1934, ten members vied for the honor of going to Britain. After tryouts were held, Charles Wise, for whom 50 years later, the main library at WVU



CHARLES WISE DeWITT WHITE
The West Virginia University debating team which toured overseas in 1934 to debate the leading educational institutions in the British Isles.

was named, and DeWitt White were selected to make the trip. It was a compliment to West Virginia University to provide both members of the team to tour the British Isles because, in the past, it had been the custom to select the two men from separate colleges. Wise, who was president of the student body at the time, relinquished the presidency to make the debating tour. He and White arrived in England on April 23, and on April 25, they had their first debate in Liverpool. During the course of the tour, they debated against the University of Liverpool, University of Manchester, Oxford University, East London College, Kings College, London College of Economics, and Richmond College. Wise kept the President of West Virginia University informed about the trip with such chatty messages as:

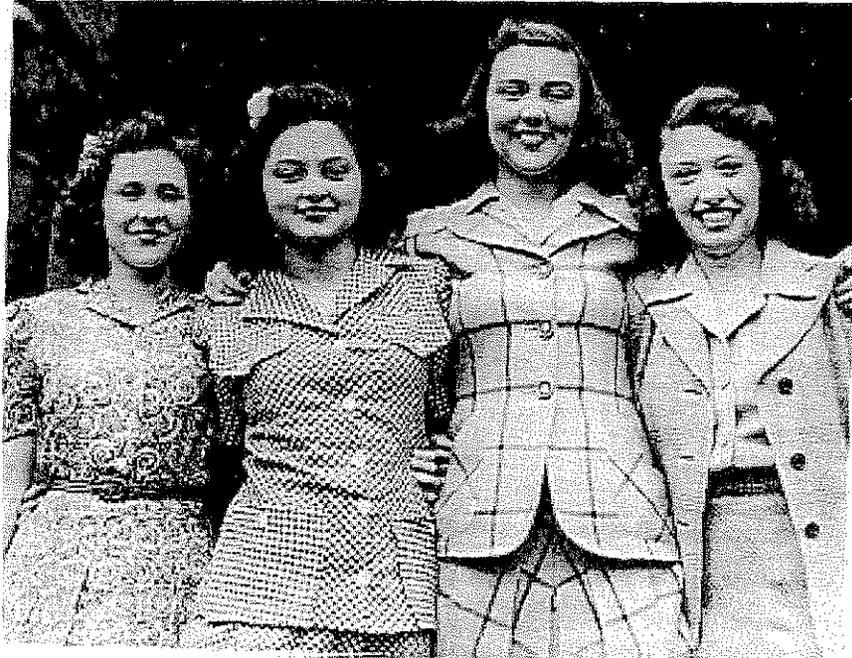
My Dear President Turner, We are enjoying our three happy days in Oxford. As the guest of the Union, and Balliol College in particular, every kindness and consideration have been accorded to us... Our debates have been very interesting and surprisingly well attended. The Press, including the Manchester Guardian, has said some very complimentary things about our speaking ability and versatility on the floor. You may be sure that we are doing our best... Although our sojourn has been uniquely pleasant, there are many times when I think of West Virginia University and our many friends there. To all of them I send my best wishes for health and happiness. Very sincerely yours, Charlie.

After the debaters returned to the campus, they

reported that English students were very attentive and responded sensitively to the speakers: "If he is good his speech will be punctuated with much applause. However, if he is unsatisfactory the audience will quickly inform him of the fact." They then added, "An American debater is always warmly received. His appearance, accent and mannerisms will win him support regardless of his qualifications as a polished speaker." As a result of the British tour, West Virginia University received much attention, and the touring debaters increased their prestige the following year, 1935, by winning every decision event.

On March 1, 1938, it was announced that West Virginia University debaters would travel to Canada to debate the following schools: McMasters University, the University of Ottawa, McGill University, the University of New Brunswick, Dalhousie University, and finish the tour debating the University of Maine, University of Vermont, and Manhattan University on the return trip. *The Daily Athenaeum* declared that the tour comprised as extensive a schedule as that of any debate team in the United States. The proposition debated at each school was "Resolved, that the rearmament in Great Britain and the United States would contribute to world peace".

After twenty three days and four thousand miles, the debaters returned to the campus with many interesting tales to relate. Perhaps the most entertaining aspect of the trip was the fact that most Canadians considered the West Virginia team to be from the deep South. The debate at McMasters University was publicized by signs reading, "Come and hear genuine Southern accents." The WVU debaters did not want to disappoint the audience, so they began the debate with "Mistuh chairman, suh." The trip



WOMEN'S DEBATE TEAM 1942

These members of the University Women's Debate team won the Grand Eastern Debating Championship. Left to right: Ruth Seliman, Diane Margolis, Barbara Ann Williams, and Shirley Janis. Williams was selected as the best individual debater in the Grand Eastern competition, and the four were guests of Governor M. M. Neely at the conclusion of the debate season.

was regarded as successful in every way and of value both to the University and to the debaters.

In 1938, a new dimension was added to the forensic activities. The first debate ever broadcast by a WVU team was aired from station WCAH at Columbus, Ohio on December 11th, where they met Ohio Wesleyan University. At first, the University team had to limit its broadcast debating to those occasions when visiting other schools, but by 1940, debates were also being broadcast from the University campus. The debate between WVU and Wash-

ington and Jefferson College on January 17th was the first. These broadcasts began to reach larger audiences and to gain exposure of a diverse nature. For example, prior to one debate with the University of Cincinnati, it was announced that members of the High School Debate League in Kentucky, Indiana, Ohio, and West Virginia would be provided with a complete bibliography on the debate, and excerpts from the addresses of both universities.

The debate program reached its peak in scope of activity and prestige in the years leading up to World War II. Arrangements had been made to enter the Women's Debate Team in the Grand Eastern Tournament prior to the attack on Pearl Harbor, and WVU honored its commitment by sending a team to the tournament where the four top debaters won the championship, and where Barbara Ann Williams, who later became a teaching assistant in the department, won a trophy as Best Individual Debater.

Beginning in 1942, government restrictions curtailed traveling by train, and travel by car was virtually impossible due to gasoline and tire rationing. These war developments resulted in the suspension of debate tournaments, and the demise of the debate program as it had been known. It was not until 1946 that forensic activities resumed at West Virginia University.

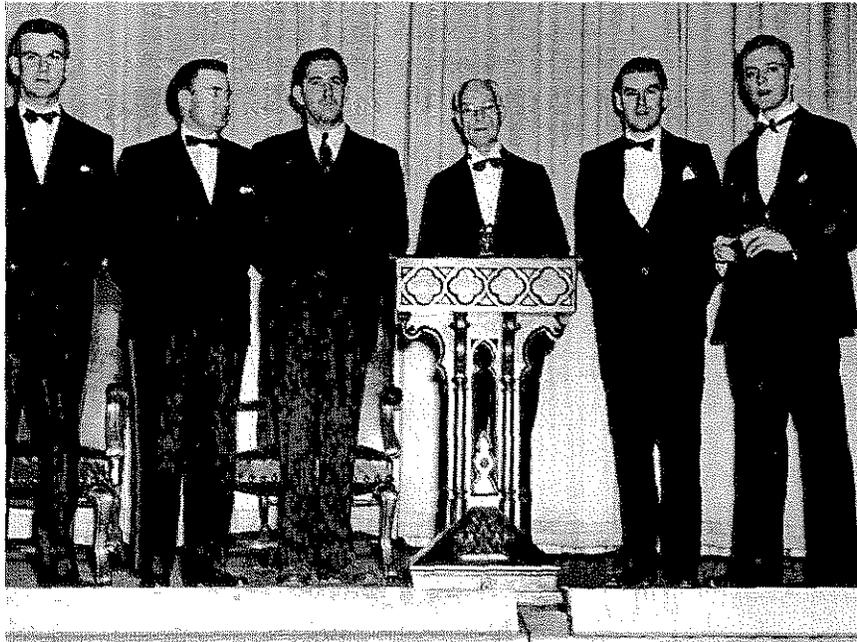
After the war, there was a struggle to reestablish debating as an important campus activity. The major obstacle, as usual, was lack of funds. Prior to the war, the debate team was supported in major part by the student activities fee. When the debate program ceased to function, its budget was absorbed by other student organizations. At the end of the war when the Speech Department was prepared to engage in intercollegiate forensic activities,

the University budget officer scraped together a small fund for debate after it was confirmed that all student fee money had been allocated. With a limited budget hastily brought together, a series of debates were scheduled with Pennsylvania State University, Waynesburg College, Marietta College, Bethany College, and the University of Cincinnati.

On April 28, 1947, the reactivation of the campus chapter of the national forensic honorary society, Delta Sigma Rho, was announced. The honorary had a two-fold purpose of providing recognition to outstanding students, and sponsoring a variety of activities in an attempt to further forensic participation.

In the early post-war years the debate team continued to make debate tours whenever possible, but trips were organized in such a way that a tournament could be attended either at the beginning or at the end of a tour. For example, in May of 1947, a University team attended the Delta Sigma Rho Student Congress in Chicago, and debated the following schools on the same trip: Wayne University, Detroit; Alma College, Michigan; Case Institute and Western Reserve University in Cleveland; and Ohio State University in Columbus.

Although tournament participation was about the only forensic activity which the debate teams engaged in during this period, a limited number of public debates were conducted. In December of 1947, it was announced that Richard Toren and Leonard Davis had been selected to meet the debating team from Oxford University, England in Reynolds Hall on January 9, 1948 with the dean of the College of Arts and Sciences serving as debate chairman. The decision was by shift-of-opinion ballot, and the British



OXFORD UNIVERSITY - WVU DEBATE

(l to r) Richard Toren and Leonard Davis debating for the University; Professor Benjamin Keen, Dean W. P. Shortridge, College of Arts and Sciences, presiding; Honorable Anthony Neil Wedgwood-Benn, and David Kenneth Harris of the Oxford team.

team won. Toren commented that the occasion was the highlight of his two-and-a-half years in debate, and "though he and Davis lost, we all had a great evening".

In 1948, the debate team went on a tour which included Columbia University, Temple University, University of Pennsylvania the U. S. Naval Academy, George Washington University, and ended at the John Marshall - George Wythe tournament at the College of William and Mary in Williamsburg. Also, the University of Wichita and West Virginia University collaborated in a non-decision radio debate on Federal Control of Advertising whereby the two teams exchanged manuscripts of speeches until the debate

was concluded. 1948 was an outstanding year for the West Virginia University debating teams, winning twenty-six of thirty-seven debates, plus five non-decision debates. Also, for the first time since the war, women were organized into a debate program with five varsity and one junior varsity ladies participating.

By the early fifties, tours had been replaced almost entirely by the debate tournament. However, the number and locations of tournaments in which the teams participated were determined by an annual budget which averaged about five hundred dollars. In spite of the limited funds, the 1950 teams, composed of ten men and nine women, had debates with fifty-four colleges, and were the finalists in the West Virginia Intercollegiate Forensic Tournament.

Beginning in 1950, debate tournaments, for the most part, were intended to prepare debaters for the national tournament, an invitational affair held annually at the U.S. Military Academy. The following year, WVU squads participated in more than 125 debates with a winning percentage of 78%, when Richard Stewart, son of Irwin Stewart, President of the University, and Terry Welden, son of Lloyd Welden, coach of the varsity debating teams, represented the University in the seventh annual National Invitational Debate Tournament held at the Academy, where they tied with Princeton University for 24th place. This accomplishment, along with the West Virginia State Championship, plus second place in the East, and 24th in the nation, made the University debating record one of the best in the history of the school.

The debate team continued to attend tournaments during the next few years, and even inaugurated an annual intersectional debate competition, the North-South Debate

Tournament. Twenty-one colleges and universities, with 121 debaters participating, attended the first tournament in February 1954. Successful from its beginning, the tournament was well accepted by other schools and participation increased from year to year. Sponsorship of the tournament became a regular feature of the University debate program, yet financial support remained inadequate and planning, of necessity, was always short-range.

For half a decade the debate society had insisted that West Virginia University could regain its former stature only by increasing and stabilizing the budget. Consequently, when President Elvis Stahr, in 1959, guaranteed the debate program a minimum budget of \$2,500 per year for four years, a new era in debate began. Although this support provided impetus for development, it was not a formula for a rapid reestablishment of the program. Growth and expansion were necessarily slow and undoubtedly influenced by the high rate of turnover of faculty directors and coaches, who were expected to provide stability and consistency in the debate program. Between 1959 and 1962 three separate faculty directors were in charge of debating. As faculty directors came and went, there were extreme variations in the concept of what the debate program could and should be.

At the end of the 1962-63 school year, the budget guarantee set by President Stahr ended and a new decision concerning financial support was reached. When the director of debate was able to demonstrate that student participation, not only in debate, but also in individual forensic events such as radio announcing, extemporaneous speaking, after-dinner speaking, and oral interpretation, had expanded and diversified the program's activities, fiscal

support, with a modest increase, was continued.

During the following year, 1963-64, further expansion and growth were manifested in tournament competition, public debates, and television debates. A well-rounded schedule of tournaments was highlighted when WVU was again selected to participate in the National Invitational Tournament at West Point. Also during that school year, a series of television debates with the University of Pittsburgh, Marietta College, and Ohio University, were telecast from WBOY-TV, Clarksburg.

In 1965-66, participants in the debate program competed in twenty-three tournaments, winning one hundred and twenty-two debates; the best record compiled by West Virginia University teams in ten years. During 1967-68, approximately forty members of the Debate Society, with three faculty members and two graduate assistants administering the program, participated in twenty-six tournaments, and placed first in seven of these; sponsored four public debates with Pennsylvania State University, University of Vermont, Purdue University, and the British Debate Team, winning all four before audiences which totaled approximately 1000 people; video taped seven television debates for WJAC-TV in Johnstown, Pennsylvania, in which series their opponents were California State University at Los Angeles, Geneva College, Elizabethtown College, Susquehanna University, Frostburg College, St. Vincent's College, and Clarion State College; held the Mountaineer Debate Tournament on campus, in which thirty teams from fourteen states participated; held the District VII Elimination Debates of the West Point National Debate Tournament; and inaugurated a SPEAKER-OF-THE-YEAR-AWARD, to recognize an outstanding West

the District VII Elimination Debates of the West Point National Debate Tournament; and inaugurated a SPEAKER-OF-THE-YEAR-AWARD, to recognize an outstanding West Virginia speaker.

Debate and forensics activities continued to be extensive throughout the late 1960s and into the early 1970s. By the mid-1970s a major change was developing nationally in the nature of contests in debate. Individual presentations increasingly became a series of rapid fire speeches delivered with little attention devoted to the communicative aspects of the debating process. Public debates among students became rare and increasingly viewed as an "intellectual game" having little to do with effective communication.

In 1973 no faculty member in the department was willing to assume the responsibility of directing the debate program, so it was assigned to a doctoral student almost by default. By 1976 no faculty member or doctoral student had sufficient experience with debate to fill this position, so at that time the debate and forensic program was transferred to the Department of Philosophy, whose chair, a former debater, was anxious to assume the role of Director.

Chapter 5

High School Contacts

In the fall of 1919, Professor Wilbur Jones Kay, head of the Department of Public Speaking, with Charles H. Hartley, a member of the Extension Division of the University, secured the endorsement of the West Virginia Educational Association for the inauguration of a state literary contest. The first annual West Virginia Literary Contest was held on May 15, 1920 in Commencement Hall (later renamed Reynolds Hall, now the site of the Mountainlair). The objectives of the University in sponsoring the contest were to cooperate with state high schools in an effort to:

... stimulate among their students a more general interest in the study and discussion of questions of public concern; to develop habits of original investigation, clear thinking, and sound reasoning; to furnish drill in the use of chaste and vigorous English diction; and a sincere, unaffected manner of speaking to an audience.

The literary contest offered high school students an opportunity to compete in four distinct areas:

In Debate, a team consisted of one man on the affirmative and one on the negative who were allowed to speak a total of eight minutes each.

In Oratory, each participant delivered from memory a seven minute selection from oratorical literature, or an original composition on a timely subject which did not advocate the overthrow of the United States Government, nor scoff at virtue.

In Essay, participants were required to prepare on two

general subjects which were previously announced by contest officials. At the contest, a student drew three topics, chose one, and then retired to a monitored room to prepare an 800-word essay which was read before the judges.

In Extemporaneous Speaking, participants prepared notes on topics of current interest. At registration, a contestant drew three topics and chose one. A ninety minute preparation period was allowed, including oral practice, prior to delivering the speech.

To become eligible for the state contest, the student had to be under twenty-one years of age, a full-time student at the high school which he represented, rank academically in the upper one-half of his class, and survive the district and regional contests.

From 1920 to 1925, all events were completed in a single day, usually on Saturday. In 1926, the literary events were mingled with musical entertainment during the final round in each event:

Handel's *Sonata*, a solo for violin.

Finals in Oratory, Essay, and Extemporaneous Speaking.

Sandman Leaves and *Little Damsel* by Novello.

The Debate finals.

Autumn Leaves and *Welcome Sweet Wind* by Caman.

The Debate proposition that year was almost unbelievably long and cumbersome: "Resolved, that inasmuch as the United States government has now given its adherence to the permanent court of international justice with certain reservation; now, therefore, be it further resolved, that the

United States government should sign the optional clause to the protocol of the signatures, with the condition that it shall be limited to disputes arising with nations that have also signed the optional clause."

Gold and silver medals were presented to the first and second place winners, and to all other participants, bronze medals. Scholarships to the University were awarded to first place contestants, a trophy cup was given to each school receiving a first place, and wall plaques of the University Seal were presented to each school which produced a winner regardless of category.

In 1932, the name of the contest was changed to the West Virginia Interscholastic Public Speaking Contest. The new name stressed the words "public speaking" in place of the word "literary" a term being used in English departments for writing exercises. Two high school speech teachers who served as district chairmen that year were Max DeBerry who later became a prominent circuit judge, and Jennings Randolph who later became a six term United States Senator from West Virginia. In 1934, the Essay competition was dropped from the contest and Oral Interpretation of Poetry was added, a move suggested by English teachers when it was decided that the Essay and Extemporaneous Speaking contest were too similar, and a new event would encourage interest in the interpretation of good literature presented orally.

The number of high schools participating in district contests grew from twenty-seven in 1920 to eighty at the end of the first decade, but the most important result was the growth of interest in speech activities throughout the

Nineteenth Annual
West Virginia Interscholastic
Public Speaking Contest

1938

WEST VIRGINIA UNIVERSITY
C. Samuel Boucher, President

1938

DEPARTMENT OF SPEECH
James B. Lowther, Chairman

1938

COMMENCEMENT HALL
Morgantown, West Virginia
Saturday, April 9, 1938
8:30 a. m., 1:30 and 8:00 p. m.

ADMISSION FREE

The author of this history was a finalist in debate at the 1938 contest.

West Virginia high schools. For them the annual tournament had become a prestige event of the outstanding high school forensic students in the state. It also became an important event for the Department of Public Speaking because the president of the University, and dozens of faculty members, volunteered their help with the contest.

When World War II brought an end to the West Virginia Interscholastic Public Speaking Contest in April of 1943, more than 2000 students had participated in the 24 annual contests, and 187 high schools had sent contestants to the finals at the University. After the war, when things were returning to normal, Lloyd Welden, WVU Director of Forensics, reorganized the high schools into a more modern Forensic League. But a new generation of high school administrators was assuming duties throughout the state with the result that interest in interscholastic forensics was decreasing, while athletics and bands were becoming popular and receiving more support. However, as the result of a 1949 questionnaire sent to all high schools in the state concerning a revival of forensic tournaments, the West Virginia Speech Association recommended that the forensic tournament be re-established with professor Welden as Executive Secretary.

The first tournament was held on campus with the following events: Debate, Oral Interpretation of Prose Literature, Extemporaneous Speaking, and Contemporary Public Address. In 1954 the West Virginia State High School Drama Festival began holding its annual event on the same dates as the forensic tournament, so that the cooperation of these two speech activities might provide a better balanced program in which more students could participate. Two new contests were added to the events in

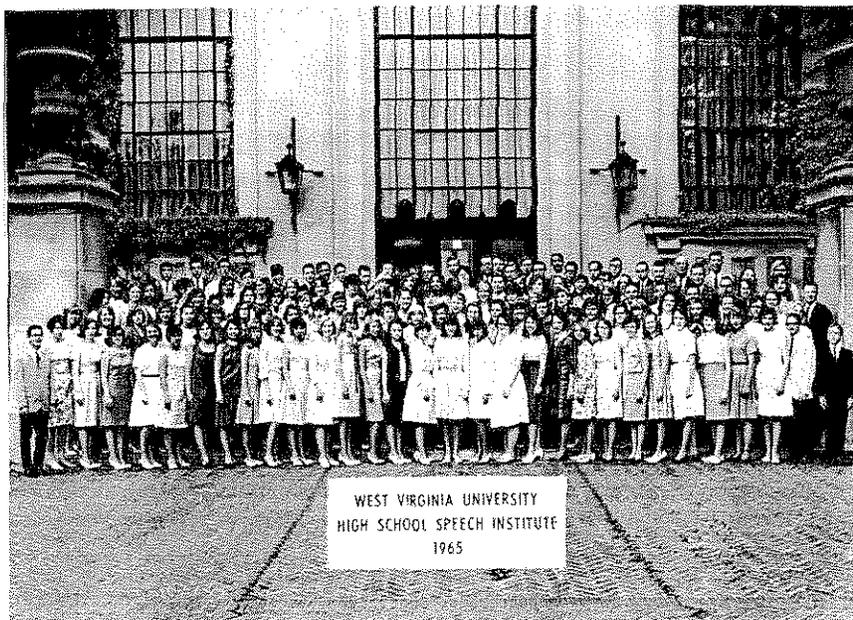
the 1960s: Radio Announcing and Oratorical Declamation, which gave the tournament an expanded format.

In the early 1970s, concerns were voiced that the University was playing too large a role in the shaping of high school speech activities in the state, and other institutions wished to make a greater contribution in this area. It was decided in 1973 that, after a year to permit a smooth transition, the West Virginia Interscholastic Forensics Association, an organization composed of secondary school faculty members involved in debate and/or forensic activities, would assume the responsibility for managing speech activities in the state. The final tournament sponsored by the Speech Department was held in 1974, however, many faculty and graduate students participated in subsequent tournaments in the role of judges.

The West Virginia State Interscholastic Forensic Tournament made a significant contribution to extracurricular forensic activities and had been successful in achieving the purpose of promoting a more general interest in the study and discussion of questions of public concern as an aid to better citizenship. The annual event, spanning forty years, had gone far beyond its original purpose, and had awarded approximately 150 scholarships which provided those students an opportunity for an education at West Virginia University.

The West Virginia University High School Institute

The University Speech Department inaugurated a Summer Speech Institute beginning in 1961 when it offered a four week program in Theater, Debate, and Interpretation for high school students from throughout the United States.



WVU High School Speech Institute group photo in front of the Library, July 1965.

The Summer training provided them with an opportunity to study with WVU faculty members, under the direction of Dr. Leonard M. Davis. The Interpretation portion of the program was handled by Enid Portnoy; Debate by Elizabeth Henning; and Theatre by Richard Newdick. University students majoring in Speech served as counselors who assisted the faculty. All students in the ninth to the twelfth grades were eligible to attend. Previous experience in Drama, Interpretation, Debate and/or Public Speaking was not required, and individual coaching was available at no extra expense. Costs were minimal: instruction, room and board, tuition, and recreation, was \$85.00. For Morgantown students, or students who preferred to commute, the cost was \$10.00 per week.

Students had full access to all University facilities while living in dormitories and taking their meals in university dining halls. Medical services were available at the WVU Infirmary, where physicians and nurses were available around the clock. While students were required to attend all scheduled lectures and workshop sessions, there was ample opportunity for recreation provided by the School of Physical Education. Since most of the high school speech events at that time were conducted as extra-curricular activities, the main purpose of the institute was to help students get their respective activities off to a good start for the coming year. In addition to lectures and workshops, rehearsals were held daily in all three areas. Weekly programs and informal recitals gave the students performance experience at the level required for Speech activities at their own school. The West Virginia High School Speech Institute continued on an annual basis until the 1970s, having served more than 1000 high school students.

Mountaineer Week Teams

Because the University held the same relationship to State high schools as the high schools held to their municipal grade schools, and because there were several hundred high school seniors throughout the state wanting to know more about going to college, Mountaineer Week was established at which time a select group of seniors carried the message of West Virginia University to high schools throughout the state during a special week each Spring beginning in 1928. Student ambassadors, recruited primarily from the Department of Public Speaking, were able to visit several schools each day through the cooperation of

high school principals.

These tours were conducted for the threefold purpose of creating a beneficial spirit throughout the state, acquaint their audiences with the University, and speak generally on higher education with relation to the three phases of student life: scholastic, social, and the extra-curricular. Mountaineer Week was not originally conceived as a platform to boost the University. Rather, it was an attempt to describe the center of the state's educational system to those in high school who would be interested in attending a college or university after graduation. Special assemblies were held in a majority of cases, and following these, conferences were held with those expressing an interest in attending West Virginia University, or one of the state colleges.

Mountaineer Week was probably the most successful medium attempted by the University to pave the transition from high school to college, and it was reassuring when a majority of high school principals wrote to the University asking that Mountaineer Week be made an annual event. It was estimated that the WVU students making these annual tours addressed an aggregate audience of fifteen thousand high school students each year until the program was discontinued in the mid-1950s.

Chapter 6

Interpretation

Oral Interpretation classes, designed to teach students how to communicate effectively from the printed page, had been offered before the turn of the century at West Virginia University for prospective teachers, and later for students in Drama. Since the reader was communicating material prepared in printed form, and because the vocal elements commanded the presentation almost entirely, greater concentration on the oral aspects was not only expected but demanded.

The development of an adequate responsiveness to literature, and the ability to read aloud in communicating to others, dates from the late classical period when the oral tradition dominated education. Later, when interpreting the Gospels became a concern of the early teachers in Christianity, St. Augustine in the fifth century offered practical suggestions in his religious treatise *On Christian Doctrine* for those who were trying to help others understand the scriptures.

During the 18th century, elocutionists engaged in a study of the human voice in making ideas more readily understood and appreciated. But, the elocution teacher was distinctly different from those who taught Oral Interpretation, primarily in formulating rigid rules for employing bodily action in achieving their objective.

The development of Oral Interpretation may be traced through various college catalogs under such listings as the interpretation of poetry, of prose literature, of drama, and even the interpretation of specific writers, especially William Shakespeare. However, here at West Virginia University, training in reading aloud to others came under the catalog listing of Elocution: Literary Analysis and Rendition, in

1912, but was changed the following year to Literary Analysis and Synthesis, dropping the reference to Elocution. Two years later, a course titled Vocal Interpretation of the Bible, plus two courses titled Art of Reading Aloud, and The Reading of Drama, were included in the curriculum.

Although courses including units on the interpretation of written material dates from 1870 at the University, and the first reference to instructions in effective pulpit oratory appeared about the same time, not until Wilbur Jones Kay became head of the Department of Public Speaking in 1919 was serious effort given to developing Interpretation as a major area. Starting in 1920, Marja Steadman Fear pioneered the development of public performance through recitals, and when the Waitman Barbe Public Library opened in Morgantown in 1926, a story hour was inaugurated by students from the Public Speaking Department who were enrolled in the Interpretation courses, primarily from the class in Art of Reading Aloud.

In 1937, Professor James B. Lowther, head of the Department of Public Speaking, was quoted as saying that the College of Arts and Sciences must recognize the need of his department for a recording machine, which would also reproduce the natural speaking voice. His comments were no doubt influenced by the inauguration of a broadcasting station on campus, but there was an equally compelling reason since he had prepared for publication a text book in *Oral Interpretation* in which he maintained that such recording machines made students more aware of the speaking voice. Other departments similar to the one at WVU had adopted this approach to oral interpretation improvement, he maintained, and had demonstrated its success in teaching voice production. With the assistance

of Mrs. Fear, Lowther had organized a Voice Choir, and a Choral Reading Society was inaugurated as an extra-curricular activity that year. The recording machine, they believed, would serve several purposes which would justify the expenditure.

Two innovations in 1939 were public reading recitals, and a substantially enlarged program of choral readings by the Voice Choir. These were natural extensions of the five Interpretation courses which were listed in the Schedule of Courses. By 1942, a Voice Choir recital was entered by the department in the Institute of Learning by Radio at Columbus, Ohio. The Verse Choir, all during the war years, was handicapped by the lack of male voices, but the newspapers reported that the choir presented their usual excellent programs before Morgantown audiences, and over the air.

At the end of the war, the students in Advanced Oral Interpretation were presenting recitals for members of the department and special guests which included the Army Special Training students who were still on campus. In 1946-47 programs were presented in the local schools, and to several clubs in West Virginia and Pennsylvania, using the talent of Don Knotts, who later appeared on television programs and in motion pictures. The most popular program he did that season was *"The Cliche Expert Testifies on the Yuletide"* by Frank Sullivan.

Five other Christmas programs presented during the holiday by Interpretation students included, *"An Old Fashioned Christmas Story"* by Robert Benchley; *"Christmas: Atomic Age"* by Norman Corwin; *"The Story of Christmas from the Holy Bible"*; *"The Christmas of the Future"* by Frank Sullivan; and *"How Come Christmas?"* by Roark Bradford. Students in the story telling classes were

organized again that year to tell stories each week at the home for crippled children, and one Professional Reading Recital was presented to the general public. During the 2nd semester, several off-campus programs were presented for local churches, the PTA, and civic clubs. For the first time a student was entered in the Poetry Reading Contest of the West Virginia Intercollegiate Speech Festival, and another student presented a full evening recital of readings from Eugene O'Neill's *"The Iceman Cometh."*

The new emphasis placed on Oral Interpretation by James H. Henning, chairman of the department, was reflected in the unusually high quality of programs presented during the 1947-48 school year, and further, by the number of students participating: a series of specially selected stories were read by students to the Brownie Scout groups; upper division students majoring in Speech presented three Interpretation programs for the majors and minors meetings in the department; about two dozen students participated in an Oral Interpretation program titled, *"Little Black Sambo and the Tigers"*, and later appeared on the platform to present Christmas programs for church groups and the Home Economic Club. The following year, 1948-49, students presented interpretive recitals in the Studio Theatre of Reynolds Hall; gave programs to the Morgantown Kiwanis Club, and readings from the works of Shakespeare, Marlowe, and Bernard Shaw were presented on campus, then presented to the English classes at University High School, and Morgantown High School.

For several years, the Voice and Diction courses had played an integral role in the Interpretation area where fourteen courses, with twenty six credit hours, plus the Voice and Diction Clinic, constituted a full-fledged academic

program. Extracurricular performances at that time gave no student credit, but did require faculty involvement which became a source of friction in calculating staff commitment.

The catalog descriptions, with goals and objectives for each Interpretation course being offered, were rewritten at the beginning of the 1949-50 school term. Dr. Henning, told the committee which was charged with the task:

It is the sincere desire of the department that the Interpretation curriculum at West Virginia University be comparable in standards of achievement with that of other state universities. To that end, we must endeavor to focus the objectives of each course toward training the individual to the highest possible level of accomplishment which his ability and effort will enable him to attain.

The committee report which followed urged approval of extra curricular performances as a starting point for making the printed page "come alive" in oral reading.

A great problem in teaching Interpretation is establishing standards. Majors and minors meetings have helped provide opportunities for students to hear good interpretation, but it would be desirable to have a regular 'reading hour' in which our most capable students would read to other students and staff, and required of all students who are taking Speech. This would serve as a SHOWCASE for exceptional performances that are done in all classes, and would form a clearing house for the fulfillment of off-campus engagements.

Thirty Interpretation programs were produced and made available during 1950-51 to various clubs and

organizations in the community, all in keeping with the prescribed standards recently adopted for Interpretation courses. The number of students involved in public programs continued to increase and more ambitious programs were presented to organizations in 1951-52, using only the best students from the Interpretation classes.

In 1953-54, the local radio station, WAJR, requested that all reading programs for the Friends of the Library, which had been inaugurated the previous year, be made available for broadcast on their weekly schedule; two Interpretation Recitals, and two radio programs of student readings, made for a sizeable faculty-student commitment. The following year, 1954-55, a monthly radio program of readings for Friends of the Library continued to expand. Because of the large amount of time required for rehearsing and presenting live programs to civic and community organizations, fewer invitations were accepted that year, a policy which did not please those off-campus groups which had come to depend more and more on Interpretation students for their programs.

While programs in Interpretation continued over the next few semesters very much as they had in the past, an advanced course in "The Art of Story Telling" began taking student talent to audiences scattered throughout the three-county area of Monongalia, Marion, and Preston. These students were expected to go beyond the basic skills of interpretation in mastering the techniques of storytelling, and were urged to develop a personal style which was uniquely their own. Such practical experience in off-campus engagements, it was believed, helped guide the students in adapting to the interest of various age groups, and various kinds of audiences. As a part of the requirements adopted

during the period from 1955 to 1958, each student selected to appear before a non-student audience was required to present at least eight oral assignments in class during the term. In other words, to become sufficiently skilled for the off-campus appearances,

students must be made to realize that story-tellers can guide, instruct, discipline, mold, and persuade, as well as entertain through story-telling as a social and educational tool to all types of situations from combating prejudices to explaining atomic chain-reaction."

The ambitious nature of the course was challenging, but the expectations appear to have been met as invitations increased beyond what the students could accommodate.

Interpretation and Voice and Diction services during 1958-59 included programs furnished to the University Faculty Club; Morgantown High School; the University Campus Club; various civic clubs, and holiday programs to half a dozen churches; a Reader's Theatre program for Greater West Virginia Weekend; ten taped programs for broadcast over WCLG under the title, "Stories for Everyone"; a program for the Mountainlair Fine Arts Week; and two Reading Hour programs to round-out the offerings the Speech Department made available that year.

From September to April of 1959-1960, interpretation programs were presented by students to five Morgantown High School English classes; the Morgantown High School faculty; the Lions Club; Rotary Club; Dames Club; Parent-Teachers' groups; fraternity/sorority groups; the

The Speech Department
Presents



LAST PORTRAIT of Abraham Lincoln, April 16, 1865. On a bronze plate.

NIGHT OF ASSASSINS
(The Lincoln Tragedy)

March 21, 1960 7:30 P.M.

Reynolds Hall
West Virginia University

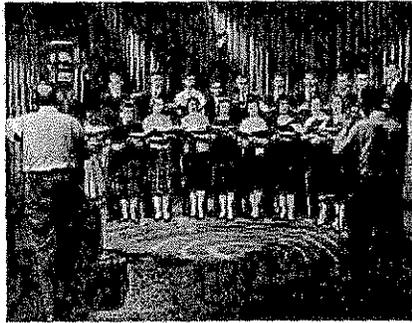
Program for an original Oral Interpretation production in Reynolds Hall, 1960.

of Abraham Lincoln.

The service activities in Interpretation during 1960-1961 included a Reader's Theater production of Stephen Vincent Benet's *Western Star*, for the University Fine and Lively Arts Festival; a poetry contest was held at Elizabeth Moore Hall where aspiring student poets were given eight minutes to read one or more of their works ("Men are to wear jackets and ties, and women must wear heels" *The Daily Athenaeum* announced January 21, 1961); four Reading Hour programs for students and the general public were produced that year; several Interpretation students

American Association of University Women; and the Wesley Methodist Church Foundation. Upon request, students provided an Interpretation Workshop for high school speech teachers at the W. Va. State High School Forensic Tournament; organized and directed a student Interpretation contest; and two members of the Speech Department faculty, Enid Portnoy and Leonard Davis, who are still members of the faculty, wrote and produced an original Interpretation program which was presented in the concert theater at Reynolds Hall titled, *Night of Assassins*, dealing with the assassination and funeral

entered the intercollegiate poetry contest which was recording a Library of Congress project for blind students; a major program for Greater West Virginia Weekend titled "*Caesar and Cleopatra*" was produced; and special programs were presented to more than twenty different organizations within the University and around the community. Interpretation had become the most active area in the department in terms of public exposure and popular appeal.



VOICE CHOIR ON TELEVISION 1963

Oral Interpretation at WVU began with readings in the classroom, voice choir programs for the general public, and finally into radio and television productions for the Eastern Educational Network.

Televised programs entered the Interpretation schedule for the first time during 1961-1962 when "Spoon River Anthology" was videotaped and broadcast by Pittsburgh station WQED, and later shown on several West Virginia stations. Also, seventy five students auditioned for two voice choirs being organized in Interpretation; five voice choir programs were presented on-and-off campus; eighteen reading programs were exhibited to various community organizations; and eight special holiday programs were broadcast live over radio station WCLG.

The rapid increase in Voice and Diction sections, and the growing interest in Interpretation programs, created a problem which required additional teaching help when it was reported that the Interpretation area was turning away far too many interested students each semester. During the second semester of 1961-1962, Beverly Cortes took over

the direction of the voice choirs and presented three Studio Theater recitals, while Mrs. Henning directed students in performances for the Independent Order of Odd Fellows, and Wesley Methodist Church. It was ironic that the increasing prominence of the area of Interpretation would prove to be a peril in disguise within the next few years, especially with the Drama area exercising greater control over the enrollment and the activities of Interpretation.

There were eight major Interpretation recitals and seven Interpretation programs presented in the Studio Theatre, forty-two off-campus programs supplied to civic, religious, and educational organizations, and four programs by the Verse Choir furnished to local radio stations during 1962-63.

In April 1964, the University Board of Governors established a new administrative unit known as the Creative Arts Center which had the ultimate effect of separating Interpretation, Drama, seven faculty members and thirty-two courses from the Department of Speech, for reassignment to the newly created unit.

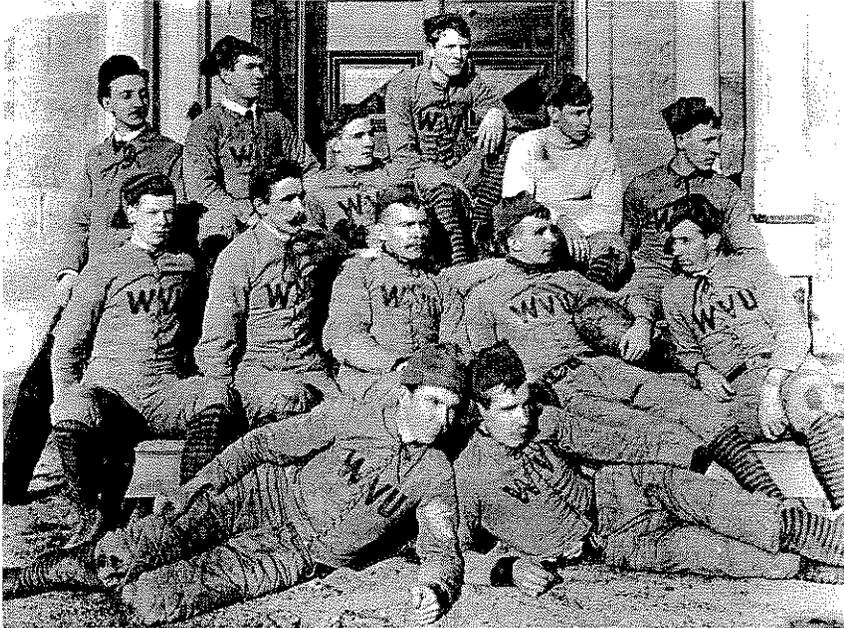
The teaching of Drama in the department was discontinued immediately, but the classes in Oral Interpretation continued until 1973. With the substantial changes which occurred in the curriculum, it was soon discovered that Oral Interpretation was being taught by the Speech Department and by the Division of Theatre in the Creative Arts Center. At this point, the Speech Department discontinued its interpretation classes and reallocated the resources to other areas of its curriculum.

Chapter 7

Drama

Before Drama became established on an extra-curricular basis at West Virginia University, interpretation, oral readings, skits, and cuttings from plays seem to have been in general practice. Literary societies frequently used dramatic sketches in their weekly meetings, often to dramatize a point embedded in an oration or eulogy, and patriotic enactments or dramatic expressions ("Give me liberty or give me death") accompanied several literary presentations. Although the greater part of the work in literary societies was directed towards speech-making in a variety of forms, many opportunities were available for them to employ dramatic activities. In the post-Civil War period, the burgeoning of extracurricular life on college campuses impacted the traditional social routine, as well as altering the academic policies and programs. Play production, college athletics, glee clubs, musical instruments clubs, social fraternities, and literary societies flourished with considerable strength and dominated the campus scene until well after the turn of the century.

Many colleges were first introduced to on-campus theater by the presentation of a play whose primary purpose was to make money. Such was the case at WVU. The claim that WVU's first football game was responsible for the introduction of theatricals on campus is true, only in part. The first match game between Washington and Jefferson College and the University was played on the Saturday following Thanksgiving 1891. Melville Davisson Post and Billy Meyer provided the financial backing, going so far as to float a loan at a local bank in the amount of one hundred and sixty dollars to purchase eleven complete football suits, and a ball which was supposed to have been



FIRST WVU FOOTBALL TEAM, 1891

Players, left to right: on ground, N. B. Blake and George M. Ford; lower step, George H. A. Kunst, Andrew Price, J. W. Hughes, R. F. Bivens, J. T. Holbert; upper row, William C. Meyer (Manager), A. Brown Smith, William G. Swaney, Gory Hogg, A. E. Boyd, and S. R. Jenkins. Photo taken at the South side of Martin Hall, 1891.

twenty seven inches in circumference, but when it arrived the ball was twenty seven inches in diameter, according to Andrew Price (WVU Bulletin, Dec. 1925). This seems highly unlikely. West Virginia lost the game in a snowstorm, 72-0. A sequel to that game was the falling due of the bank loan which had been floated without parental consent. Since the gate receipts at the game totaled less than twenty dollars, and with the payment by the team an honor-bound obligation, Post and Meyer wrote a parody titled *Richard III Revised*. Costumes were rented from a firm in Pittsburgh, and the cast played it on two Saturday nights in April of



THEATRE CAST FOR RICHARD III, 1892

The proceeds from this play were used to retire the debt incurred by the first football game in November 1891. Left to right above the players are: A. Brown Smith, Ed Mayer, Claude Gore, Melville D. Post (Director), Richard Stine, Fred Winshell, Dorsey Stine, C. Earl Vance, Kemble White, and Harry Smith.

1892 to crowded houses, thus retiring the debt.

There were ample precedents for producing college theatricals for profit. Amherst College used the proceeds from their dramatic association to fund a Crew to participate in intercollegiate rowing contests in 1870, and Brown University students presented comedies for the benefit of baseball and boating during this same period. Almost every college had some sort of dramatic program presented at irregular intervals as a means of raising money. They were always inexpensively produced, primarily for students, and occasionally, for the general public.

Morgantown's first public playhouse, the Grand Theater, opened on Walnut Street in 1903. By 1905 motion pictures were becoming popular in the larger cities,

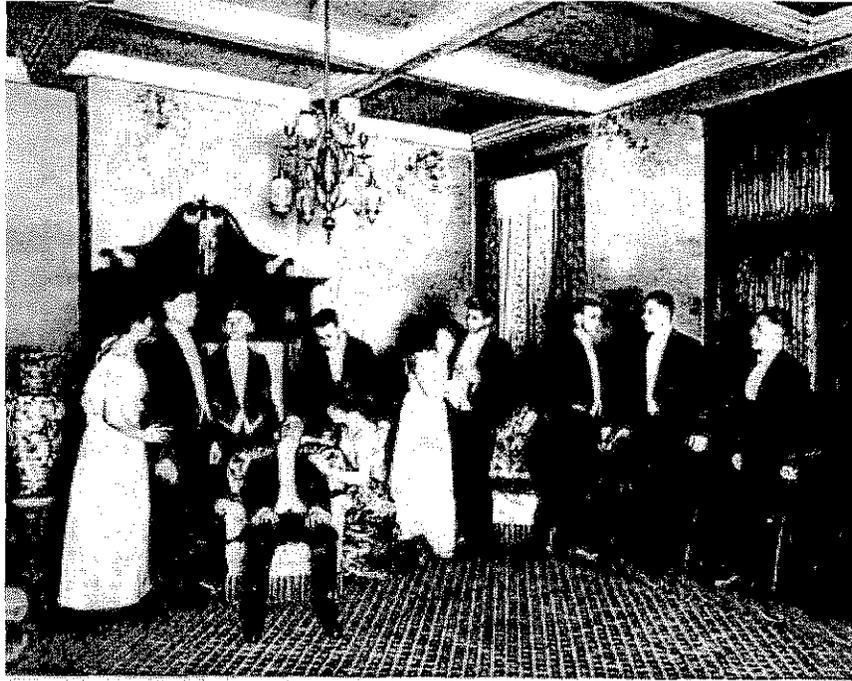


Poster advertising the 1915 Dramatic Club production of "Artie in Wall Street."

and Morgantown did not wait long to enjoy "the picture show," usually in connection with a play or vaudeville acts. Various types of entertainment by students had been associated with campus life ever since the establishment of the University, and prior to that time, plays were sometimes presented in the auditorium of the old Monongalia Academy. Morgantown did not have many forms of entertainment, and welcomed theatrical productions wherever presented. For example, the

University Dramatic Club presented *Artie in Wall Street* at the Strand Theatre in downtown Morgantown in April of 1915, which was well attended, in part because it was a "very clever comedy which proved a great success on the legitimate stage," according to *The Daily Athenaeum* on April 4.

The use of men playing female roles was a necessity until women were admitted to WVU. The practice of using all male cast members, however, was often employed by larger coeducational institutions, because allowances had to be made for differences in talent from year to year. Foreign language departments, especially French and German, produced plays, or segments of plays, as an extracurricular effort. Often the scenes were classroom exercises presented as readings or tableau. This helped to make drama more academically respectable, so that, along with elocution courses which were using dramatic literature for training, Drama found a place in the conservatively oriented



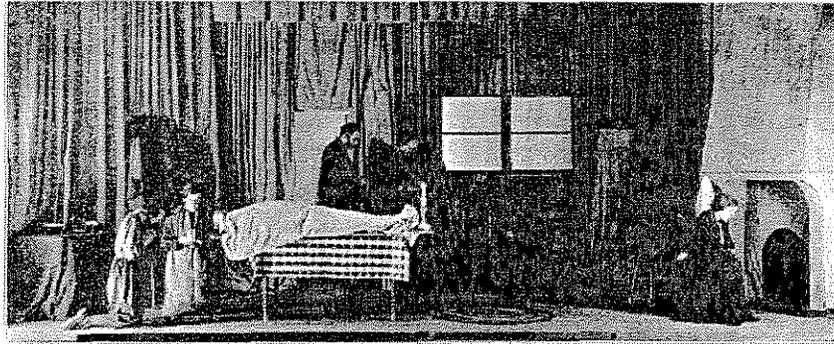
SCENE FROM "ARTIE IN WALL STREET"

The Strand Theatre in Morgantown was rented for the Dramatic Club Production because the University lacked a suitable theatre with a stage. The founder of the WVU Dramatic Club in 1909 was Professor C. Edmund Neil, seen here protecting the heroine fourth from right in the photo.

curriculum which prevailed at West Virginia University.

More ambitious play productions had their inception after Wilbur Jones Kay arrived on campus to head the Department of Public Speaking in 1919. From that time on it vied with, and in some cases seemed to supersede, forensics in student support.

During the 1924-25 holiday season, a group of student players journeyed to Chicago to take part in a Little Theater tournament staged under the auspices of Northwestern University, and in connection with the annual



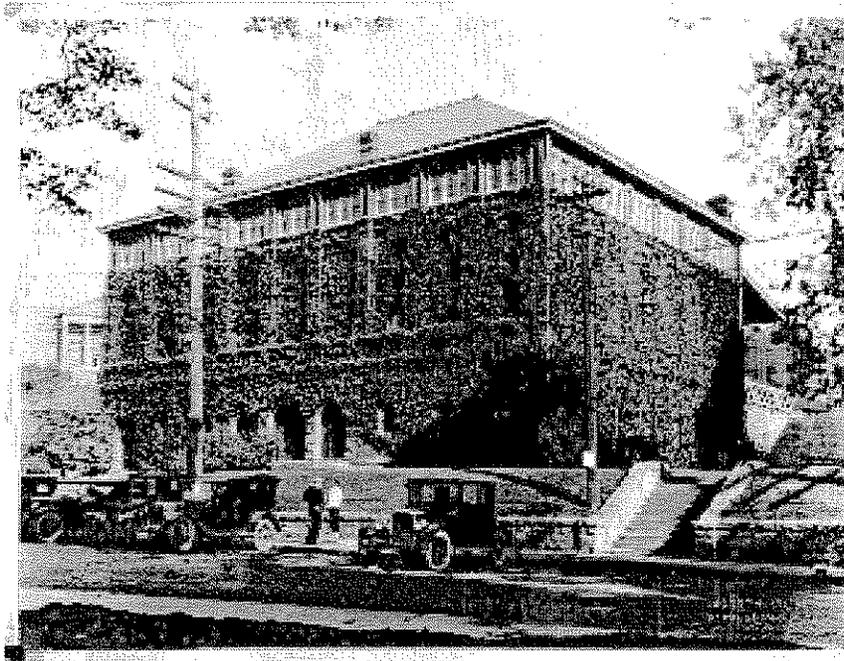
SCENE FROM "RIDERS TO THE SEA"

After surviving a number of preliminary contests, the West Virginia University Players were awarded first place in a national Little Theatre tournament hosted by Northwestern University in January 1925, presenting this John M. Synge play.

convention of the National Association of the Teachers of Speech of which Professor Wilbur Jones Kay was president.

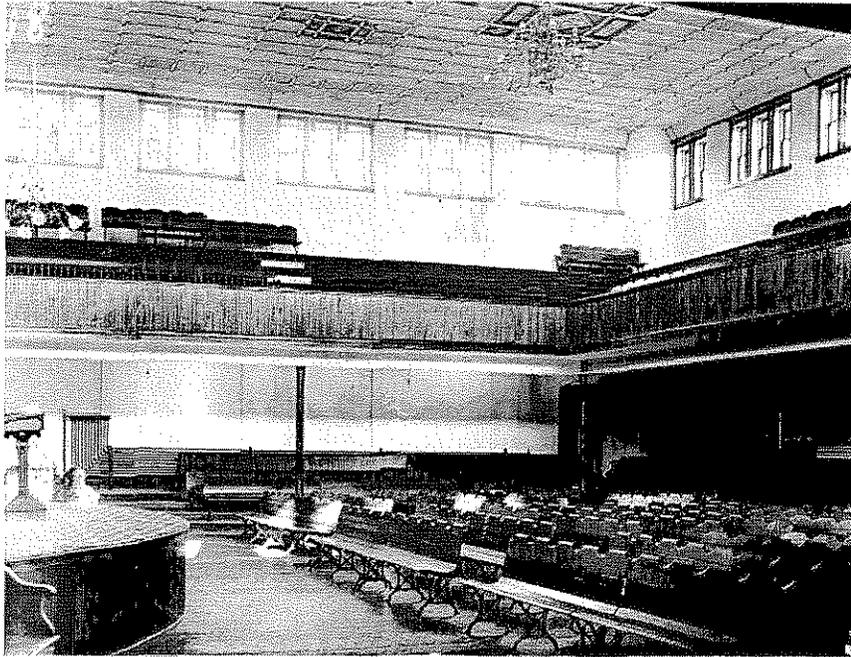
The tournament was open to all colleges and universities in the United States, but only nine were selected for admission. On the night of January 1, 1925, the West Virginia University Players, presenting John M. Synge's *Riders to the Sea*, were awarded the Cumnock Cup and a cash prize of \$250, as winners of the first national contest. The fact that the contest was witnessed by hundreds of teachers of Drama and Speech who were in attendance at the national convention, gave it added importance, and accounts of the victory, with pictures of the cast, were carried in the leading educational publications. That West Virginia University won the national contest was the more remarkable because it lacked any stage or equipment for producing plays at that time. During the 1925-26 school year, two major productions were presented: *Ice Bound* and *The Goose Hangs High*.

The first play production course titled *Coaching and Managing Plays*, was offered in 1926 and emphasized the technique of acting, dialogue, scenery, and make-up. According to Professor Kay, plays were chosen for public performance as seemed best to afford the greatest educational and cultural discipline. This was exemplified in almost every production, but was especially true of one presented on December 10, 1928 titled *Queen's Husband* which a reviewer said was "an outstanding success by the Dramatic Club."



COMMENCEMENT HALL c. 1925

The Department of Public Speaking (later Speech) was located in this building from 1938-1965. Originally named Commencement Hall, it was renovated and renamed Reynolds Hall in 1940.

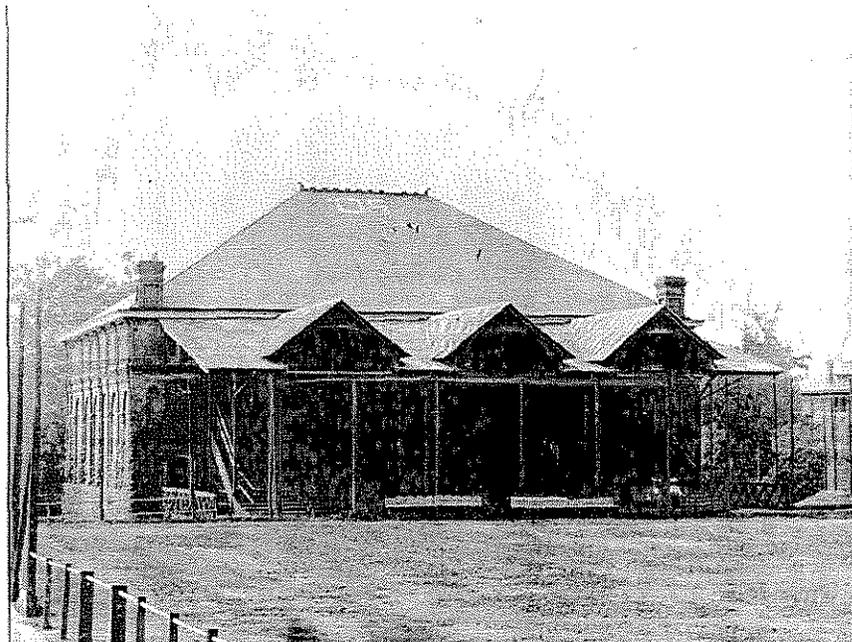


ORIGINAL AUDITORIUM IN COMMENCEMENT HALL

The auditorium had movable bench seats, a pressed metal ceiling with electric chandeliers (electricity came to the campus in 1892), a wrap-around balcony, and a carpeted protruding stage. University dances and social activities, as well as graduations, were held here. Many famous people appeared in the hall including President William Taft, three time presidential candidate William Jennings Bryan, Composers Richard Strauss, and Victor Herbert, and the author Carl Sandburg.

The department was provided with new quarters in Commencement Hall during the 1938-39 school year. Completed in 1892, Commencement Hall served as a gymnasium on the ground floor, with an auditorium/chapel above, which featured a pipe organ, donated to the University in 1901. The entire building, renovated through a federally funded W. P. A. project in 1940, was given a new floor plan, plush seats were installed in the auditorium, a "little theatre" was constructed to serve as a rehearsal area,

and with other improvements, gave the department facilities consistent with the growing importance of the discipline. After the renovation, the structure was rededicated as Reynolds Hall honoring a former president of the University.



REAR ELEVATION OF COMMENCEMENT HALL

The covered "Splinter Stadium" was a gift from Board of Regents member, George C. Sturgiss, an ardent supporter of elocution and public speaking at WVU. The area in the foreground served as the football field until the first Mountaineer stadium was completed in 1926.

There was a genuine spirit of optimism for the area of Drama in all of these changes: the department was invited to join the National Dramatic Honorary Society, Alpha Psi Omega; courses in acting and production were placed on a laboratory basis; and a separate course on theatrical make-up was introduced. Since costume rental fees were thought to be exorbitant, and the Theater Arts

class already included the designing of costumes, a unit on costuming was added to that course in 1938 which afforded students the kind of experience ordinarily obtained only in the larger universities. The costume wardrobe was further enlarged by soliciting costumes from the people of Morgantown.

In the interest of better relationships between the University and the community, the department supplied directors and gave assistance to the Parent Teachers Association in their play contests during 1939-40, furnished entertainment to numerous civic groups, and cooperated with the Morgantown Kiwanis Club in producing the following plays: *Stage Door*, *Night Must Fall*, *On the Bridge at Midnight*, *Moor Born*, and *The Romance of the Willow Pattern*. *The Daily Atheneum* reported in the February 25, 1939 issue that the University was one of the first schools to present the play *Moor Born*, the lives of three famous Bronte sisters, Anne, Emily, and Charlotte, when the play completed a highly successful Broadway run a few months earlier. The drama students that year also presented 25 one-act plays, open to the public, and eighteen plays over the University radio station.

In April 1940, the National Thespian Honor Society for high schools held its annual State Festival at the University, the first year that the university had hosted the contest. Two contests, hosted by the Department of Speech, the State Literary Contest, and the National Thespian Festival, invited some five hundred high school students to campus, and proved to be the most valuable steps taken by any department in attracting high school students to the University.

The results of a spirited campaign through a variety



A scene from the production, "Little Women," by the University Players in 1943. Mary Catherine Rueckl and Alvin Zeidman, shown here, bring back in action the story most Americans know by heart.

of extra-curricular activities in the department did much to increase interest and better relations between the University and the community. The department, with financial support

of the Morgantown Kiwanis Club, produced the following plays in 1940-41: *Our Town*, *It Can't Happen Here*, *What a Life*, *The Blind Man*, *Why I am a Bachelor*, and *The Happy Journey*.

With the onset of World War II, Drama at WVU flourished or foundered depending on student enrollment, and for the next few years, ran in cycles, as it did at many institutions, when those students who were most interested were graduated, or went into military service. During 1942-1943, the department presented four full length plays and a number of one-act plays before various audiences with attendance reported to have been the best in recent years. In a patriotic gesture, the Drama group admitted all service



AN INVASION OF MORGANTOWN IN 1943

Army Air Corps Cadets arriving in Morgantown on the coldest day in the winter of 1942-43. The scene above shows the Cadets marching up University Avenue in front of Newman Hall enroute to their new quarters in the Men's Residence Hall.

men to their productions without charge, and gave one production for them exclusively.

Enrollment in the department for 1943-44 included a large number of Army Special Training Program students. There had been more than 700 "special students" enrolled in this program when it was first offered in 1942-43, most of whom were in the effective speaking courses, but titled "Oral English" at the request of the Army. They remained on campus until June of 1946, and virtually dominated the social and academic life of the University until their departure. As a consequence of faculty involvement in a huge amount of extra work with members of the armed forces, especially in the areas of Drama and Oral Interpretation, Professor James Lowther, head of the Department of Public Speaking, despaired over the lack of research and the publication of articles in professional journals. Yet, an original play was published by Lowther; a verse choir recital was entered by the department in the Annual Institute of Learning by Radio at Columbus, Ohio; and the department published "A Course of Study in Speech," primarily for West Virginia high schools, in the *West Virginia School Journal*, later circulated in pamphlet form.

A book authored by Lowther, *Dramatic Scenes from Athens to Broadway*, was undergoing revision during this period of heavy commitment to Army students even though enrollment from the high schools was greatly reduced. Also, for the first time, the lament regarding graduate students teaching lower division classes was voiced by Lowther. He was quoted as saying that the practice of employing graduate assistants to teach such an important course as Oral English (Effective Speaking) should be discontinued as soon as possible. In defense of his posi-

tion, he said

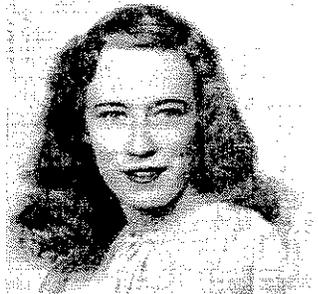
. . . the great majority of students who take this course do not take any others in our department, and so are dependent upon it for the entire speech training. It is unfair to them, and to the department, for students to be taught by inexperienced 'youngsters'.

The refrain is a popular one today fifty years later.



SAM BOYD, JR.
Director of the Theatre area
in the Department of Speech
1943-1964.

The individual most responsible for developing the area of Drama at West Virginia University, and who was the moving spirit in all the theatrical efforts, Sam Boyd, Jr., was appointed to the department in 1943 to replace James Lowther, who had departed on leave of absence. Boyd, a graduate of the School of Fine Arts at Carnegie Institute of Technology in Pittsburgh, was a gifted theater educator who devoted much of his time during his first year on campus to major productions by the University Players, including *My Sister Eileen*, *Maedchen in Uniform*, *Morning's at Seven*, and *Guest in the House*. He set about developing a Children's Theater for the benefit of youngsters in Morgantown and the surrounding area, and directed eight one-act productions in the Little Theater under the severe handicap of having a large support column just to the right of center stage. These productions used the talent of students enrolled in the Drama classes, including Carolyn Eberly, whose generosity and devotion to West Virginia University throughout the years culminated in



CAROLYN EBERLY

Carolyn Eberly graduated from WVU with a degree in Speech in 1946. Her primary interest was in Drama where she appeared in such major productions such as "Guest in the House," "Spider Island," "The Little Foxes," "Maedchen in Uniform," and served on the professional or technical staff for more than a dozen other productions.

the renaming of the College of Arts and Sciences as the Eberly College of Arts and Sciences. In his second year in the department Boyd directed the State Finals of the National Thespian Drama Festival on campus with approximately 150 visitors from throughout the State registered for the event.

At the end of the war, and the departure of those servicemen on special assignment at the University, a new invasion began with veterans who wished to take advantage of the educational opportunities under the G. I. Bill of Rights. The demand for classes became so great, a policy of accommodation was literally forced upon departments, especially in the College of Arts and Sciences. The newly renamed Department of Speech was urged by the administration to "do your best to fit them in wherever possible," according to Dr. James H. Henning, himself a newcomer with an inadequate number of faculty. Thus, classes were held all day long, including late evening sessions. In one of the theater programs in 1946 the following note is to be found:

The hammering you hear in the Speech Department comes from an effort to partition off enough cubby-holes for holding classes. You see, we have a total enrollment of 500 students now! You'll probably find us holding classes on the lawn this Spring.

During the 1945-46 term, performance nights were changed from Monday and Tuesday, to Thursday, Friday, and Saturday, thus allowing for one additional performance. Four major productions were on the boards that year, including *Blithe Spirit*, *The Little Foxes*, *Pygmalion*, and *Angel Street*, plus thirty one-act plays using approximately 450 students as actors (and technicians), and playing to an audience of about 6000 people. The most popular of these were taken to seven off-campus locations.

A major disappointment that season was an unsuccessful attempt to inaugurate a drama clinic for high school teachers based on the assumption that they should be prepared to produce plays, and supervise assembly programs, as well as teach courses in speech. A majority of those who applied for positions at the secondary level had to face school boards which seemed always to favor those kinds of graduates. In the post-war years, only about 5% of the high school teachers in West Virginia worked in Drama exclusively. Since most teachers had to teach both Speech and Drama courses, plus, in many instances, one additional subject, which was generally English literature, most of the majors in Speech also took Drama, and minored in English. Even so, the response to the drama clinic idea was so small that such an undertaking did not appear feasible.

The theater area, having been deprived of manpower throughout the war years, now found itself with a glut of talent, as Boyd later commented, so much so that there were as many as a dozen students auditioning for each role in the major productions during 1946-47, and there were 6 major productions that year having a total of 27 public performances. Twenty one-act plays were staged in the



DON KNOTTS

Don Knotts, a graduate of the Department of Speech, has won five Emmy Awards since leaving WVU in 1948. He first gained national prominence portraying a nervous and excited character on Steve Allen's "Tonight" show. He starred in the Broadway production, "No Time for Sergeants," later starred in the role of Barney Fife for many years on "The Andy Griffith Show." To date he has been in fifteen Hollywood films.

Studio Theater, two of which were sent out into the State for extra performances, so that the total number of public performances reached forty-three, presented to an audience of 10,000 people, with more than one hundred students participating in the acting, technical, and service areas. The box office receipts were equally impressive, according to Boyd.

The major productions in the theatre area for 1946-47 were *The Philadelphia Story*, *High Tor*, *Is Life Worth Living?*, *Hotel Universe*, and *The Perfect Alibi*; followed by *Craig's Wife*, *Rossum's Universal Robots*, *Arsenic and Old Lace*, and *The Man Who Came to Dinner* in 1947-48; and during 1948-49 *The Physician In Spite of Himself*, *Imaginary Invalid*, *Hedda Gabler*, *You Can't Take It With You*, and *The Tinder Box*.

Six major productions were presented by the University Players in 1949-1950: *All My Sons*, *Night Must Fall*, *Androcles and the Lion*, *Helena's Husband*, *Life With Father*, and *Stranger in the House*.

Groundwork was laid during that year for a national play-writing contest, and students produced fourteen one-act plays as a part of their requirements in the directing and acting class. For the first time since 1945, costumes were designed and created for all major productions within the Technical Theater area. Also, approximately 2000 student

non-credit hours were used in the acting, technical theater, and support work during the year; and the Drama area assisted Orchesis in two dance recitals, the Dolphin Society in their aquatic shows, and the WVU student council in a musical production, *Amazaan*. The extra load of activities absorbed by members of the theatre staff did not appear in any official report of classes taught or student credit hours of enrollment, yet it was a service the department felt duty-bound to provide, partly as a professional courtesy, though not overlooking a possible advantage when it came time to justify budget requests. Increased operating funds and expanded facilities were more easily gained by a department which rendered such assistance, since administrators always considered the number of students served as one basis for funding.

The demand placed on faculty time and talent was revealed quite clearly the following year when fifty individuals and organizations requested aid in such diverse areas as acting and directing, scenic problems, theatrical make-up, lighting and costuming. By adding the four major productions of the University Players: *Born Yesterday*, *Petrified Forest*, *She Stoops To Conquer*, and *The Glass Menagerie*, the annual production of the children's play, and twenty one-act plays for audiences estimated to total 6500, using about 345 students participating in the acting and technical aspects, prompted Prof. Boyd to announce that the theatre commitment during 1950-1951 had been "a definite challenge to our faculty to train and develop students to meet the standards of excellence which our Speech Department calls for in public performances."

Part of the problem evolved from an innovation that year of inviting students from area high schools, as guests

of the Department of Speech, to attend a free matinee performance of *She Stoops To Conquer*. Forty high schools bussed-in dozens of teachers and more than 650 students for the performance. That number increased to more than 1000 students and teachers from the high schools for special matinees during the next two years, interspersed among five major productions and eighteen one-act plays in 1951-1952, and four major productions with twelve one-act plays in 1952-1953. In addition to seeing matinee performances of *Winterset* or *Goodbye My Fancy*, the high school visitors were taken on a tour of the campus, the Speech Department, and furnished with cards to the student union facilities (Mountainlair). One measure of the success of these public relations endeavors may be indicated by the number of high school students who participated in the events leading to finals at the State Drama Festival. It is estimated that more than 800 students were active in dramatics during 1953, with 47 schools participating, and eleven schools sending representatives to the finals at WVU.

Beginning in 1953 and continuing to the end of the season in 1957, twenty major productions were presented by the University Players: *Bell, Book and Candle*, *A Midsummer Night's Dream*, *Our Town*, and *Room Service* in 1953-1954; *Lo And Behold*, *Liliom*, *The Late Christopher Bean*, *The Importance Of Being Earnest*, *Claudia*, and *Stalag 17* in 1954-1955; *Dear Ruth*, *Dial "M" For Murder*, *The Caine Mutiny*, *Bernadine*, *The Lady's Not For Burning*, and *One Foot In Heaven* in 1955-1956; and *The Moon Is Blue*, *Seven Year Itch*, *Taming Of The Shrew*, *Death Of A Salesman*, and *Sabrina Fair* in 1956-1957. There were also eighty-seven one-act plays produced during the same four

year period. Drama and Interpretation at this time were the most productive areas of the department.

Major productions over the next three years became the dominant aspect of the Drama area because they involved activities over and above the classes and courses taught on a regular basis. In 1957-1958, there were five major productions, *The Tender Trap*, *The Lark*, *Picnic*, *The Corn is Green*, and *Teahouse Of The August Moon*, plus twenty-four one-act plays. The next season 1958-1959 was not only a towering success in terms of overall attendance, but also at the box office. The major productions included *Bus Stop*, *Witness For The Prosecution*, *The Pajama Game*, and *The Matchmaker*, with the fifteen performances yielding more than \$4,000. The 1959-1960 season of major productions included *Curious Savage*, *Visit To A Small Planet*, *Desire Under The Elms*, and *South Pacific*. Total attendance for the year was 6250, and total income was \$4,800.

1960-1961, which was the 42nd theatre season since the founding of the University Dramatic Club, proved to be the largest in terms of productivity: major productions included *Tiger At The Gates*, *Charley's Aunt*, and *Brigadoon* for a total of sixteen performances, plus the Children's Theater production of *The Shoemaker's Wife*, performed thirteen times to a total audience of more than 5000 school children. After the season had been announced, a fourth major production, *See How They Run*, was not released for college presentation. A new form of dramatic entertainment, titled The University Showcase Productions, was introduced into the drama program, with the following cuttings from famous plays being presented during 1960-1961: *The Stranger*, *The Face Of Evil*, *The Fountain Of*

Youth, Medea, Hope Is A Thing With Feathers, The Bald Soprano, and The Seventh Seal.

Major productions in the Reynolds Hall theatre for 1961-1962 were *Mister Roberts, Oklahoma, Look Homeward Angel, and John Brown's Body*. A Children's Theatre production of *Hansel And Gretel* was produced and taken on tour to 16 schools, and three Student Theatre productions were staged: *Julius Caesar, Turtuffe, and The Scarecrow*, plus eight acting scenes from classical literature, and thirty one-act plays. During the 1962-1963 season, *Arsenic And Old Lace, Little Mary Sunshine, Diary Of Anne Frank*, were produced, plus a Children's Theatre production, *Snow White And Red Rose*, which was taken into Randolph County for a performance at 15 schools. Other productions were *Antigone, Beau Stratagem, The Sea Gull, and Playboy Of The Western World*. In addition, fifty one-act plays were produced, and seven one-act Classical Scenes were staged.

1963-1964, the final season Drama presented plays under the auspices of the Department of Speech, there were four major productions *Romeo and Juliet, The Rivals, The Music Man, and The Marriage Go-Round*. Studio Theatre productions included *Ralph Roister Doister, Hand Of*



DAVID SELBY

He received his M.A. degree in Speech in 1964. His long list of Broadway plays includes: "Hedda Gabler" with Jane Alexander; "The Children's Hour" with Joanne Woodward; "Cat on a Hot Tin Roof" with Sandy Dennis and "The Devil's Disciple" with Jill Clayburgh. Feature films include "Rich and Famous" with Candice Bergen; "Raise the Titanic" with Jason Robards; "Up the Sandbox" with Barbra Streisand; and "Dying Young" with Julia Roberts. Selby has enjoyed a great diversity of roles on television, including the long running "Falcon Crest," and was honored by WVU as a member of the Alumni Academy in 1989.

My Brother, and *Oedipus*. There were 48 one-act plays produced, two in the Classical Theatre format.

It was regrettable that the administration removed two thriving areas, Drama and Oral Interpretation, from the Speech Department in 1964. Arguments for the separation were varied and had been discussed at great length for several years: Speech and Drama have different purposes and different goals with few common bonds; Speech, as a discipline, is a practical art which moves towards communication and social control, whereas Drama, as a creative art, moves towards the performance concept; Drama uses Speech "only as a part of dramatic productions", and that part is primarily in Voice and Diction; only on the simplest level was the subject matter of Speech relevant to Drama, because Speech was concerned with research and methodological application for improving communication based on scientific, rather than aesthetic conditions.

With the transfer of the theatre faculty and two oral interpretation faculty to the College of Creative Arts, all teaching of Drama was discontinued in the Speech Department in 1964. The teaching of various aspects of Oral Interpretation, however, continued for several more years in the department.

Chapter 8

Speech Correction

Speech Correction was so closely associated with the curriculum in the Department of Public Speaking that a Speech Correction Clinic was proposed as early as 1933, but the equipment and materials needed to conduct an effective clinic, amounting to \$300, a considerable sum of money for the depression years, delayed the opening. The department lamented the limited number of patients being seen in the "make shift" clinic, but explained the feeble undertaking as due to lack of equipment, the nature of the speech problems, and an inadequately trained staff.

The first clinic to be exclusively concerned with speech disorders had been established at the University of Wisconsin in 1920 by professor Smiley Blanton, and the University of Michigan was offering a course in speech correction in 1918.

The first course in Speech Correction at West Virginia University was taught by James B. Lowther in 1933, and several students received extra-curricular credit for working with the out-patients who visited the clinic. An on-going concern was having someone specifically trained in speech problems to handle the patients applying for therapy, but this situation went unresolved until after World War II as the area of Speech Correction was handed from one unqualified person to another. In 1939 Voras Meeks discussed Speech Correction on the campus radio station, relating how speech handicaps could have a negative influence on the social and business life of the individual. He also told of the special clinic then being conducted by the Department of Public Speaking, and related to his audience that:

the ability to speak is considered to be one of the most complex activities in man. Yet the importance of this ability is self-evident; if this function is impaired, problems of considerable significance almost certainly will arise, especially in the social and educational aspects of life. The high incidence of communication handicaps and their effect on the individual, are a challenge our department wants to address, but West Virginia had been slow in developing programs, or establishing clinic facilities.

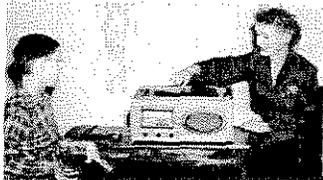
The effort to acquire clinical facilities continued almost without interruption over the next few years. In the Fall of 1941, Prof. Meeks organized an open discussion on the formation of a plan for speech correction work throughout the counties of West Virginia, and presented it in Charleston to the annual convention of the West Virginia Association of Teachers of Speech. In 1943, James Lowther, acting head of the department, requested that a well-trained and experienced man be employed to develop the speech science/speech correction program because the practice of having one person do speech correction, debate, and stage craft, each of which required a considerable amount of out-of-class time, did not permit the attention each area required. He went on to say that until the situation was resolved, "we can only play at speech correction and speech science research." Apparently no remedy was forthcoming.

In 1946, soon after James H. Henning became head of the department, the following appeal was made:

A well-developed, fully equipped Speech Correction program, including full clinical facilities, under the competent direction of a qualified speech clinician, is greatly needed. This is one speech field which has re-

ceived too little attention at this university. Many calls for such services have been received this year. All have had to be turned down because of the lack of personnel and equipment.

Henning went on to say that if the University should provide the facilities necessary for this work, a satisfactory program could easily be arranged. However, the department was handicapped by insufficient equipment and available time even in the performance of its regular work, due to the avalanche of returning servicemen who had enrolled under the educational provisions of the G. I. Bill of Rights.



VOICE EXERCISES

Testing voice qualities and speech by listening to the playback of a speech recording in the clinic.

Four years of planning culminated in the opening of the Speech Clinic in September of 1949 with Vincent H. Knauf as director, and eight courses were introduced into the department curriculum: Speech Clinic Laboratory, Speech Pathology, Audiometry, Advanced Speech Pathology, Hard of Hearing Therapy, Clinical Practice, Advanced Clinical Practice, and Seminar: Speech Pathology. The clinic was publicized campus-wide so that all areas of the university would refer students whose speech was defective. It was an ambitious undertaking since it covered remedial work in both speech and hearing. With that kind of invitation, the clinic was soon serving students on campus, and, in a very limited way, throughout the entire state. The director of the clinic was immediately confronted with two major problems: training student clinicians, and providing clinical services to those needing therapy. Although the serious nature of

speech difficulties among those patients seeking help made an accurate estimate of the improvement impossible, it would not be amiss to say that nearly all who were treated made some progress, and the work in the clinic was of material value to those who came for remediation.



SPEECH AUDIOMETRY

A phonograph record permits the clinician to adjust the level of speech in each earphone so that a listener may report the words actually heard.

When Professor Knauf resigned at the end of the second semester and returned to his former position at Indiana University, all that could be said of the work done that year was that the West Virginia University Speech and Hearing Clinic got under way. In order to make the clinic vacancy more attractive in an area which was developing rapidly following World War II, and with qualified teachers at a premium, the University authorized the position to be filled at the associate professor level, with a substantially increased salary, hoping to attract an experienced clinical director with a Ph. D. degree. The American Speech and Hearing Association reported that in 1950 there were fewer than 2000 qualified speech correctionists in the entire nation, thus it was easy to understand why qualified therapists were in such great demand, and why the sheer weight of numbers forced practicing speech therapists to select patients almost entirely on the basis of simple voice and articulation tests.

The new director, Dr. Eldon K. Jerome, moved rapidly

to fulfill the great expectations which accompanied his appointment: An instructor in the department was assigned to assist the heavy load of cases and referrals in the clinic, additional space was acquired, supplemental equipment became available, and the services rendered created a gratifying picture for the future. During 1951-52, hearing surveys were being requested by many elementary schools, and for the majors in the College of Education. Branching out into nearby areas, both Upshur and Braxton counties were provided with speech and hearing surveys; student nurses at Monongalia General Hospital received a series of presentations by Dr. Jerome on adult speech/ hearing problems; radio talks over station WMMN and WVVM in Fairmont were presented; and several crippled children and adults societies made so many requests for his services that it became necessary to conduct workshops on communication disorders to serve the numerous organizations. The success of the clinic over a three year period stretched the time and resources of the personnel, and those students in the program who served in protocol capacities.

By 1955, all entering freshmen were given a speech and hearing survey; clinic cases were treated; out-patient visits were handled; and a traveling speech and hearing clinic was instituted. The next year, thirteen hundred incoming freshmen were surveyed for speech and hearing problems, with over 10% judged defective enough to warrant clinical intervention; 64 clinic cases from referrals were treated; 34 students were counseled on misarticulation and delayed speech; about 300 students were surveyed for the College of Education; and audiometric screening tests were conducted for the hearing impaired.

Pleading overwork, Jerome resigned in 1957, and was replaced by Dr. Bernard Schlanger. Under his direction the Speech and Hearing Clinic continued to expand its activities with 76 clinic cases; 117 outpatient evaluations; 1492 speech and hearing surveys that first year, and the following year, the speech and hearing survey load had climbed to 1751, all within the student population. It was a service which not only strained departmental budgets, but because of its very existence, some accused the School of Medicine at the University of "dumping" much of their caseload in communication problems onto the Speech Department. This practice continued to a greater or lesser extent until the new medical school was fully operational. In 1958, with screening surveys and diagnostic examinations reaching above 2300, an urgent appeal for a full time audiologist and additional members of the staff in the Speech and Hearing Center was made even though the scarcity of qualified personnel in this field continued to make recruiting extremely difficult.

During 1959-60 the Bachelor of Science in Speech Correction and Audiology was inaugurated with twelve students enrolled in the program, and the Doctor of Education degree in Speech Correction and Audiology was organized in conjunction with the College of Education. Plans were also announced for a Bureau of Child Research whose function would be to integrate the areas of Speech and Hearing, Psychology, Education, Vocational Rehabilitation, Social Work, and the medical disciplines of Psychiatry, Pediatrics, Otology, and Orthopedics. An overriding objective was additional state funding for research in the area of Child Development.

The West Virginia Legislature in 1960, appropriated

three-hundred-thousand dollars for an addition to the building which would relieve the hard-pressed physical facilities of the clinic, but that addition to Reynolds Hall soon evolved into a plan for a completely new building for the Speech Department which would include clinic facilities for teaching and research.

In 1961, six students completed work for the Bachelor of Science degree in Speech Correction and Audiology, and with the addition of Advanced Clinical Practice, Experimental Phonetics, Neuropathology of Speech and Language, and Acoustic Instrumentation courses, the doctorate in correction became a reality within the Doctor of Education degree.

Speech and hearing services continued to be provided to the WVU Medical Center Clinics where 6000 square feet of space had been allotted to the Department of Speech for diagnosis and therapy. Then in 1964, Speech Correction and Audiology was transferred to the College of Human Resources and Education, and all clinic and course work in speech correction was discontinued in the Speech Department.

Chapter 9

Mass Communication

The first radio station at West Virginia University was established on campus March 16, 1922, when Dr. C. W. Waggoner, head of the Physics Department, obtained a license to operate a broadcast transmitter on 360 meters with 250 watts of power for an unlimited time. The call letters WHD were assigned---"D" representing the fourth request for non-profit status---and Dr. Waggoner began conducting experimental work in broadcasting. The signal probably never extended much beyond the campus, broadcasts were sporadic, and in 1923 the University allowed the license to lapse because of a belief that radio was a commercial concern whose educational value was yet to be established. The question of how radio would affect everyday life generated few speculations because people seemed too fascinated with the medium itself. Yet, radio had the effect of developing an awareness of the art of speech and speaking in the 1920s when the faint sounds picked up by "cat's whiskers" and crystal sets made thousands of people conscious of the power of the human voice. Statesmen, politicians, and entertainers were no longer just faces known through pictures in newspapers or magazines, they were voices as well, and often admired or disliked for the personality revealed by their speech.

As early as 1928, Virginia Ewing and Elmer Fiorentino were engaged in radio-type activities on campus, and represented the University in the semi-finals of the National Radio Audition Contest on November 7th of that year. The following April, University broadcasts were made from the *Morgantown Post* to the Fairmont station WMMN, "call letters" honoring a former WVU student, Matthew Mansfield Neely, who had been prominent in a variety of

speech activities while an undergraduate in 1900.

Also prior to 1930, there were broadcasts from the Hotel Morgan five days each week from 4:10 to 4:30 p.m., with several University departments presenting programs in the studio. However, by 1930, barely ten years after the first regularly scheduled broadcasting of programs over station KDKA in Pittsburgh, the importance of radio training was being recognized. Radio, it was argued, was the study of society and its needs, coupled with the techniques of effective presentation. The principles of communication from a studio via the air-waves were virtually the same as the principles of communicating in other situations, through other media.

"Speech" training had flourished at the college level for more than 150 years, and by the mid-thirties radio training was becoming an accepted area in the curriculum. New York University had on its teaching staff for regular speech classes an "Instructor in Radio Speaking," and the University of Wisconsin had installed apparatus for "a study of the principles of speaking over the radio." In 1930, at the annual convention of the National Association of the Teachers of Speech, five papers were presented on the importance of radio training in higher education. The trend in most institutions during these early years was to offer general courses covering radio broadcasting, writing, and program direction. More than 350 institutions were offering radio courses by 1940, and the Federal Office of Education was preparing guidelines on how they should be using their influence for the growth of radio activities in colleges and universities.

During 1938-39, the WVU Department of Public Speaking under the direction of James B. Lowther was

responsible for the modest beginning of the broadcast area, even though the first course in radio was yet to be offered. A studio, located on the 3rd floor of the Administration Building (now Stewart Hall), was an additional incentive for the development of broadcast training. Radio station WMMN in Fairmont assisted in the programs by furnishing an announcer and technician to handle the controls in the campus studio, with programs transmitted by direct lines to the main studio for broadcasting. WMMN had been assisting WVU in various types of broadcasts since the first one was made the day before Thanksgiving in 1937.

The inaugural program produced in the new studio on May 4, 1938 had as its theme "Parents' Weekend." *The Daily Athenaeum* carried a feature article that day announcing:

... talks would be made directly from the studio on the third floor of the Administration building, the University Band and the Men's Glee Club numbers would be broadcast from Commencement Hall, and a microphone would be taken through the College of Engineering where the sounds of machinery in the various exhibits would be heard by those who were tuned in. No audience was permitted in the studio, but students would be permitted to sit in Commencement Hall where they could hear all the broadcast, and see the band and glee club.

The Department of Public Speaking produced three oral interpretation programs, and fifteen radio plays, that first year. Coincidentally, an unlikely incident gave rise to the discussion of how influential broadcasting could be on society, and an area higher education should examine. On October 30, 1938, the radio adaptation of H. G. Wells's *War*

of the Worlds, about an invasion from Mars, was broadcast by a national network so realistically by Orson Welles and his Mercury Theatre Players that thousands of frantic listeners called the station, the police, and the newspapers, many in a near state of hysteria.



ELEANOR ROOSEVELT AT WEST VIRGINIA UNIVERSITY

The wife of President Franklin D. Roosevelt broadcast on a national hook-up from the campus radio on May 23, 1940. Escorting Mrs. Roosevelt through the arch of sabers is James R. McCartney, president of the student body. Scabbard and Blade members on the right, top to bottom, are Jack Morgan, Champe Pool, Edwin Crooks, and Richard Lynch.

During the 1939-1940 school year, the department introduced its first course in broadcasting titled, Radio

Dramatics, including microphone technique, voice and diction, and pronunciation and enunciation, which it was believed were minimum requirements students would need for radio plays. Starting the second semester, eighteen radio programs were presented using scripts prepared by the students, plus a discussion program of speech correction by Voras Meeks in which he described speech handicaps as liabilities in social and business activities. An interesting side note to this first course was that the dramatic programs were thought to be less effective than they should have been because there were no sound-effects records, nor studio turn-table on which to play them. Therefore, students in the Radio Dramatics class paid a fee of one dollar each to purchase a double turn-table for the studio.

The course in Radio Dramatics was taught during the following Summer session, and according to the Federal Radio Education Committee, WVU was one of the few schools offering Summer radio courses. One student from the class was awarded a scholarship to the National Radio School in Wisconsin, and an original one act play written by James B. Lowther was broadcast over WLW in Cincinnati in connection with the National Farm Week.

No substantial changes were made or new courses added to the broadcast curriculum for two years, but in 1942 two radio plays were presented each month over station WMMN, and additional programs were broadcast over WAJR (Morgantown) using discussion groups, interpretive readers, and the Verse Choir.

In 1943, only one radio drama was presented by the department each month primarily because of the limited number of men enrolled in broadcast courses. Soon after,

the addition of a second course, Radio Workshop, designed to introduce students to a more general area of broadcasting, was coupled with the class in Radio Dramatics. These were the only courses offered in broadcasting during the World War II period.



A PLAY BROADCAST

Taken in the University Studio in 1942, left to right: Edward Waddell, Jr., June Watson, Dorothy S. Chadwick, and Ben Cooksey.

The 1945-46 school year witnessed an enormous change for the broadcast area when Dr. James H. Henning succeeded Professor James B. Lowther as head of the Department, and J. W. Warfield was appointed as Director of Broadcasting. Radio became a major field of study in the department with the addition of seven new courses: Introduction to Radio, Introduction to Television, Radio Writing, Radio Production, Beginning Radio Acting, Advanced Radio Acting, and Announcing. Extra-curricular activities in broadcasting were significantly expanded at the same time.

The influx of war veterans was underway at WVU when enrollment in the department during 1946 increased the number of majors from fewer than twenty students to more than sixty, most of whom were Radio majors. In 1947, when the Radio area came under the direction of Hugh Rundell, sixteen dramatic programs were presented over local station WAJR, and two new seminar type courses: Problems of Radio Production, and Problems of Radio Station Management and Operation, were added to the broadcasting curriculum. The University Catalog for 1948 announced a newly formed Radio Theatre as follows:

Every two weeks a half-hour radio show is broadcast over Station WAJR, Morgantown, produced by University Radio Players. The series is directed by the radio faculty of the Department of Speech. The cast and technical crew are composed primarily of students of radio in the Department of Speech and auditions are arranged at the beginning of each term for other students on campus who might be interested in acquiring radio experience. The radio dramas and documentary scripts which are used on these broadcasts are written by students of radio or are secured from network authors. In the past year the University Radio Players have produced a number of classic radio plays including Arthur Miller's "Grandpa and the Statue," Lucille Fletcher's "The Hitch Hiker", and Eric Barnouw's adaptation of "Macbeth".

One of the noteworthy events to take place in 1949 was the granting of the first Master's degree in the area of broadcasting to Herbert V. Skaggs. His thesis was *A Study of the Value of Speech Training in Preparation for a Career in Radio Announcing*.

Other important events which occurred during that

year included full control of the broadcasting studio on the top floor of the Administration Building, and three new courses added to the broadcast curriculum: Fundamentals of Radio Production; Radio Continuity Writing; and Program Planning. The acquisition of the studio was logical since, almost from the beginning, the Speech Department had contributed a vast majority of the programming produced in the studio, the central training facility for broadcast education at the University.

1949-50 saw fourteen dramatic shows produced, and all shows were recorded on disc or tape for preservation in the radio library of the department. Three broadcast training majors entered the State Radio Contest and received a first place in Announcing, a second place in Best Writer, and third place in Best Actress. Despite these successes, a comprehensive departmental study of the broadcast area in 1950 concluded that only a small percentage of the students enrolled in the radio courses would ever enter the field of radio professionally, therefore, the first obligation of the area was to the larger group of students who would become listeners only.

Twelve Radio Theater shows were presented over station WMMN Fairmont in 1950-51. Several other stations requested the series, but the cost of the tape duplication was too high to permit the project being carried out. During 1952, requests were made for an addition to Reynolds Hall which would house the speech office, radio facilities, Speech Correction and Hearing Laboratories, and general classroom space. Though initially approved, the addition never became a reality due to the plans for a new Mountainlair to occupy the site.

As these early years of broadcast training were

unfolding, a new development in mass communication--television--came on the scene. On April 7, 1927, an audience in New York saw an image of Commerce Secretary Herbert Hoover in the first successful long-distance demonstration of television. Noteworthy improvements in television equipment from 1930 to 1940 permitted this new medium in broadcasting to enter the market, and enter the curricula of colleges and universities at the end of World War II.

When television sets first started appearing in living rooms in the late 1940s, they required certain adjustments before each use. The station would come on the air with a test pattern made up of lines and circles surrounding what was called an Amerindian Profile in the center. The viewer then made several adjustments to ensure that the picture was centered on the screen, that the horizontal and vertical deflections were properly set, and the focus was suitable. Because television is so commonplace today we forget it was less than 50 years ago that television signals were first received in this area. Back then, the owner of a Morgantown radio shop, Mr. E. H. Flowers, had several television sets in stock whose screens were only a few square inches in size. He took one of these sets to his home on a mountain top about eight miles southeast of the city to try it out at the higher elevation.

For two days nothing happened. Then suddenly, a clear picture appeared on the screen. The instrument had picked up a "Stratovision" broadcast from Baltimore to a B-29 airplane flying at 25,000 feet over Pittsburgh. Using special equipment, the plane then relayed the broadcast of the 1948 Republican National Convention in Philadelphia to nine states, including northern West Virginia. The reception

caused quite a stir, and local newspapers carried the story with pictures. Later that year, a second telecast was received in Morgantown when the final game of the World Series between the Cleveland Indians and the Boston Braves was received at Mechanical Hall. Those who viewed it said that at times "the picture on the screen was so clear that they actually could see the ball in motion". In January of the following year when Channel 3 in Pittsburgh came on the air, reception was fairly good at the higher elevations, but quite poor in downtown Morgantown. A few people used antennas, some on towers as high as 100 feet. Others placed antennas on hilltops and strung cable to houses at lower elevations. Even so, reception was generally poor for several years. Today, due to its pervasive appeal, it is no exaggeration to say that more people are spending more hours watching television than in any other activity except working and sleeping.

In recognition of the growing interest in the field of television, a total of nine courses in broadcasting were offered by the department in 1953, and one new course was added to the broadcast curriculum, Television Workshop, whose purpose was to introduce students to new telecasting techniques by allowing them to produce actual television programs at one of the nearby stations.

That same year, the broadcast area had a name change from Radio, to Radio and Television. During the year the area produced three series: *Mountaineer Merry-Go-Round*, consisting of fifteen-minute programs dealing with campus news, featuring on-the-spot recordings of events of state-wide interest; *Cross Examination*, using student panel members drawn from the varsity debate team, who quizzed a number of guests on a subject of current interest; and

University Bookshelf which featured a panel of graduate students in Speech discussing the research and publications of professors. All programs were aired weekly on WAJR, Morgantown, WMMN, Fairmont, WCHS, Charleston, and WEPM, Martinsburg.

In 1954, the Speech Department Television Committee prepared a report concerning the minimum cost of equipment for closed-circuit television, and recommended that six new television courses be offered in the areas of Production, Writing, Programming, Acting, Direction, and Television Cinematography. Although no funds were provided, the report was valuable in that it showed clearly the needs of the department should it enter the field of television training.

In 1955-56, the radio series titled, *The University on the Air*, was divided into three programs: *Cross Examination* using campus personalities; *Living Literature*, oral readings; and *Campus Preview*, special events, and people responsible for them. The department sponsored a total of fifty, half-hour programs sent to stations WMMN, WPLH, and WWVA. *The University on the Air* series continued during 1956-67 with a total of 146 tapes sent to area stations over a twenty-six week period. Two courses were retitled: Speech 140 became Introduction to Radio and Television, and Speech 145 became Fundamentals of Television Production.

The *University on the Air* radio series continued during 1957-58 with a total of twenty, half-hour programs, including the *Medical Center Dedication Ceremonies*, *Earth Satellite Discussion*, *Radio Adaptation of Jane Eyre*, a *University Band concert*, and a *Sample Debate*. Robert Burrows and Walter Rockenstein were appointed co-direc-

tors of the broadcast area at the opening of the 1958-59 school year. Course changes that year included Speech 140, from Introduction to Radio and Television, to Introduction to Broadcasting; Speech 141, from Radio Announcing, to Radio and Television Announcing; and Speech 240 from Dramatic Script Writing to Radio and Television Dramatic Writing. One new course was added: Speech 146, *Microphone and Recording Techniques*, and a proposal was made to establish carrier current radio circuits to distribute programs from the studio in the Administration Building to various points on the campus, such as dormitories, and fraternity and sorority houses. A new extra-curricular activity was inaugurated when a request came from station WLW in Cincinnati to provide eight programs for their public service feature *Digest of the Air*. Throughout 1959-60, the department contributed a sixteen-week series on the problems of the Appalachian worker to station WLW. On campus, broadcasting assistance was provided in producing a series of musical programs for the Armed Services Overseas Network.

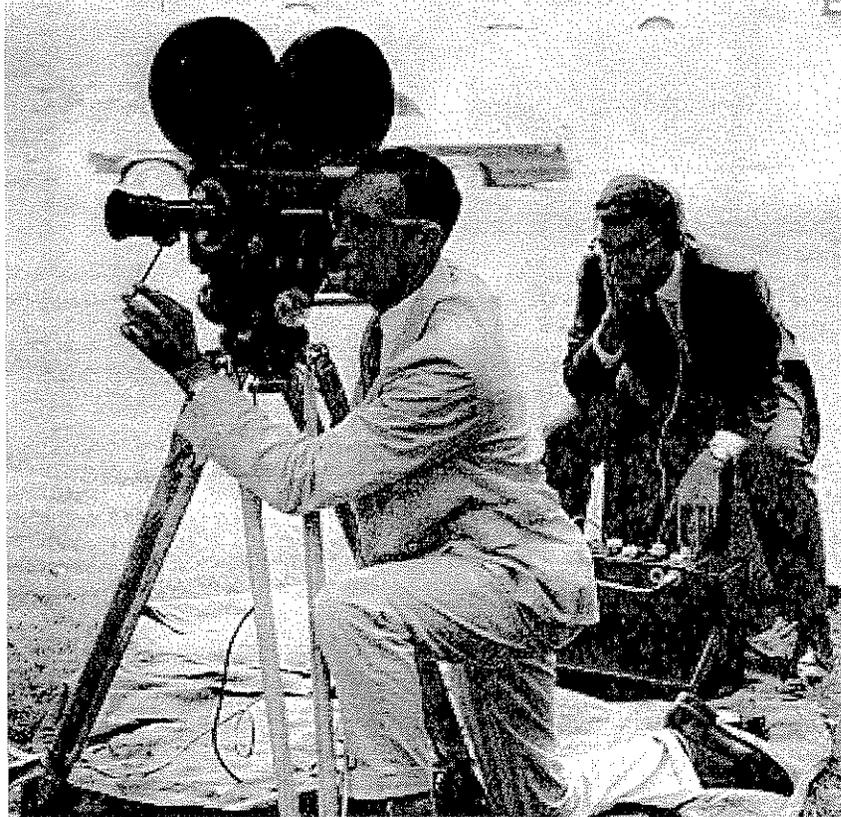
In 1960-61, a newly established University Office of Educational Broadcasting was in full operation. Though the office was not within the administrative jurisdiction of the Department of Speech, full cooperation in the use of equipment and personnel was extended to assist their programming. Tours for students in broadcast training were conducted throughout the year to nearby radio stations and television studios to help promote Summer internships for those majoring in broadcasting.

Students who were enrolled in the television courses during 1962-1964 produced programs of public interest over station WDTV in Weston; WBOY in Clarksburg; WTRF

in Wheeling; and WJAC in Johnstown, Pennsylvania. Fourteen programs produced during the year 1965-66 were live or video-taped for presentation at a later date. All university-sponsored programs, once produced and directed by the Radio-Television Area of the department, were now included in the responsibilities of the Office of Radio-Television and Motion Pictures. That office employed a professional staff, with a full complement of modern production equipment for radio, television, film, and video tape. Students working in the broadcast area of the Speech Department assisted in the production of University programs, and were engaged in research projects for the radio-television office. Two new film courses were added to the curriculum: Speech 89, Appreciation of the Motion Picture; and Speech 189, Techniques of Motion Picture Production.

In 1966-67 a joint proposal for broadcast education in West Virginia University was developed after several years of cooperative effort between the Department of Speech, the School of Journalism, and Office of Radio, Television, and Motion Pictures, and eighteen broadcast-oriented courses became a part of the joint effort. Under the auspices of the Television Workshop classes, six original programs were produced over station WJAC in Johnstown, PA. Not only did the students write the scripts, they also recruited and rehearsed the talent, then traveled to the studio to supervise their production teams and video tape "Dance, Children, Dance!", "How to Make a Million Teaching," "Window of the World," "The New Morality," "A Festival of Ideas," and "The Air Force ROTC Story," with the help of the WJAC staff.

Also, during the school year 1966-67, the motion picture area acquired additional equipment for film-making



FILM CREW ON LOCATION

Several student-produced films were exhibited each year during the annual Speech Department Film Festival, and evaluated by professional film critics prior to the awarding of trophies.

and editing when a 35mm unit, formerly used by the U. S. Navy, was purchased by the department. A professional Mitchell motion picture camera, mounted on a mobile tripod, and a Hollywood Moviola with splicer were added to the film-making inventory. Mitchell cameras were standard equipment used by the movie industry, and the Hollywood Moviola was a preferred editing instrument for 35mm film.

With the additional motion picture equipment, the two film courses being taught for the first time, and a Seminar: Problems in Radio Television and Motion Pictures, four documentary films were produced and exhibited by students at the Speech Department Film Festival held at the Warner Theatre in downtown Morgantown.

Mass Communication at West Virginia University has been marked by periods of progress and innovation. What began simply as the area of Radio, later included the media of Television and Film before it was detached from the department. Although production was always important in broadcast training, a more important objective was an understanding of the role and influence mass communication played in our society.

When James C. McCroskey was appointed chairperson of the Department of Speech in 1972, he was charged by the president to review the broadcasting and film programs and offer recommendation. With the assistance of the faculty, and individuals in other institutions with high quality programs, a proposal for enhancing these areas was made.

The cost of bringing the broadcasting area up to state-of-the-art condition was estimated to be in excess of \$1,000,000--not counting physical facilities. Since the School of Journalism already had a fully operational program in Broadcast Journalism, the University administration decided against this expenditure. Instead, the department was directed to accept no new majors in the broadcasting program, and it was phased out during the following two years. The film appreciation course, however, was retained and gradually expanded. By 1995 this course was serving over 500 students a year.

After several discussions with the deans of Arts and Sciences and Journalism, it was decided that the Department of Speech Communication would no longer involve itself in the professional/production aspects of mass communication. Instead, the Department would concentrate on media effects, uses of media, and the role of media in education and society--deemed a liberal arts approach to the discipline. Since 1973, this has been the nature of the undergraduate and graduate mass communication offerings in the department.

Chapter 10

Speech and Communication Education

In the preceding nine chapters of this book we have examined the development of oral communication programs at West Virginia University through public speaking, debating, interpreting literature, and acting, sometimes through personal contacts, sometimes through the media of radio, television, and/or film. We have also examined the problems created for the individual, and for society, when the process of communication is, in some way, defective. Each area made a unique contribution towards improving the individual's ability to communicate more effectively. For, whatever the situation, or the medium used, there was always the point of view that the process and the influence of communication were essential to more successful living. Thus, the entire focus of this study came under the panoply of Speech Education, a teaching which had its beginning many years before our students came to West Virginia University.

Because oral recitation in the elementary grades was always employed in the school program, every elementary teacher could have been considered a speech teacher. Classroom exercises in speech sounds, grammar, and in oral presentations--later called "Show and Tell"--were not usually thought of as speech training, but these aspects of oral communication led to the teaching of the proper expression of ideas, as well as the proper use of language. Pronunciation was of paramount importance, yet teachers went even further and emphasized the need to understand meanings behind the words themselves. This approach truly may be identified as the beginning of what came to be known as "Speech Education," the refinements in the mode of speaking and the mastery of the uses of oral communication in everyday living.

Courses in Speech Education at West Virginia University were rather general in nature prior to the turn of the century. The first course specifically identified as Speech Education was offered in 1899 as "Teachers' Course in Elocution," taught by Charles Henry Patterson, professor of Rhetoric and Elocution. Later, in 1912, C. Edmund Neil introduced a course titled "Teaching of Reading and Speaking" which was offered under that title until 1926 when it was changed to "The Teaching of Public Speaking," and for the first time, was given a course number, Public Speaking 36. Three years later, the course was changed to "Teaching Speech in Secondary Schools" and renumbered 236. Attention was also being given to the problems of the high school dramatic coach in a course listed in the catalog as Public Speaking 33, "Coaching and Managing Plays," which was offered for the first time in 1926. Both courses were obviously directed to high school teachers, especially those seeking academic credit in upgrading their teaching certificates. These classes appear to have been the first offerings in the area of Speech Education by the department.

During the period prior to 1945 the Public Speaking Department placed its primary educational focus on more formal speaking situations. Since that time, both theory and practice have held varying degrees of importance and have undergone various modifications by the influence of changing educational needs. Today, "Speech Education" has evolved into "Communication Education" and the focus has broadened to encompass many contexts beyond that of formal public speaking.

The Communication Studies Department continues to be concerned with the teaching of oral communication, but

it now also devotes considerable attention to the role of communication in the instructional process itself. Instruction, from kindergarten through graduate school and in both traditional and non-traditional settings, is now seen as one of the important contexts in which communication plays a very important role. The first classes intended for public school teachers were taught by the department in 1929. These occasional classes continued to be taught throughout the 1950s and 1960s.

The department exerted a considerable amount of its efforts from the middle 1970s until the late 1980s on building its off-campus graduate program directed toward K-12 teachers in all content disciplines. This program became one of the all-time success stories for the department, but it was begun with no intent to make a "program" of it at all. In response to the administration's encouragement to build the department's service record, McCroskey explored the possibility of beginning to teach some communication seminars around the state for elementary and secondary school teachers. Both he and Michael Burgoon had participated in a seminar program supported by the Agency for International Development while at Michigan State University, and they felt they might be able to develop a similar program for teachers in the state. These efforts culminated in a luncheon meeting which included Ralph Nelson, the Provost for Off-Campus Programs, William Monaghan, the Dean of the College of Human Resources and Education, Edsel Gainer, the Director of the Off-Campus Credit Division, and McCroskey. Nelson and Gainer were very supportive of the idea, and offered to provide financial support to get the classes started. Monaghan was also strongly supportive. He indicated that he felt communication was an

area that was not adequately covered in teacher education programs, but his college was not in a position to provide it, for they had neither the faculty with the appropriate educational background nor the time to devote to the effort. It was decided to offer two classes in the summer of 1973 to see how they would go, and then decide what to do after that.

Two classes were scheduled, one in the southern part of the state at Beckley and the other in nearby Clarksburg. The new doctoral student, Judee Heston, was assigned to work with McCroskey to plan the classes. The classes were taught in June of 1993. McCroskey and H. Thomas Hurt, a new faculty member just joining the department, taught the class in Beckley with 44 students--many more than expected. Heston and McCroskey taught the class in Clarksburg with 14 students. The Beckley class was taught on Monday and Tuesday, while the Clarksburg class was taught on Thursday and Friday, each week for three weeks. Because of the difficult travel conditions in the state at that time, this necessitated that McCroskey travel to Beckley on Sunday, teach Monday and Tuesday, and return late that night to Morgantown. Then, after a day of catching up in the office, he would teach in Clarksburg on Thursday and Friday, and then return to the office on Saturday before leaving once again for Beckley the next day to start the process over again. This travel problem is mentioned because it was the biggest hurdle confronted in deciding whether to continue to offer classes during the next summer. Burgoon and Wheelless handled most of McCroskey's administrative responsibilities while he was teaching off campus, which placed an additional burden on them.

The student evaluations of the classes were extremely positive, and the instructors agreed that efforts were well worth the time and effort. Hence, it was decided to explore the possibility of teaching similar classes again during the fall and spring semesters--on a six-Saturday schedule--as well as the next summer. The fall class, scheduled for Parkersburg only registered two students and was canceled. The spring class in the Wheeling area enrolled 12 students, and was another major success. Consequently, it was decided to teach another class of the same type in both Beckley and the Wheeling area the next summer, and to offer a second class (Communication Problems of Children) in Beckley. Leonard Davis, who taught the Communication Problems class on campus, and Virginia Richmond, who served as his graduate assistant on campus, taught the new class in Beckley.

As an experiment, based on the experiences with intensive instructional formats which Burgoon and McCroskey had at Michigan State, the Communication in the Classroom class in Beckley was taught on a Monday-Saturday, 9:00 A.M. to 5:00 P.M. schedule. Students who took both the classes in Beckley were asked to evaluate the two different types of schedules (2 days a week for three weeks, or 6 days in one week). Their conclusions were that both were excellent, but the 6-day schedule was much more conducive to their lives, since it permitted them to concentrate on nothing else for a week except the course. Since this schedule overcame to a major degree the transportation problems which had been so large a concern the previous year, it was adopted for future classes.

Enrollments in this program "exploded." From 12 in the Wheeling area in the spring, enrollment went over 100

in the summer. Emergency calls were made to Morgantown to obtain more faculty to help with the classes. Since it had been decided that all classes should be team-taught, this was quite a strain on the available resources. The faculty were besieged with requests for more classes in communication, and requests for more classes in more parts of the state. Over the next decade the program grew to the point where it was taught in 14 locations around the state, and the number of different courses grew to 10. At its peak, it had approximately 2000 enrollments annually for approximately 6000 graduate credit hours. The faculty of the department was too small to handle all of these classes (even with all of the faculty involved teaching five classes a summer). Consequently, former faculty who had moved to new positions, graduates of the doctoral program, students in the doctoral program, and graduates of the masters program who were pursuing doctorates at other institutions were brought in to cover the load. The program became, as the WVU Provost for Instruction once put it, the University's best "cash cow!"

Since the department only received the tuition the students paid (which only increased from \$42 a course in 1973 to \$84 a course in 1993), budgets were always tight. All the other fees the students paid went to the central fund of the University. Since the department had to pay all instructional costs, salaries, fringe benefits, and travel expenses, when the enrollments dropped back to more reasonable levels (25 or so per class) in the early 1990s, the program could no longer be self-supporting and was sharply reduced.

By 1975, only two years after the first new classes had begun, the success of the program was such that

pressure came to bear on the department to offer a full M.A. degree program in the off-campus setting. There was major pressure from both students and the university administration in this direction. Although the faculty of the department were not sure they really were able to deliver such a program, they ultimately relented to these pressures and officially launched the program in 1976. Ann Garvin, a Mathematics teacher from Wheeling, was the first person to complete the degree. In the next 20 years, almost 1500 other students have followed. This program became the largest graduate program in the College of Arts and Sciences. It was the first program in the field which was devoted solely to the role of communication in the instructional process.

Although the off-campus program was by all accounts an enormous success, such success brought strong criticism from some quarters--primarily from some individuals in Education programs who saw it as competition. The intense instructional format, which has been very commonly used for decades in non-traditional and adult learner programs across the country, was the target for allegations of low quality in the program. The department's program was the only one using the system, which made this format a convenient target for those who wanted the program terminated. As a result, the Dean of the College of Arts and Sciences selected two individuals (one recommended by the State Board of Education, the other the President of the national Speech Communication Association) to conduct an external evaluation of the program. After a thorough review of the program the report of that team concluded that the "instructional format is effective for the off-campus M.A. program in Communication Studies." They also

concluded that the "evaluation standards for the program appear to be exemplary" and recommended that the program be continued.

While this review might have been thought to be sufficient by most people, the vocal opponents of the program increased their criticism and took it to the Board of Trustees. That group, in an action without precedent in the state, mandated an external review of the program under the direction of the Chancellor. That review team, selected by the Chancellor, consisted of a former provost from the field of Education and the deans of the colleges of communication at the University of Texas and Michigan State University. Their review reaffirmed the positive conclusions of the previous review team and strongly endorsed the program. Nevertheless, the criticism continues, and so does the program.

In 1985 discussion began concerning another off-campus program, one which would be devoted to Corporate and Organizational Communication. This discussion was prompted by a University mission statement which called for programs which would help businesses improve their employees and become more successful. In 1994, primarily through the efforts of Virginia Richmond, and building on the strength of the on-campus offerings, this program was finally begun with a small cohort group in Buckhannon, WV. The first graduates of this program were Roger Fain, Robert Kincaid, and Darlene Mayle. This program has expanded to include cohort groups in Charleston, Martinsburg, and Parkersburg with tentative plans for offerings in additional areas.

As noted in Chapter 3, a doctoral program which specialized in study of the role of communication in the

instructional setting was begun at almost the same time as the expansion of the off-campus program. This permitted the establishment of a complete and balanced graduate program with an instructional communication emphasis and the employment of faculty with strong backgrounds in instructional research. However, the joint doctoral program, which was initiated in 1973 in cooperation with the Division of Educational Psychology, was terminated in 1978 due to the fact that the Educational Psychology faculty voted to discontinue their doctoral program. Through the cooperation of the Division of Curriculum and Instruction, however, a joint program between the department and the College of Human Resources and Education was continued. In 1996 the program was revised so that each student would have a specifically identified major in Communication Studies as well as major in Curriculum and Instruction in that program.

In the spring of 1996 the department was notified by the national Speech Communication Association that the doctoral program had received special recognition. The SCA issued a report of studies it had done which were designed to provide evaluations and rankings of all doctoral programs in Communication Studies. Top ratings in most areas were dominated by Big Ten institutions--Michigan State, Purdue, Iowa, and Northwestern. Only four institutions, however, were rated in the top quartile for all of their specialties--California-Berkeley, Stanford, Northwestern, and WVU. WVU's instructional program was ranked as the "Number One" program in the country in Communication Education--a fitting way to complete the department's first century.

APPENDIX A

DEPARTMENT FACULTY 1867-1996

<u>NAME</u>	<u>DATE</u>
Alexander Martin (WVU President)	1867-1875
Franklin S. Lyon	1867-1870/ 1873-1883
A.G. Alcott	1868-1872
J.B. Solomon	1870-1873
George N. Glover	1873-1876
E. Marsh Turner (President and Professor of Rhetoric)	1885-1893
P.B. Reynolds (Professor of Rhetoric and English - later WVU President)	1885-1895
H.N. Ogden	1891-1893
Wayland F. Reynolds	1893-1895
Robert A. Armstrong (Head of English and Rhetoric 1901-1913)	1894-1914
James Primrose Whyte	1897-1898
Charles Henry Patterson (Head of Oratory and Elocution)	1898-1911
Simeon Conant Smith	1900-1929
Charles Edmund Neil	1902-1919
David Dale Johnson	1913-1919
Wilbur Jones Kay (Head of Department of Public Speaking)	1919-1937
Marja Steadman Fear	1920-1953
Constance L. McCammon	1922-1929

<u>NAME</u>	<u>DATE</u>
Paul Stuart Buchanan	1923-1929
Ruth Jean Simonson	1925-1938
Constance Welch	1927-1930
James F. McGrew	1929-1932
James B. Lowther	1931-1943
(Acting Head of Public Speaking)	
Voras D. Meeks	1938-1945
William G. Wolfe	1942-1943
Samuel Boyd, Jr.	1943-1965
(Reassigned to Creative Arts in 1965)	
James H. Henning	1945-1967
(Head of Department of Speech)	
Lloyd R. Newcomer	1945-1946
Jack W. Warfield	1945-1948
Enid V. Haller	1946-1950
Robert J. Prandeville	1946-1947
Fred Robie	1946-1947
Elizabeth Sheppard Henning	1946-1949
Jean B. Lambert	1947-1949
Hugh A. Rundell	1947-1948
Evelyn Anderson	1947-1955
Martin T. Cobin	1947-1955
Lloyd W. Welden	1947-1972
Robert B. Burrows	1948-1965
William L. Hall	1948-1950
Venton H. Scott	1949-1951
Vincent H. Knauf	1949-1950
Jane Baker	1949-1950
Dorothy J. Rensch	1949-1950
Elton Jerome	1950-1958

<u>NAME</u>	<u>DATE</u>
Kathryn E. Gottshall	1950-1952
Glen M. Wilson	1950-1952
Betty Snyder Hall	1951-1952/ 1962-1984
Eugene T. Gray	1951-1952
Robert J. Greene	1951-1958
Milton M. Anapol	1952-1955
Joseph E. Ford	1953-1965
(Reassigned to Creative Arts 1965)	
Betty R. Phillips	1953-1959
Edward R. Day	1953-1954
Leonard M. Davis	1954-Present
Theodore M. Smith	1955-1957
Harold Y. Hunker	1955-1956
Donald C. Mullin	1955-1956
Stanley G. Rives	1955-1956
Charles D. Neel	1955-1958
(Reassigned to Creative Arts 1965)	1960-1965
Charles M. Watson	1956-1957
Walter H. Rockenstein	1956-1984
Virgil Gray	1956-1958
Eleanor E. George	1956-1957
Bernard B. Schlanger	1957-1962
Enid Pallant Portnoy	1958-Present
Frederick A. Neyhart	1958-1961
Danny J. Goulding	1958-1960
Richard L. Newdick	1958-1960
Ned J. Christensen	1959-1960
Lenette Hardin	1960-1964
Maurice G. Klein	1960-1961
Barbara Thomas	1961-1965

<u>NAME</u>	<u>DATE</u>
Douglas Stallard	1961-1962
William Barnette	1961-1970
Beverly Cortes	1961-1970
Ronald Reed	1961-1964
Waldo Wasson	1962-1964
James Mullendore	1963-1966
Stanley Gwin	1963-1964
Perry Lueders	1963-1964
Elizabeth Norwood	1964-1971
Wilella Stimmell	1964-1965
Edwin Page	1964-1966
Walter A. Proznick	1966-1969
Edwin Ulmer	1966-1968
Donald J. Norwood	1967-1972
William M. Reynolds	1967-1969
Mary Lucille DeBerry	1968-1975
Carol Ramsburg	1968-1972
John D. Shibley	1969-Present
Kathleen Huffman Goodwin	1969-1971
Leroy E. Kennel	1969-1970
Juanita Field	1969-1970
Carolyn Atkins	1970-1973
(Reassigned to Human Resources 1973)	
Alma Bennett	1970-1972
Lewis Rutherford	1970-1972
Mary K. Simpson	1970-1972
William Haley	1970-1971
Charles Russell	1971-1976
James Pirkle	1971-1973
Robert Perkowski	1971-1973

<u>NAME</u>	<u>DATE</u>
James McCroskey	1972-Present
Gregory L. Bowler	1972-1974
Michael Burgoon	1972-1976
Lawrence Wheeless	1972-1982/ 1985-1991
Thomas Hurt	1973-1976
William B. Lashbrook	1973-1978
Michael D. Scott	1974-1982
Thomas J. Young	1974-1982
Peter A. Andersen	1975-1982
Thomas Knutson	1975-1977
Velma Lashbrook	1976-1978
Janis F. Andersen	1976-1982
Guy E. Lometti	1977-1980
Barry F. Morganstern	1977-1982
Virginia P. Richmond	1977-Present
Alan L. Sillars	1979-1982
Donald Fry	1981-1984
William G. Husson	1981-1984
Stuart J. Sigman	1981-1983
Timothy D. Stephen	1981-1986
Virginia E. Wheeless	1981-1983/ 1985-1988
Walter R. Zakahi	1981-1983/ 1985-1991
Barbara J. Fehr	1982-1983
Gregory Andriate	1983-1985
Michael J. Beatty	1983-1986
Patricia Kearney	1983-1985
Donald W. Klopff	1983-1992
Timothy G. Plax	1983-1986

<u>NAME</u>	<u>DATE</u>
Joan Gorham	1984-Present
Melanie Booth-Butterfield	1985-Present
Charles McAliley	1985-1986
Stephen Booth-Butterfield	1989-Present
K. David Roach	1989-1991
Dean Kazoleas	1991-1993
Brian Patterson	1992-Present
Rob Barraclough	1993-Present
Steven Hines	1993-Present
Matthew Martin	1995-Present

APPENDIX B

DOCTOR OF EDUCATION COMMUNICATION IN INSTRUCTION

<u>YEAR</u>	<u>NAME</u>	<u>LAST KNOWN POSITION*</u>
1974	Judee (Heston) Burgoon	Professor, U. of Arizona
1976	Velma J. Lashbrook	Vice-President, Wilson Learning Corporation
1978	Janis F. Andersen	Professor, Associate Dean, San Diego State U.
1979	Patricia (Knutson) Kearney	Professor, California State U., Long Beach
1980	Gregory S. Andriate	Manager, Standard Seminars, B.A.S.F. Corporation
1980	Robert W. McVetta	Assoc. Professor, Francis Marion U.
1980	Gail A. Sorensen	Professor, California State U., Fresno
1982	Timothy J. Simpson	Assoc. Professor, Education, Barry University
1984	Robert A. Barraclough	Asst. Professor, WVU
1984	Steven K. Payne	Director, Business Performance Systems, Raymond James Consulting
1984	Robert A. Stewart	Associate Professor, Chair, Texas Tech U.
1985	Phyllis P. Nash	Professor, Behavioral Medicine, U. Of Kentucky
1986	Brian J. Furio	Asst. Professor, York College
1988	Steven Booth-Butterfield	Assoc. Professor, WVU
1988	Miuchi Betty (Chan) Mei	Asst. Professor, Salem Teikyo University
1989	Felicia F. Jordan	Assoc. Prof., Florida State U.
1989	Elizabeth (McGreal) Shaw	Director of Education, North Arlington Township, VT
1990	Nancy (Burroughs) Denhart	Asst. Prof., Mills College
1990	Diane M. Christophel	Asst. Prof., Director of Faculty Development Center, U. of Miami (FL)
1990	Mark A. Seiffert	Asst. Professor, Northern Montana College
1992	Catherine A. Thompson	Asst. Professor, U. Of Hawaii
1992	Ann (Bainbridge) Frymier	Asst. Professor, Miami U. (OH)
1994	Rena Y. Robinson	Asst. Professor & Associate Director of Assessment, James Madison U.
1994	Candace E. Thomas	Asst. Professor, Ohio U.
1995	Melissa (Bekelja) Wanzer	Asst. Professor, Canisius College
1995	Danielle J. Dolin	Manager Trainee, RSC Quality Measurement Co.
1996	Nicholas Neupauer	Asst. Professor, Marist College

* Position in Communication Studies unless noted otherwise.

APPENDIX C
M.A. and M.S. Graduates in
Speech/Communication Studies

1949

Eva Marie Capellanti
Herbert Victor Skaggs

1950

Mardis Glen Wilson, Jr.

1951

Leonard McCutchan Davis
Lloyd Washington Welden, Jr.

1952

Jack Franklin Bensen
Eugene Taylor Gray
Marjorie Anne Skelton
Georganne Steiss
Alfred Fay Ware
Jean Wilhelm

1953

Joe Edward Ford
William Lloyd Hall
Charles David Neel

1954

Gloria Ann Cappellanti
Joseph Howard Riggs

1955

Ronald Bruce Copeland
Betty Snyder Hall
John Harry Lee
Jo Ann Lough

1956

Jo Ann Lough
Virginia Maxine Pomroy

1957

Grace Hyre Welden

1958

Jean Rose Boudreaux
William Harvey Luzier
Thomas Wellington Norris
Halford William Simington

1959

None recorded

1960

Corliss Trent Busch
Glen Patrick McCormick

1961

Ronald Ayers Hurley

1962

Lenette May Hardin
Joseph Wayne Helmick
Franklin Edward Hooper
Thomas Lee Wertz

1963

James Frederick Pritt
Donna Lee Ross
Edward Thomas Wetzel II

1964

Larry Dean Augustine

1965

Lloyd Wayne Gilmore
Edwin C. McCarnes
Harry E. Myers
Harold Thomas Myler
Peter David Payne
Lewis Roland Rutherford
David Lynn Selby
Wilella Varner Stimmell
Barbara Widlitz Uncapher
Peggy Sue Williams
William Allen Yaremchuk

1966

John W. Gartley
Kenneth Mrozinski

1967

Peter S. Borsay
Hite W. Compton
James C. Conaway
Donald Norwood
George L. Sledge
Ann M. Tissue
Venita F. Zinn

1968

James L. Booth
Donald W. Bortz, Jr.
Ruthann B. Cherry
Kathleen H. Goodwin
John J. McLinden, Jr.
Raymond Morell

1969

Robert W. Bell
Marcella A. Blount
Jackie L. Brown

Frank J. Chorba
Barbara Hatcher
Harold L. Hensley
Charles G. Manly, II
Lawrence H. Mathieu
Barbara F. Shreve
Henry J. Sullivan

1970

Larry N. Baker
Wayne S. Bond
Richard E. Dematteis
Betty C. Fisher
David J. Hark
Louis S. Illar
Janice L. Kegel
James F. McCulty
Albert A. Martine
Mary T. Steptoe
Sara L. Virgin

1971

Carolyn Atkins
Stewart L. Burge
Ramona L. Grimes
Anthony R. Gusic
Earl E. McDowell
Geoffrey W. Pullan
Charles D. Shiekovitz
Victor R. Watne
Linda S. Wilkinson

1972

David M. Baber
Regis J. Bowman
Frank L. Brewster
Dennis Richard Godfrey
Linda W. Gray
Janet M. Howard

Katherine Jane Leisering
Richard P. Long
Joyce A. McConihay
Charles E. Miller
Robert Vaughan Miller
Mary Ann Murphy
Mary Mona Seed
John D. Sias
Benjamin N. Snyder
Mary Lou Walker
Sharon K. Weese

1973

John Harold Brown, Jr.
Robert Bruce Hollen
Jane Jackson Humes
Betty Stanfill Johnson
Stephen Bradford Jones
Lyle B. King
Thomas Gary Leppard
Joseph Alan Luchok
John Thomas Marlier
Robert R. Mason
Gerald Allan Sadesky
Allen Norman Weiner

1974

John Augustine Daly
Janie Cecile Groeschner
Michael David Miller
Edward John Paterline III
Michael Edgard Posey II
Virginia Lee Peck Richmond
Lawrence Craig Skaggs
William Brant Snavely
Ron Gary Springhorn
Diane Lynn Stewart
Daniel Lloyd Sullivan, Jr.
Beverly Sue Tabit

Mary Kathyne Wiedebush

1975

Barbara G. Cox
John Phillip Garrison
Katherine June Joseph
Jessie Katheleen Lannan
Karen Bitonti Larry
Kenneth Leibowitz
Louis Pelliccioni, Jr.
Richard Emmett Stewart
Denise Gwinn Toth
Varapha Voratat
John Alfred Willis
Michael Paul Yates

1976

Charles Arthur Adams
Chester D. Cook
Ann Garvin
Arthur David Michael Heemer
Martie Lynn Parsley
Raymond William Preiss
Paul Taylor Suder
Alma Amobile Warzynski
Brian Lindell Williams
Hal Richard Witteman

MAY 1977

Sally B. Cromwell
Jean Margaret Harman
Ida Kathryn Nesar
Donna L. Ruiz
Alma M. Tarquino

AUGUST 1977

Dencil K. Backus
Robert Edward Beverly
Mark Edward Comadena

Gary Francis Davis
Lyn DiClemente
Keith Jackson Headley
Harold Eddie Jarrell
Ranie Kay Kovach
Calvin Ward Teigen

DECEMBER 1977

Cherri J. Worstell Boothe
Irene Dolores Hogan
Constance Olenick Joyce
Janice Panger Kasserman
Mary Lou Masters
Mary Beth Maurer
Gloria Rogerson Nuzum
Marilyn J. Purpura
Bernadette Leta Puzzuole
Carter Snider

MAY 1978

Linda S. Isiminger
Robert Ray Montgomery
Cathy L. Tschappat

AUGUST 1978

George Wesley Dague
Fran C. Dickson
Robert Leland Duran
Scott Elliott
Arthur D. Jensen
Lisa Theresa Koep
Kurt David Moreland
Jon Frederick Nussbaum
Cary Louise Parker
Marshall Prisbell
Jerry Michael Rosoff
Leo G. Schubert
Ellynne Brice Yeager
Carolyn Sue Zeppuhar

DECEMBER 1978

John Robert Chavanak
Frances P. Downey
Deborah Joan Dunfee
Hadden Paul Garvin
Judith Isner Hudson
Mark Melrose
Jayne Pitzer Murphy
Barbara Lynne Nicholson
Cathy Perry Parsons
Shari Morrison Phillips
Michele Ann Plutro
Patricia An Smith
Betty Mayer Stover
Kathleen Laidlow Thacker
Cathy Taylor Thomas
Nancy Miller Townsend
Marilee Hohmann Veasey

MAY 1979

Susan Armstrong
Carl Richard Chapman, Jr.
Donna Kay Ellison
Linda Carol Green
Marlyn Ann Linn
Velden Benton Linn, II
Vera Stewart Neal
Robert John Oser
Marianne Scheehle
Frederick Jon Staffilino
Anette Vidis
Marjorie Ann Wilson

AUGUST 1979

Ricky Joe Blake
Fredria T. Blankenship
Ellen Louise Kelley Boone
Brenda Kay Brum
Patricia Lou Core

Kurt Allen Culler
Sharon Bailey Garrett
Donna Faye Hark
Earl Rolland Hunter
Bonnie C. Marshall
Charlotte Lee Mergen
Marilyn Jeanne Moellendick
Marsha Alene Mullins
Millicent Joyce Prince
Ronald Shelestak
Ramsey Elliott White
Debra Lynn Young

DECEMBER 1979

Anna Marie Brak
Belinda Sue Buckley
Henry Terry Clay III
Mary Patricia Day
Dianne Underwood DeAndrade
John Edward DeFazio
Guy F. Dispanet, Jr.
Rita Darlene Ervin
Lynda K. Estep
Charlotte Marie Graham
Barry Edwin Hill
Sarelda Kay Johnson
Vivian F. Kaufman
Carolyn Lewis Kilmer
Roberta Louise Lilly
Judith Musgrave Meads
Eileen McKay Miller
Phyllis Lyall Newcomb
Amalia Thoner Picchi
Lucinda Glade Reese
Thomas Louis Sasfai
Gary D. Shook
Janice C. Stowers
Scot R. Stuckey
Stephanie Kay Thompson

Deloras Ann Tredway
Arthur Charles Williams
David Lloyd Wilson

MAY 1980

Dee Bailey
Lois Ann Brumback
Nancy Hartsog Cook
Victor Lance Holmes
Kathy Darlene Lee
Shelly Jo Lewicki
Paula Ann Garten-Mulford
Sharon Huffman Sheuchenko
Larry Preston Snuffer
Violet Elaine Stoops
Susan Cork Swanson
Jerry Martin Tabb
Donna Jean Urchek
Candance Chambers Welshans
Carol A. Winland

AUGUST 1980

Phyllis Ann Cline
Waunita Mildred Davis
Peggy Marguerite Neibergall
Eva Hanlon Polsley
Robert Harold Ripley
Harold Griffith Young III
Carl Richard Zeiher

DECEMBER 1980

Imogene McDonough Aebi
Carol Jean Amos
Andrea Marie Anderson
Mary Louise Archer
Mary Lou Bailey
Sara Lusk Bane
Rhonda Lambert Blankenship
Carolyn Lee Bowman

Elizabeth Anne Bradford
Marsha Asbury Condee
Daniel Nicholas Coram
Lucila Covington
Kolleen Creager
Pamela Cheryl Fletcher
Brenda Joyce Snyder Gibson
Sandra Jean Grove
Cathy Markham Hebb
Brenda Lee Jarrell
Janice Holpe Kable
Karen Dee Lewis
Phyllis Ann Lucas
Joyce Barr Ludwick
Barbara Cobb McClung
Bette A. McDonald
Christine Lea Michael
Romona Kidwell Nunley
James Curtis Oyster
Arlene Mae Pettit
Rebecca Dowdy Phillips
Jeanie Diane Piercy
Kathleen Marie Piscitani
Donald Lee Poffenberger
Mildred Ann Prantil
Jack P. Richardson
Joy Lee Scott
Toni Lynn Sidona
Alma Jean Sneed
Paula Jeanne Spiker
Tamara Jeannette Stone
Harry William Storm
Cynthia Burnside Sumpter
JoAnn Foreman Sundstrom
Cullen Burdette Sutton
Elizabeth Ann Welty
Emil Lee Whipkey, Jr.
Karlene Ann Wilson

MAY 1981

Cynthia Brewer
Frances Cogar
Virginia Conklin
Carol Crain
Mary Evkovich
Debra Lugano
Sandra Newhouse
Suzane Nimitz
Joyce Peters
Syble Pettry
Rebecca Watson
Candance Wetzel

AUGUST 1981

Cheryl Anne Benoit
Elizabeth L. Casto
Eugenia M. Clements
Susan K. Conner
Concetta Davies
Bren Field Davis
Sheila R. Diangelo
Lorraine F. Fletcher
Teddy J. Hall
Michael A. Reedy
Barbara Crone Slider
Patty A. Smoljanovich
Vicky L. Snider
Phyllis M. Thompson

DECEMBER 1981

Betty J. Alban
Stephanie Anderson
Libby J. Auville
Linda Sumner Baize
Anita K. Ballard
Deanna R. Bell
Charles R. Bennett
Sue Ellen Bennett

Brenda Kay Bleigh
Carolyn Brown Bonds
Virginia K. Brooks
Joanne Brown
Judith K. Brown
Dennis Michael Bucon
Janet Ruth Bucy
Dorothy Lau Burdette
Avis Marple Caynor
Ray Warden Clay
Patricia A. Colangeli
Ann Tabor Daniel
Teresa Lynn DeLong
Heidi M. Dietz
Vickie Lynn Doman
Amy Rothlisber Eaton
Rosetta Lee Epifano
George Lewis Eskra
Meredith E. Ferrell
David H. Forsyth
Karen L. Gratehouse
Susan Hicks Godish
Margaret Ellen Gum
Mae Julia Hairston
Nadine Crocco Herd
Tana A. Higginbotham
Delphine W. Hill
Donna A. Hunter
Mary Ann Ianni
John J. Jaap
Nancy Ann James
Sheryll N. Jameson
Bonnie E. Johnston
Nicolette Kacmarik
Marilyn S. Kenny
Dianne Marie Kisko
Priscilla A. Litton
Delores McClung
Kathy K. McCune

Sharon Louise Meade
Harold Samuel Metz
Linda S. Mikasen
Celia E. Moore
Felicetta D. Niehaus
Catherine M. Orndorff
Candice Louise Owens
Janet Piccirillo
Christine T. Purcell
Carroll Adrian Reeves
Wanda Reynolds
Vera Rhodes
Lee Rothlisberger
Jimelle Farr Rumberg
Terry Ann Skeens
Cecilia H. Spadaro
Patricia Sparks
Leslie M. Stilwell
Mary F. Tennant
Linda W. Turner
Judy Richards Vetter
Rebecca S. Vukas
William C. Wells, Jr.
Darlene P. Yurish
Cynthia B. Zombro

MAY 1982

Janice S. Bailey
William Blair
Lisa E. Butts
Mary E. Clipp
Anita Marilyn Cosnow
William C. Edel
June M. Geiger
Dorothy C. Hummer
Nancy Y. Karpyk
Pete Karpyk

AUGUST 1982

Elizabeth M. Cummins
Paula Ann Dyba
Michael Thomas Ferro
Frederick R. Filburn
George F. Hendricks
Christine P. Jackson
Linda L. Passell
Catherine Lynn Paxton
Odella J. Rhodes
Alonzo R. Rinker, Jr.
Darrell Albert Roush

DECEMBER 1982

Kathy Renae Andreas
Patricia L. Ball
Rochelle Barnette
William C. Barrett
Raymond D. Baus
Carol Bennett
Debra Denise Berry
Brenda Parker Borrer
Sharilyn D. Bovey
Sandra Breighner
David L. Brown
Susan A. Brown
James K. Burlison
Howard M. Chaddock
Patricia D. Clay
Michael G. Combs
Trina Moore Crocker
Angela J. Cunningham
John Robert Dillard, Jr.
Susan A. Duernberger
Lisa A. Dunn
Martha Jane Eakins
Joyce G. Edwards
Rita Elkins
Verna Mae Fisher
Jana Sisler Freeman

Mary Ellen Gilkerson
Roberta Sue Gunchuck
Lewis William Hall
Judith M. Hamilton
Emma C. Hammett
Shelley Gale Hess
Lyle L. Higley, Jr.
Thomas M. Hogan
Barbara Kaye Houck
Gary L. Houck
Marcia D. Imhoff
Arlene R. Jarrell
Jeanne C. Keeney
Nancy Waybrig Keffer
Diane G. Kiger
Nancy Berry Leferre
Terry Lee Loughma
Quincy A. Madison
Selva J. Mallory
Sherry Jo Maynor
Donna Jean McCloud
Patricia McIntosh
Jo Ann Melko
Diana W. Mendel
Hilda Cagle Morris
Karen Purpura Morris
Patricia Kese Moyle
Wayne Edward Neely
Virginia James O'Neal
Virginia L. Owings
William H. Owings
Deborah Kapezy Oxley
Gloria Gay Payne
Sandra Pennington
Thomas C. Peyton
David L. Pierotti
Jack Silas Platter
Marilyn Sue Potts
Elizabeth P. Powell

Mary Jane Preston
Jean A. Ray
Michael Duane Roush
Theodore A. Scarbin
Gary Lee Schiffer
Ethel Christine Sisk
Vickie S. Skanvenski
Anna M. Smith
Carolyn Ann Smith
Christina Spanos
William A. Springer
Eileen R. Stewart
Patricia B. Strider
Eleanor H. Swartz
Rebecca J. Sylvester
James K. Tomlinson
Richard C. Unger
Nora Waggoner
Karen M. Wheeler
Paula A. Wriston
Derwin Joy Yoak

MAY 1983

Sarah R. Beatty
Martha A. Davis
Barbara Frankenberry
May Lohr Garthwaite
Kimberly Godwin
Dawn D. Hanningan
Michael A. Miller
Wayne E. Reese
Dorothy Rehm Schaal
William K. Snyder
Nancy J. Vogler
Carol Miller Williams

AUGUST 1983

Foluke Oladunni Bank-Ayuba
Ramona Leah Cox

Anne McKenzie Ellison
Steven Robert Levitt
Carol Sue Polan Lowther
Jack Manning
Marcia J. Morris
Ronald Anthony Pobolish
Carol Lou Ramser
Kitty A. Saylor
Susan Ann Moran Stout
Valerie A. Thornton
Betty Jane Webber

DECEMBER 1983

Richard Keith Baldwin
Helen Elaine Pierce Barthlow
Susan Jane Beckett
Patricia MacAllister Bennett
Marcia Trimboli Boggs
Theresa Marie Bonenberger
Barbara Cusick Bowling
Donald Dee Bowling
Mollie Clifford Bowling
Lee Anne Brence
Michael Joseph Brenick
Helen Dixon Burkard
Paulette Lloyd Butler
Susan S. Clark
Barbara Jean Clouston
Deborah Ann Colley
Terry Jeanette Conrad
Richard Gregory Cook
Marry Anne Cottle
Pauline Stump Custer
Rhonda Taylor Davis
Robert Sewell Denton
Mary Agnes Dixon
Susan Gracey Duke
Karen Lynn Dutterer
William John Dziagwa, Jr.

Mark Ehrman
Lefon Gail Mullins Estep
Connie Gail Fletcher
Gwen Mauck Frazee
Linda Gilkerson Frazier
Rebecca Sue Goertler
Deborah Lynn Gore
Robert Lynn Groves
Cathy Annette Gumm
Margaret Jane Hand
Larry Dewitt Harris
Linda Carol Hart
Barbara Will Helmick
Sarah Lou Mossburg Hopkins
Judith Ellen House
Penny Toothman Hudgins
Thomas Hugh Hudgins, Jr.
Wayne C. Jackson
Maronee Fleming Janes
Sharon Simmons Jones
Vincent Zane Jones
Sandra Miller Joseph
Marcia Antoinette Kesterson
Elizabeth Ballard King
Susan Joyce Kirchner
Kelly Crowder Knight
William Oliver Kopp
Anne McNeer Krout
Nancy L. Lallone
George M. Lauer
Karen Auvil Lester
Cheryl Anh Long
Anita Marie Longwell-Lemon
Deborah Kay Lowry
Sharon White Lucado
Robin Smith Lucas
John Leo Lyonett
Joyce Diane Mahute
John Michael Mallett
LaVerne Wellens Marshall
Carol Thorn McClagherty
Robert Ray McClintic
Patricia Elaine McCormick
Valerie Lynn McKendree
Michelle Marie Meca
Cecilia Jean Miller
Ervina J. Miller
Cheryl Payne Mills
Angela Amelia Moore
Jim Morgan
Gloria Kay Gillespie Pegram
Deborah Conley Pennington
JoAnne Larson Persinger
Janice Lynn Potter
Marlis Healy Probst
Coileen L. Whalen Redinger
Pamela May Ries
Robert Henry Rinaldi
Ann Creasy Rudolph
Joanne Brancazio Rusinovich
Lawrence Joseph Schmitt
Kathryn Lee Smith
Carol Lee Nelson Spangler
Terry Dwaine Spangler
Toni Sherritt St. Clair
Barbara Jane Sterling
Sharon Ann Jones Sutton
Loretta Gay Thompson
Michael Snowden Thorne
Patricia Ann Ticich
Debra Anne Toland
Cathy Dianne Tolley
Gayle Yvonne Fisher Toney
Violet Myrel Tuttle
Anita Joyce Tysko
Rebecca Sue Vines
Connie Lynn Walls
Drusilla Ferguson Warf

Nancy Grove Warrenfeltz
John Robert Weber
Cassandra Hamilton Weith
Claire H. Wilson
Richard G. Woofter

MAY 1984

Roger Dee Allen
John Vincent Binkowski
Ginger L. Brookover
Miuchi Betty Chan
Cara S. Clifford
Barbara Wells Erwin
Nancy McGinnis Handlan
Barbara Gordon Howell
Mary C. Humphreys
Frances L. Magnone
Kathy Hinkle Martin
Michael C. Meredith
Martina Camille Gardner Moore
Mary Ann Radabaugh
Kristel Wilson Roark
Hui-Hsuan Shen
Karen A. Butler Vannoy

AUGUST 1984

Susan Lynn Brancazio
Claytina Lynne Conklin
Nancy Preston Daniel
Timothy Michael Downs
James Brian Funkhouser
Kevin Lee Funkhouser
Kathy Gillespie Humphries
Susan Barbara Mackey
Mary Ann Martin
June M. Miller
Gregory Allen Patrick
Mark Arell Rodgers
Diane Travers

Vicki Lynn Wellington

DECEMBER 1984

Deborah Kennedy Abel
Mary Elizabeth Adams
Mary Margaret Addair
Dinah Hill Adkins
Karen Ann Ancrile
Shea Lee Ashworth
Susan Lynn Bailey
Donna Gails Belcher
Karen Gunter Bowles
Linda Lou Boyd
Delores Cook Browning
Dwight Richard Browning
Elaine Call Browning
Elizabeth Louann Broyles
Barbara Snyder Brunetti
Dominick Louis Brunetti
Jane E. Burdette
Rebecca Jean Buskirk
Imogene Faye Canby
Christine N. Carder
Ruth R. Clark
Sharon Arnelle Cobb
Judith L. Comm
Tammie Renee Cook
Lois Moore Cooper
Richard Jay Davies
Michael Dain Edwards
Patricia Donham Egbert
Adrian Eugene Fedorco
Judith Watkeys Fortner
Jo Lea Frye
Debra Elaine Gillian
Beverly Lynne Taylor Gilpin
Dwight Richard Goff
Mary Katherine Grant
Patricia Sue Gray

Camille Anna Hamrick
Deborah Ashley Hamrick
Debra Kay Hefner
Judith Dale Holley
Patricia Rudd Jackson
Patsy Couch Jarvis
Katherine Elaine Johnson
George Anthony Joseph
Margaret A. Judy
Srah E. Keatley
Florence Elliott Kilcoyne
Nancy Scott Kittle
Donna Marie Lacaria
Lillian Gail Lambert
Charlene Dawn Lewis
Patricia Diane Lydon
Brenda Carol Marshall
Susan Elizabeth Martin
Susa Maruka
David Samuel McDowell
Barbara P. McKenzie
Erin Louise McLaughlin
Glen Walton McNew
Kimberlee Ann Mercer
Connie Sue Monk
Judith Carolyn Morgan
Peggy Jo Blakenship Mullins
Judy Plymale Munchmeyer
Connie Louise Myer
Russell George Neptune
Ronald Wayne Norman
Barbara Couch Ofsa
Cheryl Ruth Parvin
Betty Sue Phillips
Jeannine Fazio Queen
Ann Hart Reeves
Joyce W. Riethmiller
Marsha Jean Roberts
Debra Kay Rockey

Michelle Ann Mattock Rose
Laura Jane Ruch
Helen Dianne Scott
Rhonda Yvonne Scott
Stephanie Darlene Seese
Cindy K. Shaw
Virginia Robinette Shelton
George Albert Shumaker, Jr.
Marjorie Jane Sims
Larry William Smedley
Jane Ellen Sparks
Robert Dale Sponaugle, Jr.
Betty An Stine
Phyllis Louvetta Toney
Angela Christie Vance
Helen Ruth Vance
Josephine Lynn Vidoni
Lester Reed Wagner
Carol Hellen Watson
Harriett L. Weber
Marilyn Kay Westfall
Rondall Ray White
Sue Ellen Widener
Carol Chilton Wooten
Rudy Edward Zatezalo

MAY 1985

Susan Johnston Aliveto
David Eugene Butterfield
Grenée Yvonne Connolly
John Wallace Crouch
Mitchell Alan Estep
Donna Sue Lester
Gary A. Matteson
Doreen M. Olenkiewicz
James Anderson Peel
Rochell Peoples

AUGUST 1985

Patrick Henry Bailey, Jr.
Linda Marie Dobbs
Diana Grace Douglas
Valerie Cryer Downs
Beth Ellen Hendrix
Chas Douglas McAliley
Marina Tiano
Carleen Lanay Worstell

DECEMBER 1985

Alice S. Addair
Virginia Sue Adkins
Linda Darlene Arnott
Kathy Jalene Ault
Joanne Elaine Baer
Susan Ann Balsey
Amanda Darlene Bible
Cassie Bickham
Roberta Ann Blair
Jennifer Lynn Blankenship
Miriam Lois Burchette
Shelia Rae Cain
Jean Scott Chace
Michele Ann Chizmar
Ronda Booker Clayton
Julie Ann Clifton
Sandra Kay Clifton
Sandra M. Collins
Linda Ruch Cox
Joan Crews
Mary Ellen Curry
Deborah Schrockman DeCaria
Kenneth F. Detter
Agnes Ann Dobbins
Alice Jean Donell
Mary Therese Donnellan
Juanita Mae Dooley
Beth Ann DuBois
Charles A. Durrett

Robin Basman Durrett
Janice D. Eplin
Rosa Lee Epps
Judith Strider Fadeley
Patricia Rose Farley
Frederick Augustus Farris
Stephen Thomas Fox
Carl E. Gant
Laura Jo Glass
LeLa M. Graham
Georgetta Massie Hammons
Gary Alan Hawkins
Rebecca Lou Hickman
Joan Marie Hildebrand
Jennifer Russell Huffman
Russell Alan Hutchins
Charles Joseph Jerrome
Sandra Lynn Johnson
Dorothy Ann Jones
Peggy Lou Jones
Nancy Bowyer Keatley
Susan Lane Lake
Esther Simmons Lauderman
Sandra Bias Linn
Beth Ann Lockhart
Patricia Wheaton Lostetter
Shelma Irene Lusk
Judy Von Lyons
Patricia Ann Mabes
Michelle Matovich-Bowles
Marjorie Janicee Maxey
David William McCardie
Jrry m. McClintic
Sara Hill McClintic
Elaine Kae McClung
Velma Jean McCutcheon
Patricia A. McGuire
Paula Ann McKinney
Johnny Ray McVey

Gregory Carroll Messenger
Victoria Regina Miecznikowski
Julia Fleshman Mollohan
Jazquelyn Riggs Musick
Brenda Karlene Neal
Susan Dee Nelson
Russell James Niehaus
Sandra Jean Paisley
Gina Maria Pedri
Barbara McLain Pettit
Velinda Kay Phillips
Loretta Dale Price
Teressa Peters Price
Sharron Maye Riddle
Jane Roney
Charlotte Loraine Rust
Drexel Sammons
David Alan Satterfield
Barbara Ann Schonk
Ina Jane Secret
J. Michael Sharpolisky
Felecia Anne Skidmore
Louise Mae Smith
Shirley Marie Smith
Diana Gail Sova
Debra Elaine Stafford
Carol Sue Stanley
Diana Fern Steele
Marian McClung Thomas
Peggy Elaine Tolle
Albert Michael Urlahs
Karen Given Urlahs
Kathryn Currey VanGilder
Suzann Jarrell Vermilyea
Patricia O'Field Warren
Shelby Lenore Welch
Linda Lou White
Rebecca Spurlock Wiley
Martha Edwards Williams

Bruce Edward Wilson
Norma Jean Wilt
Mark Edward Witzberger
Linda Margaret Wooten
Patricia Ann Wooten
Paula Ann Wykle
Martha C. Zatezalo

MAY 1986

Suzanne Sherren Buckland
Rhoda Rene Fitzsimmons
Judith Ann Kowalski
Jeanette Marie Paugh
Stephanie Petrozziello
Rodney Wayne Sherman
Cynthia Jean Sprouse

AUGUST 1986

Laura May Brosius
Teresa Barrett Crewson
Jennifer Lynn Crickard
Larry Joseph Hood
Virginia Sue Jones
Felecia F. Jordan
Timothy Roland Levine
Brenda Faye McDonald
Sharon Kay Riffle
Patricia Lynn Silcott
Marcia Ann Verbeeck
Carolyn A. Rogers Webster
Lisa Marie Woltjen

DECEMBER 1986

Debra Ryder Allen
Charlotte Elaine Anderson
Patricia Ann Avery
Elizabeth Bolen Bailey
Nancy Lynn Ball
Donald David Barnes

Linda Jean Beaver
Katherine Sue Blankenship
Judith Ann Bragg
Martha C. Brewster
Carolyn Walker Buckland
Nancy Fiery Burnette
Richard Vorcoran Carson
Brenda Lynne Casto
Carolyn Lightner chapman
Katrina Beth Clay
Colette Sue Coffield
Carolyn S. Cook
Michael Wayne Cook
Rebecca Lynn Cook
Rebecca Stewart Cooke
Tina Louise Corey
William Edward Cornforth
JoAnn F. Crinieri
Nancy LeFevre Cutlip
Joel McKinley David
Patsy Reed Dillon
Vickie Gail Dotson-Chafin
Max McArthur Dowell
Martha C. Draper
Linda Sue Edwards
June Shade Eldreth
H.S. Ellenberger
Marybeth Jean Emond
Bonnie R. Finsley
Charlotte Irene Flaim
Patricia Anne Fulton
Dorothy Lynn Gallimore
Sharon Jean Goode
Carolyn Whetsell Gore
Barry W. Greynolds
Marian Denise Grubor
Teresa Mae Gump
Donna J. Haddox
Nora Robin Hall

Patricia Faye Hannah
Martha Ann Harding
Bruce Donald Henthorn
Tamala Meg Hutson
Barbara Lutz Hyatt
Michael Charles Ingram
Doris Susan Jarboe
Jan Thornton Jones
Sharon Leah Keadle
Joseph Patrick Ketz
Steven Herschel Kimes
Joyce Ann Kisner
Charlotte Ariel Kloepfner
Danny Ray Kuhn
Barbara Jean Leone
Helen Sala Long
Terry Lynn Mains
Kathy LaDoucer Manning
Thomas Ellet Marlowe
Delores Elaine King McCollum
Kevin Raymond McCormick
Sandra Jean McCoy
Barbara Lyn McGuire
Debrah Lynn McKinney
Rebecca Louise McLaughlin
Nancy Joan Milam
Robert Bruce Mitchell
Artie Ruth Moore
LaDonna Jo Elizabeth Moore
Brenda Lee Myers
Mary Kathryn Newbrough
Cheryl Lynn Parsons
Carol B. Peklinsky
Julia Kay Pettry
Martha Sue W. Pittman
Amy Lou Powell
Geneva Sharon Pugh
Sara Spinelli Reynolds
Billy Eugene Richmond

Ronald Edward Riedel
Diana Sue Robertson
Paula Denise Rossi
Marsha L. Cameron Scorza
Elizabeth Haley Scott
Saralie Stanley Sheets
Alberta E. Shindledecker
Paul Stephen Shirley
Vicki Jo Shockey
Michelle Lynn Shomo
Clara Gayle Simpson
James Hagon Sloan
Julie Hendrickson Squibb
Ridglae VanDale Stephens
Elaine S. Strader
Patricia Lynn Sweeney
Janice Mary Sweet
Leila Ann Thomas
Ada M. Thompson
Ann Rezzonico Toler
Teresa Lynn Toler
Teresa Ann Triplett
Margaret Richmond White
Carole Ann Wilhelm
Cheryl Frazier Wilson
Faylee Kisner Wilt
Doris L. Wimmer
Patricia Ann Wolfe
Jeanne Lake Zickefoose
Larry V. Zirilli

MAY 1987

Margaret Mary Quinn Anderle
Patricia McNeish Darlington
Thomas Alan DuMars
E. Diane Hartley
Joyce Ann Howard
Karen Anne Kinder
Sandra Dyffel Kinsey

Thomas Oren Reneau
Juanita Marie Spinks
Susan Ellen Springston
Deborah Dawn Sweeney
Melva Callicott Turner
Deronna Ransey Watson

AUGUST 1987

Gilbert Aguiles
Judy K. Caldwell
Anthony Mark Dalessandro
Kristi Ruth Dolin
Martha Jane Einerson
Roy Gale Jones
Jane J. Kubeja
Patricia Anne Mercer
Bridget Ann Mrozla
James Frederick Nestor
Lisa Suzanne Reichel
Janet A. Theriault
Rebecca James Trembush

DECEMBER 1987

Cathy Ann Adkins
Rebecca Mack Adkins
Deborah Dolin Alderman
Donald Craig Allen
Ronald Wayne Allen
Jack Martin Bennett
Deborah Marshall Bolyard
Dorothy Anne Bolyard
Sherri Lynn Bolyard
Judith A. Bonser
Debra L. Bowling
Charles Troy Bradford
Carolyn Sue Brooks
Vickie Lynn Browning
Sharla LaNae Calfee
Jerry Richard Callebs

Jesse Lee McElrath Calvert
Thomas Gene Campbell
Lana Louise Chaffin
Larry D. Chambers
Timothy Dale Colbird
James Edwin Cook
Joyce Ann Cook
Ronna Diane Cook
Joanne Kay Corey
Tina Franklin Crookshanks
Betty Sims Damewood
Debra Lynn Damron
Lou Ellen Davidson
Linda Dianne DeMoss
Sherrill Kay Dickens
Ann Straub Dotterweich
Carla Diane Dugen
Alice Scott Dyche
Connie Marie Elliott
Tonya Cernuto Entsminger
Richard Allen Everly
Deborah Ann Farrer
William D. Farrer
Patricia Anne Ferry
Karen Sue Fisher
Carol Lynn Foust
Brenda Sue Frazier
Linda E. Fritz
Teresa Ann Games
Leilani Brenner Gentry
Roberta Diane Goff
Ruth Ann Haberfield
Judy Diane Hahn
Barbara Jean Haines
Jeanette Ellis Hale
Yvonne R. Halsey
Pamela Casto Hamilton
Barbara Katrinka Haney
Kathryn Lynn Hannan

Mary Ellen Harker
Deborah I. Harvey
Kathy June Hawks
Patricia Richardson Hinchey
Roger Lewis Hosaflook
Jessica Rutledge Houck
Sheryl Lynn Huffman
Jami Hodges Hughes
Mary Lucinda Taylor Hutchins
Billy Joe Hutchinson
Helen L. Kittle
E. Joan Knox
John P. Kostur
Virginia J. Kostur
Judith Ann Laidlow
Annette Lynn Lester
Barbara Linda Lester
Paula Marie Lettieri
Sandra Price Linkous
Marlene Gray Lipinski
Marlene Lucas
Mary McElrath Martin
Terry Lynn Mattern
Nigel Aaron Maxey
Silas Otis Maxey
Linda Kay McCleod
Ellen Marie McCray
Charlotte L. McKinney
Deborah Ann Meadows
Lorraine May Metz
Carolyn Oris Milam
Linda S. Miller
Lynn R. Mills
Christine Bush Miner
Kathleen Marie Morehead
Kimberly Ann Morrison
Theresa Jean Morrison
Lisa Annette Myers
Barbara Jean Noll

Linda Carol Nosse
Karen D. Null
Rebecca S. O'Dell
Daniel Wayne Pascoli
Kimberly Ann Patterson
Dallas Eugene Paugh
Delilah Kay Payne
Nancy K. Payne
Catherine Joyce Peck
Kathern Faye Pellegrin
Karen June Perdue
Patricia Camille Perrella
Evelyn Marie Petri
Lisa Dawn Placidi
Sheryl Lynn Porterfield
Angela Sue Propst
Linda Bower Ramsey
Kathryn Ann Raspa
Carol Ann Roach
Grace Jenelle Roberts
Walter Eugene Sabin
Barbara Ann Saenger
Regina Lynne Sherman
Drema Ann Shrewsbury
Robin Lynn Shrewsbury
Donna Sue Smith
Laura Susan Standifur
Donald L. Stansberry
Treva Ann Stauch
Debra Raines StClair
Sara R. Stevens
Mary Hutchinson Stover
Mary Kathryn Stowers
Nancy Dell Sutton-Umensetter
Melinda Crow Swartling
Carol Catherine Taylor
Jennifer Ellen Taylor
Carol Cummings Thomas
Linda Peterson Thonen

Patsy Dare Tincher
Terry Raymond Weigel
Joseph Conrad Williams
Leslie Wood
Janet Zirilli

MAY 1988

Bernard Lewis Bostick II
Leslie Elaine Cox
Lisa Gail Dunham
Cheryl Payne Kesecker
Judith Davisson Leggett
Sharon Kaye Rothausen
Jeffrey K. Swiger
Irene Ann Yurish

AUGUST 1988

Deborah Sue Capriotti
Jan Elizabeth Langerud
Mary Jane Lofton
Joseph Edward Mackey
Janet Mader Mahy
Veda Lynn Moore
Patricia Rose Pontia
Paul Franklin Porotri
Deidre Anne Robinson
Deborah Harrison Willard

DECEMBER 1988

Garnette Nowlin Alexander
Debra Lynn Alloway
Linda C. Allport
Brenda C. Anderson
Nancy Joyce Baker
Patty Ann Barbarow
Anna G. Barrett
Doyl Beall, Jr.
Alica Goodwin Bean
Jimmy Dale Blakenship

Loretta Joann Boggs
Katherine Starkey Bonnette
Faith M. Bowyer
Orvis Eugene Brock, Jr.
Clifford William Broggi
Cathy Lynn roughman
Judith Gail Buckner
Patti-Ann Still Burdette
Fathe Rae Burress
Mary Katherine Chandler
Lori Jean Cline
Milbrey Thurman Coffman
Andrea Kathleen Cowan
Jo Ellen Dangerfield
Timothy G. Davis
Karen E. McCormick Dawson
Kimberly Sue DeLancey
Nancy Carol Denny
Rebecca Jo Dillon
Glenda J. Easterling
Jennifer Ann Frum
Constance Elaine Gahagen
Brenda Joyce Taylor Glavin
Mary Davis Bumbita
Lynda Dianne Harris
Pamela Uber Hartman
Judith Ann Harvey
Pattie E. Thompson Hatcher
Rose M. Healy
Janice M. Gallup Higinbotham
Linda Amanda Honaker
Mary Virginia Hughes
David Stuart Hypes
Thomas K. Isenhardt
Vanasa Duncan James
Cecilia Jo Jones
Patty June Jones
Charlotte Ann Karges
Susan Lynn Keen

Derek Hale Kelley
Paula Renee Kessler
Phyllis Johnson Kessler
Russell Wayne Kidd
Jane Kristy Kiger
Rachel Hudson Kinder
L. Carole King-Reeves
Jennifer Jo Koreski
Sylvia Kay Lambert
Nancy Lee Lemon
Patricia Lynn Lennex
Pamela Sue Lewis
Bessie Clara Lively
Virginia Lee Lookabill
Jacquelin Lee Lyons
Mary Beth Martino
Dolores S. Farley McCardle
Karen Lee Coleman McClung
Karen Elizabeth McGlaughlin
Marquitta Ann King McIntyre
Carrie Elizabeth Meador
Jennifer Lou Milano
Mary Ann Milano
Jane Lee Miles
L. Gene Morris
Sandra Linn Myers
Brenda McMillion Nelson
Joy Renee Graves Nestor
Tony W. Nichols
Nina L. Orsini
Melinda Cheryl Osborne
Andrea Jeanene Pack
Phillip Alan Pest
Sandra Curran Phillips
Sylvia Ann Pickett
Norma Leigh Davis Pifer
Peggy G. Prichard
Sharon Ann Ramsey
Donald Lane Reeves

Susan E. Robinson
Charles David Rose, Jr.
William Wayne Sanders
Brant H. Seacrist, Jr.
Jill Leann Burkhammer Shaffer
Nancy Auletta Smigocki
Lisa Rexann Smith
Patricia Gave Smith
Lisa Renee Smolder
Snowe La Rae Snodgrass
Michael E. Stump
Barbara Lynn Surbaugh
Susan E. Swisher
Jan Gerber Tanner
Merle Alvin Tournay
Ruth Smith Tracy
Jane Ann Utz
Anne B. Webb
Wendy P. Williams
Wynon Lee Wilmer

MAY 1989

Pamela Joan Buckland
Diane Cassady
Charles Evans Ellis
Margaret Renee Ford
Sherry L. Hennen
Jane Midea Hercules
Jennifer Peters Kohlhepp
Larry W. Mason
Linda Lee McCroskey
Christopher Peyton Parker
Nancy L. Petrel
Mildred Six Richter
Robin Jane Tallhamer

AUGUST 1989

Linda Kay Canady
William Dennis Hartlieb

Rebecca Jean Korb
Linda Marie Matz
Madeleine R. Miller
Lynn Marie Provenzano
Amy Teresa Tamburro
Catherine C. Thompson
Lisa Michaela Vagg

DECEMBER 1989

Andrea June Alfred
Deborah Marie Bailey
Robert Don Baird
Ramona Kay Beverage
Bonie Jean Bostick
Sheila Lively Braenovich
Josette Trent-Boggess
Cynthia Bryan Canterbury
Diane E. Carver
Daniel L. Casey
Mollie Parsons Casto
Terry Michael Chandler
Susan Paige Chinchek
Sharon Lynn Davidson
Yvonne Gray Dillon
Gloria Jean Drumheller
Lesla Gay Eskew
Jode Sue Eye
Rebecca Delane Friel
Betty Tabor Furrow
Vickie West Griffin
Rhonda Marie Hearld
Richard Lee Henderickson
Nancy R. Holloway
Joan E. Johnson
Donna Sue Keaton
Mark Steven Keaton
Marianne Josefa Lassiter
Mariland Dunn Lee
Corrinne C. Legere

Ramona Ann Lickliter
Rebecca Ann Alvis Lilly
Ann Urania Makris
Helen Carole Mamone
Ruth M. Marrs
Karen Lyn Mathis
Agnes Marie Mazeska
John Mark Miller
Deborah Ann Myles
Betty Wilder Nicholson
Judith K. Nottingham
Pamela DeSensi Osterman
Dorothy Lorene Otto
Rebecca Williams Parrish
Arbutus Lee Persinger
Sandra Gail Piercy
Judy Couchman Pittinger
Angela Kyle Roush
Susan Christine Ruddle
Patty Ilene Sayre
Joanna C. Sims
Barbara Sue Smith
Patricia Lynn Smith
Rodney Clay Smith
Debra Sue Snead
Karen Ruth Staples
Anita E. Stephens
Beulah Norma Stover
Margaret Jessie Sturm
Karen Sue Terry
Ronda June Thomas
Vanessa Renee Thompson
Wanda Jean Walls
Sara Grace Wamsley
Karen L. Weihl
Elizabeth Ann Wills
Patricia W. Wilmoth
Debra Kay Wilson
Elaine Marsha Wilson

Carol A. Wotring
Sandra Jean Yelinek

MAY 1990

Robin G. Anderson
Catherine Ellen Dailey
Melanie Sue Goin
Paul D. Harper
David Anthony Mollish
Joslyn Ring Noland
Marchaela Ann Shepard

AUGUST 1990

Laureen Marie Boyer
Rhonda D. Duppsstadt
Lisa Renee Geatz
Catherine May Harman
Jeanine Allece Mosher
Christine Kay Nageldinger
Alicia Marie Prunty
Anna Maria Williamson

DECEMBER 1990

Eva Darlene Adkins
Patricia Vico Allen
David Harris Arrick
Margaret Elizabeth Ashby
Maria Lucente Bailey
John H. Banco
Mary K. Banco
Judith Ann Bennett
Jo Ann Jarrell Blackburn
Kathy Ward Belvins
Beverly Ann Boggs
Shelia Frances Bokkon
Cindy L. Bofini-Hotlosz
Suzanne Beth Borden
Debra S. Brady
Linda C. Bush

Deborah Dillard Bushnell
Mark Haynes Caldwell
Susy Calvert
Charlene Suzzanne Canterbury
Diana Lucille Carroll
Debra Kaye Click
Doris Neil Davitian
Jerry Frances DeFilippo
Mary Beth Delaney
Charlotte Luella Dickens
Janet Nancy Dotson
Lola Margaret Dunbar
Donna Peters Ellison
Herbert L. Eppinger, Jr.
Mellissa Barrick Flesher
Linda Pacitto Gillespie
Mary Jo Guidi
Veronica Nixon Hamilton
Jane Carol Hardman
Sharon Ann Harlow
Alice Faye Harmon
Charlyn Ann Hickey
Sharon E. Osey
Donald R. Jackson
Patricia Lynn Jeffries
Minnie Louise Jones
Elizabeth M. Kachurik
Robin Propst Kile
Karen Ann Kincheloe
Brenda Carol Kilpa
Karen Fink Kouns
Nancy Schmitt Labrosse
Loretta M. Lamatus
Reine Farmer Lambert
Rosann Lauri
Fay Kaufman Levey
Sharon Lynn Lilly
Bruce William Ludford
Rosemary G. Lynch

Jennifer Lee Majeski
Jennifer L. McAtee
Francine Mary McKenzie
Bonnie Lynn McNamee
Virginia May Meadows
Gregory Aaron Merritt
Linda Amelia Oates
Andrea Lynn Peters
Rose Mary Pompie
Jerome Martin Rea
Timothy E. Rector
Sharron Thompson Reel
Bonita Karen Rephann
Judy Ann Sparks
Donna Lee Stafford
Catherine M. Steinberg
Rita Cline Stephens
Jean Tye Taylor
Karen H. Thosteson
Bickford Lee Tice
Susan Scott Walker
Sharon Marie Weaver
Elizabeth Ann Weinstock
Cathryn Ann Wilkinson

MAY 1991

Robert R. Cordell
Patrick Dean Lampe
Debora Lynn Nicholson
Lola Haddix Thompson

AUGUST 1991

Gary Leo DeMary
Melissa Ann Herring
Gregory Duke Jenkins
Kyoko Matsumura
Joseph Clarence McJilton, Jr.
Joseph Edward Mollish
Matthew William O'Brien

Andrea Theresa Oliver
Rena Yvonne Robinson
Julia Ann Scheel
Christina Marie Simmons

DECEMBER 1991

Mark Douglas Anderson
Willard Lee Ball
Jewel Wynn Belcher
Rodena Faye Belcher
Ella Darlene Bell
Linda Rogers Bell
Diana Denise Bennett
Patricia Berry-Fominaya
Donald Bordenkircher
Beth Ann Bradfield-Athey
Colleen Murray Brady
Joan Leslie Casto
Leslie Quenton Cook
Joy Cowdery
Connie Boyd Cox
Lebanon L. Cox
Tammy S. Crane
Neil Smith Creed
Elizabeth Cooper Daugherty
Rebecca Alberico DeCarlo
Janis Louise Dobbins
Patricia Quinn Ellis
Sharon Ann England
Krista Kay Fauss
Sandra Belcher Felts
Pamela Susan Fluharty
Linda Jean Forrest
Alberta Rae Goodwin-Showen
Sharron Marie Hager
Cynthia Ann Haynes
Diana Jean Huxley
Kathy LeAnn Jones
Patsy Ann Kerns

Kimberly Ann Knight
Patrick Alan Leggett
Ruth M. Lester
Nancy Leigh Lilly
Phyllis Ann Lyons
Sally L. Mallett
Rosemary Martino
Venida M. McDaniel
Mary B. McKenzie
Sandra Cole Niday
Norma Diane Poe-Cooper
Carla Irene Powell
Robert John Quesenberry
Karen Coulling Rice
Janet Lynn Richmond
Sandra Lynn Allen Richmond
Kathy Kay Romano
Crystal Yvonne Rupe
Phillip B. Rupe
Karen Sue Seabolt
Suzanne Ray Clark Skaggs
Donald L. Smith, Jr.
Thomas D. Smith
Donna Lee Stickle
Patricia Frances Stine
Robin Mae Swartz
Cheryl Ann Thomas
Marian Elizabeth Treadway
Lynne R. Vespoint
Karen R. Voorhees
Sharon Kay Wade
Rebecca Sue Walters
Emily V. Millier Waters
Joan D. Weiskirchea
William Michael Widmeyer
Marilyn R. Wolfe

MAY 1992

Laurie Mahan Baker

Ronald W. Jones
Suzanne L. Moreland
Bridget Colleen Roth

AUGUST 1992

Annette Marie Andrighetti
Beth A. Casteel
Peggy Cooke
Danielle J. Dolin
Trace Timothy Lang
Douglas Scott Pearson

DECEMBER 1992

Margie Boyd Adams
Stella M. Addair
Sharon Ann Adkins
George Rank Angelos
Kathleen Knight Arbogast
Susan W. G. Batten
Sandra V. Polsinelli Bennett
Lance C. Bibey
Lisa Ann Bish
L'Juana Anjean Booker
Belinda Lea Boord
Vernon M. Boys
Linda Lou Brown
Joyce Leigh Brungart
Eleanor Elizabeth Bussey
Joseph Cavalier
Gerald Lee Cole
Rhonda Renee Cole
Betsy A. Criado
Irene Davs
Susan Jane Davis
Keith Dunford
Vivian Daugherty Edwards
Robin Denise Farris
Elisabeth Faloon Frontino
Karen Berg Gallagher

Nancy Marie Gant
Sandra Lee Garton
Alice Marie Hamilton
Sue Hartman Harper
Jeffrey Lynn Hoffman
Justine Paula Rooney Hyre
Michele Renea Jackson
Margaret Ann Jarrell
Brenda Jane Lattea
Kathy Lynn Lester
Pamela Sue Levine
Teresa Lenette Martin
Elizabeth Ann McDonald-Lewis
Drema Edwards McNeal
James Gregory Minter
Louise Anne Molnar
Brenda Kay Moore
Robert Wayne Moore III
Sheila K. Spratt Morgan
Jeanne Norman
Amy E. Owen
James Martin Owston
Jeri Lynn Rector
Beth Riffe Richards
Janet Ketz Richardson
Kathy Charlene Riggs
Lois Alcena Robinson
Harold Paul Sacco
Nancy Mowery Sites
Terri Clutter Starkey
Kathy Moore Starrett
Jeffrey G. Taylor
Lynna Beth Thompson
Leonard O. Tyree, Jr.
Loria Angela Van Metre
Danny Russell Wagner
Carol J. White
Lewis Franklin White
Ginger Dawn Wills

Timothy Steven Woodward
Cheryl Kay Workman
Donna Lea Wyke
Dawn Hanson Wynne

MAY 1993

Bridgett Armentrout-Edwards
Melody Ann Leatherman
Warren Lynn McCrory
Kathy Elaine Morgan
F. Porter Stiles
Janet W. Stephenson

AUGUST 1993

Donald Ray Barnes II
Andrew Richard Borske
Debra Ann Decar
Nicolas Henry Diehl
Julie Anne Marshall
Lisa Marie Mazzella
Laura Louise Strimple

DECEMBER 1993

David Shawn Ball
Paula Mae Blakenship
Jennifer Diane Blaskovich
Sandra Kay Boadwine
Robert Enos Bolen III
Susan Darlene Bond
Karen Sue Bonnett
Kathy Lynn Boone
Brent Owen Botts
Gale Gee Bowman
Kathy Belinda Boyce
donna Marie Brunetti
Cecelia Ann Cole
Mary Lou DeFillippo
Karen J. Denbigh
Donna Robin Dishmon

Sharon Gay Dix
Carolyn Drennen-Rosiek
Rebecca Ruth Eades
Susan Ruth England
Fred Ferri, Jr.
Kelly Lynn Fox
Joann Carrico Gabel
Karen Lynn Gentry
Sandra West Goff
Robert Glenn Gometz
Sandra Kay Gunther
Ferlin Jay Heavener
Robert Chase Hollandsworth
Kathy Diane Holmes
Mildred Ann Honosky
Thomas Keith Hutchinson
William E. Johnson
Lynn Ellen Kehl
Gwen Ann Knighten
M. Rhonda Knoch
Joan Swanson Kral
Ann Marie L. Krum
Mary Patricia Lake
Richard William Lane
Alma J. Logan
Rebecca DeHaven Marshall
Janis W. McGinnis
Linda Irene Meadows
Barbara J. Meredith
Lewis Okey Mills
David Alan Moneypenny
Tina Marie Moore
Linda Coyle Myers
Constance Ann Newton
Joseph Ross Oliverio
Shirley W. Parker
Virginia Addington Peacock
Lori Beth Pennington
Ginger Lee Pitts

Paula Jo Prostrollo
Syble Jeanne Rakowski
Rhonda Michelle Redden
David Lee Ricer
Connie Sue Runion
Mary Ann Sowers
Larry Wayne Spangler
Anita Mavis Stephenson
Laura Rose Stewart
Janis T. Sweigard
Dianne Lynn Twigg
Susan Kay Wallis
Sandra Lee Winans
Jeanne Marie Yednak

MAY 1994

Tina S. Ratliff
Donald Kenneth Snider

AUGUST 1994

Brian Charles Alderton
Neil Allan Arlett
Christopher Shawn Beckett
Kevin W. Bennett
Mary Jo Ann Crayton
Carol Ann Leone
Damon Joseph Loschiavo
Meribeth McCarrick
James Patrick Ruf
George Ryan Zundell

DECEMBER 1994

Lisa Morris Arnold
James Leon Bailey
Jennifer R. Barberio
Cheryl Marie Belotte
Charlotte P. Breuer
Steven Allen Brock
Tammy Kay Brock

Teresa D. Brown
Alicia Garrett Cathell
Beverly Jane Connor
Gary Moore Crabtree
Linda Wall Cruse
Cynthia Carol Smith Cummings
Terry Robert Demien
Herbert Wayne Dent
Nancy B. V. Dooley
Kimberly Dawn Elza
Brenda Jo Felder
James Blaine Fox
Jon Levant Fox
Barbara Aaron Freeman
Debra Darlene Garvin
James Everett Goode
Carolyn L. Greene
Patricia Rose Gruber
Harry Glenn Hatfield
Linda Carol Hatfield
Tremilla Faye Hill
Barbara Adaline Hinkle
Susan Agnes Horner
P. Douglas Hovatter
Curtis Franklin Howell
Jacqueline Bouvier Iden
Cathy Lynn Junkins
Larry Dwaine Laing
Virginia Paulette Lawson
Brenda Marie Lilly
Joseph Alan Long
Louise Mollohan Maynor
Sue Ellen McGuier
Cynthia Louise Minor
Catherine Ruth Mudge
Mary Anne Mullenax
Robert Gordon Ofsa
Christina Barbara Parry
Dorothy Renee Pownall

David Herbert Rickman
Cathy Rose Roberts
Kevin Scott Roberts
Cassandra Jane Sherman
Beverly Jean Shimp
Carolyn A. Shuman
Bernard John Simpson
Michael Joseph Spatafore
Pamela Cousins Stalnaker
Richele W. Sussmann
Frieda Faye Toler
William R. Tuggie, Jr.
Georgia Ann Vogan
Wanda Evy Waters
Rebecca Sue Whartonn
Carolissa J. Woodruff
Rose M. Zelinski

MAY 1995

Peggy Lynne Ahlborn
Roger Keith Fain
Robert James Kincaid
R. Darlene Mayle
Lillian Elaine McCreary
Christine Victoria Travis

AUGUST 1995

Rebecca Marie Chory
Tara Lynn Crowell
Christine Ann Faig
Sherri Lynn Kelly
Constance Ann Luff
Susan Rose Mihalak
Carrie Leigh Scanlon
Karen Lynn Swart
Karen Veronica Venable
Keith Weber
Andrea G. Wooten

DECEMBER 1995

Tammy Lynn Allen
Jane Frances Baird
Sarah Felker Beard
Nancy Lee Boley
Lenora Ann Brown
Larry Allen Brown
Jody Foster Burkholder
Judith Lintz Cline
Susan M. Corwine
John Garfield Crawford
Margaret (Peggy) Dolan
Roberta Jo Eppinger
Terry Lee Espina
Melanie Ann Johnson Files
Debra Yvonne Foster
Sheila Ann Frame-Drobot
Constance Ziegler Garrett
William Justin Harman
Marguerite Spelsberg Hickman
Varena A. Hollingshead
Tanya Jo Hosaflook
Michele Loraine Hovermale
Daniel B. Jones
Pamela Jean Lusk
Earlene Farmer McCabe
Terry L. Mills
Julia Ann Moore
Thomas Eldridge Moreland, Jr.
Jo Ann Nicholson
Helen Bond Peters
Kimberly DeAnne Rankin
Darlene R. Ridgeway
Bryan L. Schirmer
James David Shock
Margaret Alice Spencer
Beth Anne StClair
Margaret Graham Stewart
Juanita M. Tanner

Michele Paulette Todd
Kathy J. Weaver
Meredith Ingle Webb
Claudia Ann West
Jan Yinger

MAY 1996

Patricia Ann Burkhart
Calvin Coolidge Canby, Jr.
Kathleen N. Cole
Randall Barber Dell
Kimberly Suzanne Detter
Marsha Ann Doran
Bob G. Fail
Barbara S. Fierst
Judith Howard Fleming
Cheryl Joanne Glazier
Cynthia Susan Hammer
Jack Donald Koch
George E. Kuckenbaker
David Wayne Lawrence
Mary Elizabeth Perkins
Jacquelyn Denise Peterlin
Donna Marie Roman
Tina R. Shade-Stover
Cheryl Sue Skinner
Stewart Ray Spiker
Pamela W. Stevens
Sharon Hess Webb
Karen Jeanne King Wooten

AUGUST 1996

Reid Sean Amos
Arley J. Ball, Jr.
Jennifer N. Brown
Toney L. Bumgarner
Darrell Dean Campbell, Jr.
Darrell D. Campbell, Sr.
Coston Davis, Jr.

Thomas Matthew Hartley
Graham John Knowles
Dennis Kordyak
Gary D. Lanham
James Michael Murphy
Gudrun Hanna Ragnarsdottir
Mark Edward Romano
Emma Augusta Settle
John Lee Shade
Robert John Sidelinger
Linda M. Smiley
Ralph Silas Smith, Jr.
Teresa Dizon Smith
Shannon LeighAnn Sprague
Deidre Lynn Sutter
Katherine Suzanne Thweatt
Richard Jordan Walker
Herbert Clemon Wheeler
Paul Burton Williams
Alma Renee Young

APPENDIX D

B.A. and B.S. Graduates in Communication Studies

1920

Harry Raymond Cronin
West Hardy
Maude Frances Harper
Floyd McKinley Sayre
William Leroy Snedeker

1921

Mildred Joy Barker
Anna Agnes Cawley
Grace Elinore Scott
Merrie Marguerite Stewart
Rachel Tuckwiller

1922

Nancy Dorothy Clarke
Irene Mae Pippin

1923

Enice P. Dolley
Beryl Simpson Shaw

1924

Virginia Ruth Hines
Georgia Garnett Jamison
Ruth Helene Johnston
Geraldine Kane
Martha Madeira
Mary Susan Montgomery
Mary Vivian Morton
Dorothy Stone White

1925

Mary Eugenia Adams
Gay Bennett

Brooks Brady Bosworth
Elizabeth Brown
Goethe Evelyn Dowling
Fairy Virginia Harsh
Ruth Johnson
Jessie McCue
Mary Ethel Miller
Virginia Reid Sweeney
Velma Julia Thompson
Janet Pauline Vannoy
Cornelia May Williams

1926

Ada Marie Barnett
Dorothy May Carney
Mary Carroll Everly
Marian Marshall Gross
Joseph Marvin Hughart
Mary Lucile Jenkins
Edith Madelon Lloyd
Ida Urania Nale
Elsie Kilbreth Snider
Dorothy Evelyn Stephens
Opal Gertrude Vincent

1927

Rosemary Crawford
Dorothy Kay Hull
Mildred Elizabeth Johnson
Stanley King Lawson
Charles Howard McFarland
Marion Elizabeth McQueen
Kathryn Nancy Montgomery
Margaret Reed
Pauline Virginia Rightmire

Elsie E. Shriver
Claire E. Thomas
Lottie Thompson
Mildred Waters
Walter K. Wolfe

1928

Dorothy Waddie Brackett
Virginia Frye Butts
Gertrude Hilma Conley
Earl Cranston Cunningham
Jackson George Farr Johnson
Ellingwood Wilson Kay
Hubert Ames Kay
Thelma Lilly
Arthur Raymond McDonald
Elizabeth Woodroe Meadows
Clara Merle Naylor
Elah Frances Petit
William Burrell Rinehart
Charles William Zoeckler

1929

Katherine Amos
Leona Abeleen Bonnell
Max DeBerry
Edith Mildred Jordan
Julia Ward Mason
George Paul Moore
Orpha Lucille Nale
Olga Nutter
Mary Elizabeth Poling
Velma Virginia Shreve
Lorna Doone White

1930

Richard Clyde Brand
Barbara Patricia Dowd
Sue Welis Fredlock

Vera Virginia Hensell
Anita Highland
Irving Maxwell Hoffman
Esther Lorena Kissell
Margaret Kochenderfer
Virginia Catherine Parsons
Mary Eleanor Ream
Mildred Sue Runner
Dorothy Violet Shaffer
Margaret Reed Shriver
Elizabeth Isabelle Thomasson

1931

Johnsie Sue Cooke
Hazel Daniels
Ireta Estelle Hawley
Hazel G. Rector
Gladys Margaret Schultz
Ruth Tibbs

1932

Catharine Louise Burch
Lurain Dorthy E. Connolly
Mina Duty
Dortha Berg Morrison
Helen Ruth Pyles
Mariam H. Wilson

1933

Irene Dorr
Agnes Vera Koons
Meredith A. Martin
Mary Louise Shuttleworth
Edward H. Smith
Mary Elizabeth Williams
M. Antoinette Wilson

1934

Regina June Cochran

Sylvia Cohen
Gene Crawford
Jean Louise Fromme
Jane Holt
Louise Jean Rietz
Frances Leon Shor
Martha Jane Weaver
Ruth Elizabeth West
Edna Jordan Wilburn

1935

Mary Louise Arnett
Paul Colgan Boomsliiter
John Blaker Herod
Helen Marguerite Johnson
James S. Maddox
Wilma Clarissa Morgan
Onita Julia Morrison
Lynn Earl Orr
Alice Frances Slaven

1936

Charlette Meredith Burks
Charles Carroll Case, Jr.
Mary Virginia Dean
Mildred Agnes Fetty
Lucile Mildred Jamison
Bernece Ide McKean

1937

John Waitman Cole
Gladys Arlene Lockhart
Andrew Edward Mestrovic
Elizabeth Watson Randall
Nan Wellons Riley
Mary Louise Robinson
Margaret A. Simpson
Zelda B. Stein
Helen Faroica Turley

Elizabeth Kathleen Willetts
Martha Jane Williams

1938

John J. Ambrosio
Georgianna Davis
Marjorie Conley Marlow
Florence L. Sloan
Lydia Mary Staab
Nondas A. Stewart
Mary Elizabeth Vannoy

1939

Leah Faye McVicker
Muriel Aldene Morris
Barbara Jean Watson

1940

Kathryn Kimmel
Jean Virginia Pell
V. Victor Petitto
William Gerald Wolfe

1941

W. Richard Brand
Aurelia W. Elliott
Reva Forman
Emily Maxwell Harrison
Charles Warren Herod
Rosalind Seligman
Ralph Edwin Spears, Jr.
Marjorie Jean Strosnider
Raydine D. Westfall

1942

Mary Black
Bonnie Jo Cowell
Lyll Jackson Feather
Marjorie Garlow

Dorothy Hyatt Green
Mary Eleanor Mulholland
Ruth Rivlin
Gloria Phyllis Rogerson
Shirley E. Rubenstein

1943

Mary Sophronia Ault
Alice Elizabeth Boyd
Pearl Ruth Buffington
Mary Dean
Nancy Louise Garrett
Enid Verona Haller
Alice June Mason
Jane Elliott Pepper
Mary Pritchard Rueckl
Bernice Lenore Smrek
Racel Ann Springer
Margaret Elizabeth Thompson

1944

William Owen Burchinal
Jessie Henshaw Fiedler
Ruth Irene Hall
Wanda Eileen Huffman
Norma Lee Layne
Mary Bernice Maston
Elizabeth Maysilles
Dorothea Francine Morris
Eloise Freda Parsons
Margaret Ellen Pelf
Helen Mary Placatoris
William Warren Powell
Betty Lee Snyder

1945

Margaret Ann Billingsley
Lorraine Marie Christie
Janis Kathryn Henderson

Dorothy Abbott King
Helen Thompson Riggs
Barbara Anne Williams
Margaret Ann Wilson

1946

Marjorie Thomas Ballengee
Maxine Deutsch
Mary Ellin Duncan
Carolyn Ruth Eberly
Ruth Eskew
Carol Leyman French
Marjorie Ann Ice
Margaret J. Rardin McConnell
Nancy Louise Wooster
Marjorie Gale Zappin
Nancy Juliana Zinn

1947

Eva Marie Cappellanti
Martha Ann Douglas
Helen Rae Eddins
Joanne Logan King
Phyllis Mae King
Catherine Marie Moore
Elizabeth Walton Nash
Patricia Backus Perry
Jean Helen Elizabeth Stafford

1948

Robert Ray Brown
Leonard McCutchan Davis
Elizabeth Eleanor Farley
Jesse Donald Knotts
Ann Bickers Little
James Alexander Mumford
Mary Martha Rainbow
Walter Monroe Riddle, Jr.
Hope Ely Skipwith

Stanley Alford Stevens
Hester Jo Stuckman
Nancy Marie Wheeler

1949

Charles Paul Burnett
Helen Dolores Garrett
Jo Anne Turley Jackson
Clyde Bosworth Johnson, Jr.
Frances Charmaine Johnson
Lucy Priscilla Jones
William Alan Mason
Otto John Menzel
Mary Ellen Reycroft Moran
Roberta Joanne Parsons
Betty Jane Henry Skidmore
Lawrence John Smith, Jr.
Lloyd Washington Welden, Jr.
Joan Jenkins Yoke

1950

Edward Howard Andre
James Lambert Bartley
Lola Marie Barton
Leo Whitney Fleming, Jr.
Jane Berkshire Hodges
Grace Stewart Hyre
Arnold Preston Jeffers
Dawn Carolyn Kite
Lenna Powell Leeson
Gerald Ethan Levy
Albert Norman Saltzman
Marjorie Anne Skelton
Dorothy Jean Welden

1951

John Price Booth
Peggy Jo Bulis
Roberta Faye Pugh Burkhalter

Rheudolph Wilson Cain
Odbert Howard Cornwell
James Thomas Dukas
Elizabeth Anne Mahoney
Jennings Lee Martin
Charles David Neel
Barbara Levey Selman
Halford William Simington
Charles Gregory VanCamp

1952

Paul Lee Brown
Ivan Harold Fink
John Harry Letopoulos
Virginia Maxine Pomroy
Clem David Wiechman

1953

Gloria Ann Cappellanti
Paul Dane McDonald, Jr.
Albert Lawrence Pyles
Robert Curtis Rosser
Peggy Joyce Sells

1954

Bradley Hartman Hoke III
Norma Evelyn Justice
Carolyn Gammon Lowe
Albert Moore Reese
Neil Creighton Swann
Barbara Hamrick Williams
Victor Byron Williams

1955

Eleanor Smith Brightbill
Mervyn Lee Falk
Mary Lavinia Goldsmith
Margaret Gray Johnson
Joseph Stephen Kaputa

Betty Louise McCauley
Theodore R. McClain, Jr.
Roger Lee McCoy
Nancy Ellen Mylius
Carl Franklin Norman
Betty Jean O'Dell
James Collier Weiden

1956

Beatrice Irene Burge
Charlotte Diane Eckel
Donna JoAnn Wolfe Giraldo
Richard Sellers Lawrence
Joseph Fred Long
Nancy Jane Sells
Glenn Sumpter
Marcell Walter Williams

1957

Sharon Lee Bourn
Wanda Gray Comer
Margaret Holt Early
Carol Yvonne Gump
Edward John
Carolyn Sue Jones
James William Kramer
Jean Frances Mechem
Michael Douglas O'Kelly
Susan Mercur Pusey
Lawrence Henry Rhodes
Linda Young Smith

1958

Patrick Vincent Corrado
Edgar Allan Cyrus
Peggy Lou Glenn
Elinor Janet Halstead
Lenette May Hendershot Hardin
Jean Kathleen Neely

Sue Elaine Sitton Smith
Suzanne Cecile Smith
Sara Elizabeth Whanger

1959

Barbara Ann Benbow
Ruth Ann Booth
Carolyn Isora Findley
Rosalie Fuscaldo
Janet Patricia Hamman
Glen Patrick McCormick
James Maxwell Palmer
Nancy Jane Sechler
Gail Ardman Taylor
Hilda Jane Young

1960

Patricia Darlene Crouch
William Joseph Davis
Mary Lucille DeBerry
James Frederick Hatheway
Joyce Cormany Helmintoller
Stephanie Ann Jennings
Louise Gertrude Loehr
Louis Craig Michel
William Lyle Miller
Hampton Joel Rector
Judith Dean Simpkins
Anne Brown Taylor
George Albert Thompson
Carolyn Miller Wagner

1961

Charles Pittman Armstrong, Jr.
Louise Ann Brown
Alyce Lynne Clark
Jean Elizabeth Cofer
Bruce Rogers Craddock
Judith Lee Dowling

Linda Louise Fleming
John William Gartley
Pamela Ann Pamer
John Frederick Rowles
James William Shae
Susan Dale Smith
Nancy Swan Smithers
Carolyn Sue Wetzel
Martha Ann Yeager

1962

Larry Dean Augustine
Nancy Louise Fisher
Sandra Sue Gump
Frances Blair Johnson
Edwin Curtis McCarnes
Richard Neal Norris
Mary Sears Pickett
Marsha Diznoff Pushkin
Margaret Fleming Reynolds
Sandra Virginia Sandy

1963

Rebecca Lewis Bess
Jesse Paul Criss
Carolyn Ann Davis
Mary Patricia Full
Roger Clark Galloway
Kathleen Huffman
Patricia Leigh Kerns
Peggy S. Treadway Londeree
Carolyn Anne Mentzer
Walter Andrew Proznick, Jr.
Mary Ellen Queen
George Lee Sledge
Sandra L. Spitznogle
Wilella Varner Stimmell
Janice Conkiyn Taylor
John Edward Tickle

John Sterling Welden
Carolyn Jean Zeller

1964

Sandra Lee Appel
Thomas Benton Bare
Lois Bibby
Barbara Ann Broadwater
Elizabeth Corwin Buchanan
Roxanne Snow Butts
William Don chapman
Danna Usher Cobb
Susan Kay Cork
Ilga Viktorija Grinvalds
Lunada Lee Holland
Diane Joyce Hunter
Barbara Lou Karp
Judith Loree Olson
Anne Elizabeth Perkins
Marianne Richardson
Albert Walker Rockenstein
Chris Sarandon, Jr.
Helen Arizetta Smith
Alice Winslow Spoerl
Carolyn Jean Springer
George Linus Topper
Beth Ann Tucker
Louis John Vari
Mary Catherine Zimmerman

1965

Brenda Kaye Gladwell
David Evan Lynch
Nancy Berry Lyons
Gloria Jean Potesta
Judith B. Slautich
Annie M. Tissue
Anna Peifer Wasson
Claude W. Woods

1966

Judith Ann Barbor
Deborah M. Blackwood
Arnold Earl Brigode, Jr.
Allan Lee Carb
David C. Mahan
Edith June Nixon
John Joseph Russell
Caroline Morgan Taylor

1967

John Sherman Beauchamp
Anthony L. Didio
Thomas Charles Hailey III
David J. Hark
John F. Holland, Jr.
Phillip Minick Mairs
Richard Joseph Martha
Jean K. Norris

1968

Larry Nile Baker
Robert Lewis Gore
David Joseph Hark
Kathryn Carvey Kalinyak
Aurelia Silea Smith
Allen Norman Weiner
Mary Elizabeth Wilson

1969

Paul O. Chico
Eileen P. Gordon
Samuel N. Haislop
Kenneth W. Hall
Reginale L. Humphrey
Jean K. Morris
Robert L. Morris
Kathleen A. Mills
Diane R. Miller

Carolyn L. Peluso
John F. Pollard, Jr.
Judith J. Skunda
Catherine Wirtz

1970

Rebecca Ellen Boddie
Jerry Carroll Chaney
Catherine Ann Chenoweth
Mary Beth Chidester
William Edward Conway
Brett Eugene Falkenstine
Rebecca Ware Gasper
Kathryn Janette Gwynn
Kathy Rae Lytle
Joyce Anne McConihay
Thomas Andrew McFarland
Joseph Keith Schupbach
Rhoda Carroll Shaw
Linda Lee Snodgrass
Frank Val Wudarsky

1971

David A. Anderson
Dennis J. Bushta
Alice Gene Galloway
Jonathan O. Hall
Mary Elizabeth Hartley
Christine Leszuk
Jeff Wen-Sheng Lin
Richard A. Melkerson, Jr.
Charles Edward Miller
Andrew Morris, Jr.
Brenda K. Nichols
Randall L. Pingley
Jane Lee Powell
David N. Ratcliffe
Susan M. Snavely
Margaret A. Thornhill

Stephen H. Wilson

1972

Jeffrey A. Bowles
Marvin C. Born
Dorothy A. Hilton
Stephen B. Jones
David N. Ratcliffe
Debbie A. Rhodes
Robert C. Thompson

1973

Kathleen K. Adams
Mauel R. Alvarez
Howard K. Ashenfelter
Dennis G. DeBerry
Gaetano R. Gargarella
Dwight L. Oldham, Jr.
Sandra Perine
Pamela Snyder Raney
Theresa A. Robards
Richard G. Ruff
Valerie L. Smouse
Richard E. Stewart
Gerard R. Stowers
Robert A. Taylor
David M. Wagoner
Brian L. Williams
James W. Wright III

1974

Vernon D. Baker
Charles H. Brockway
Sara L. Casto
John H. Christian III
Larry W. Clark
John A. Core
George T. DiClemente
Patricia S. Gainer

Rebecca L. Gast
Bradley M. Gray
Randolph A. McMasters
Jeffrey I. Meyers
Leonard W. Milligan
Stephen L. Minton
Alan C. Serena
Kristina J. Sherman
Gary J. Slade
Denise G. Toth
Robert J. Valleau, Jr.
Edward R. Walton

1975

George C. Armstrong
Jack Wise Atkin
William F. Barrier
Robert E. Beverly
Leonard M. Davis, Jr.
Deborah L. Dugas
Randall J. Hoffman
William F. Itschner, Jr.
Joanne E. Lubitz
Cynthia Curtis Mace
Joseph McCallum II
Victoria J. Mostowski
Robert J. Newton
Ruth S. Rhone
Kathleen M. Schaaf
Wendy M. Steirn
Leslie D. Wylie
Michael P. Yates

1976

Michael A. Benson
Douglas A. Brownlee
John Stewart Chambers
Charles Matthew Comko
Joan St. John Flaherty

Larry D. Gibson
Elmer L. Phares
Carter R. Snider
Sally Lou Steel
Linda Merritt Wigington

1977

Sherry McWatters Charles
Alexandra R. Cousole
Robert M. Hornak, Jr.
James D. Lester
Beverlie J. Mainella
John E. Pozza
Marshall Prisbell
Richard Lee Spahr
Brendan T. Spain
Stephen Lee Swadley

1978

Daniel Ned Boyd
Tim C. Edelman
Julie M. Gardner
Stephen W. Hedges
Monica J. Lewandowsky
John A. Lilla
Michele A. Peppetti
Richard Lee Spahr
Brendan T. Spain
Stephen Lee Swadley

1979

Nicholas J. Fanto
Daniel Hayes
Michael Ray Hickok
Yvette Jones
Larry Allen Lee
Francisco Salvador Lovece
Marci Lynn Migatz
Mary Elizabeth Morton

Dinah Marie Reynolds
Alonzo Roger Rinker, Jr.

1980

Janet A. Bieno
Barbara Block
Lisa J. Bunin
Cathy Lee Crescenzi
Carrie Posten Dell
Patricia K. DeVincent
Anna Marie Fleming
George Francis Hendricks
Heidi Jenkins
Joel Steven Jenkins
Angela K. Johnson
Elizabeth Frances Leban
Rhonda G. Palmer
Toni Joyce Peluso
Jeffrey L. Phillips
Virginia Anne Sellman
Kathy Dee Shumaker
Beata Romona Tarnowka
Darlene Thaxton

1981

Steven Bair
Mark Bushey
Elizabeth Ebi
Teresa K. Ely
Lorrie Kreitz
Susan M. Lapenta
Miki Michael
Robin Michels
Sandra Peppetti
Deborah Jane Skidmore
Kathy Tibbits
Karen Vechter
Ann M. Wallace
Valerie Williams

1982

Carla Bailey
Damon Beasley
Jeffrey Adrian Bell
Leila J. Berry
Jeffrey Bland
Ginger L. Brookover
Jeffrey Fuller
Stacey Elaine Grace
Gwen Hallman
Mary Therse Haywood
James W. Ice
Glenn W. Lintelman
David Longacre
Mark E. Nagy
J. Richard Rhodes
Mark Arell Rodgers
Pamela S. Schade
David E. Walker
Marjorie Westcott
Barbara Zubasic

1983

Kelly Bail
Tammella Border
Leslie Burton
Amy Clendenin
Jana L. Fabac
Michael Furr
Paul Gibaldi
Steven M. Jack
Thalia Joyner
Terry Keenan
Ann B. Kook
Stephen Leonard
Tammera Lord
Sheila Ann Lorince
Parker A. Mains
Jeffrey D. Martin

Tamara A. Martin
Janet L. Montgomery
Elizabeth Johnson Orr
James A. Richardson
Kimberly S. Rollins
Douglas Straw
Hideaki Tachikawa
Sally J. Thalheimer

1984

April R. Barrick
Julia L. Bosiak
Thomas A. Corso
Lebanon L. Cox
Mary Bridget Coyne
Denise DePollo
Richard M. Faris
David A. Johnson
Melissa E. Komives
Renee Lazzell
Rebecca J. Leitman
Shari L. Miller
Lisa K. Nixon
Sandra K. Pruett
John H. Rafter
David Sadd
Christopher Sausa
Margaret Theresa Wisinski

1985

Lucy M. Brown
Lori A. Burdell
Christina Burdette
Patricia K. Cogan
Kimberly A. Craig
Gregory T. Crawford
Steven W. Davis
Susan S. Fair
Tammy K. Hefner

Martha A. Hensler
Michael E. Howard
Asami Isomichi
Anne North Lively
Patricia A. Mason
Linda Lee McCroskey
Monica Michael
Joseph M. Mihalik
Sharon Riffle
Gayle D. Schwartz
Lynn Sewell
Hiroyuki Shimizu
Penelope Sideriders
Melissa Solomon
Sherry L. Solomon
Martha Sydnor
Lisa M. Woltjen
Diane M. Wood

1986

Lindy Michelle Akers
Angela D. Arbogast
Samuel D. Arnold
Patricia A. Barry
Sara E. Bealor
Janet A. Blackwell
Edwin D. Dent
Amy K. Ferrell
Eric D. Fleming
Susan J. Foley
Traycee K. Gales
Mary Catherine Garvey
Michael E. Gaspar
Jodi Gentile
Tamami Kizawa
Jane Jude Kubeja
Lawrence S.C. Lafferty II
Diana Layne
Lori A. McBride

Kelly McCourt
Kathleen Marie McLister
Rebecca Lynn Moore
Pamela Nicholas
Bernard Opatick II
Randall O. Pennington, Jr.
Robert Scott Prince
Lenette N. Rector
Frank Anthony Reda
Van Jones Richardson
Timothy W. Rinker
Robert James Rogers
Carla M. Saab
Tracey Shiben
David Hugh Skinner, Jr.
Heather L. Spowart
Lisa C. Summerville
Kenneth J. Upton
Leah L. Wallace

1987

John M. Blamphin
Marc A. Bruno
Lisa A. Burgess
Sharon Cablovich
Kent Cassella
Patricia E. Cetrone
John E. Clifton
Robert L. Coen
Erin Costello
Tara S. Carihfield
Tracy Dembinski
Jeff L. DeVincent
Meghan C. Flanagan
Kimerly D. Frisco
Joseph Garcia
Dana A. Gilhool
Mary L. Goslak
Dawn M. Gotschall

Leigh A. Haden
Lisa K. Hall
Maryellen Hartman
Bradford Hunt
Cheryl A. Hupp
Darcy Infante
Michelle J. James
Teresa A. M. Kacik
Derek Kelley
Tracy L. Kettenburg
Joseph T. Kotch
Georgian Kusturiss
Janetta R. Lake
Joseph E. Mackey
Jacqueline Mayak
Peter V. McKenna
Suzanne M. Miller
Michael G. Namuth
Marianna Nesser
Gayle M. Oughton
Aimee T. Padden
Christopher A. Pecon
Richard Perry
William A. Persinger
Karen Poling
Paul F. Potorti
Charles M. Rabkin
Robert A. Raese
Lisa Ann-Alexandra Ray
Mark P. Reckart
Jennifer L. Reed
Carolyn C. Schreiber
Kim M. Shenloogian
James N. Smokonich
Sharon A. Sovich
David J. Stouffer
Catherine Summerville
Judith C. Wathen
Kenneth W. Wolf

Jed M. Zellner

1988

Lisa M. Abdella
Rae Ann Beltrame
Francene Cucinello
Sheri D. Duez
Kristine M. Eldridge
Michael L. Evans
Jane A. Ferguson
Donna H. Fieldman
John S. Floyd
Paula A. Gabriel
David J. Hart
Christine J. Judge
Susan Paige Kennedy
Terry L. Kinzer
Curtis P. Kochman
Kevin G. Koken
Ginger R. Larew
Craig K. Loftis
Beverly J. Maharg
Marsha Hicks Malone
Patricia E. Meehan
Elizabeth A. Miller
Patrice L. Millward
Carleen Marie Pardus
James T. Poullett
Jamee R. Pfeiffer
Betsy Jo Reep
Leslie A. Roberts
Karen A. Roura
Jay L. Scirato
Kathleen A. Shields
Jeffrey B. Swisher
Tabitha C. Young

1989

Marribeth Abbott

Lisa M. Angelo
Joseph J. Baniak
Tina M. Beard
Theresa A. Bence
Kate Broida
Douglas Scott Bunner
Kevin S. Campbell
Amy J. Cassella
Jill M. Cook
Carole L. Cox
Pamela Craig
Melissa A. Dallas
Beth A. DeMello
Loretta M. Galloway
Lisa R. Geatz
Michael S. Hannah
Sakurako Hyodo
Andre C. Janecki
Brian D. Joseph
Kimberly A. Lewis
Dennis P. Martin
Kevin McDonald
Kristina L. Micari
Christine K. Nageldinger
Richard F. Pavlinch
Myra R. Peal
Amybeth Podrasky
Nicholas Podrasky
Alicia M. Prunty
Melinda S. Raraigh
Daniel L. Rittenhouse
Lee Ann Salucci
John D. Samples II
Angela Y. Saunders
Laura L. Schley
Mindy Jo Shamblin
Nikki N. Shannon
Terri Lynn Smith
David A. Spurling

Scot F. Stine
Deborah A. Suda
Blair M. Taylor
Stephanie Lynn Thompson
Stephen C. Williams
Hiroe Yamazaki

1990

Ivan C. Allen
Michelle G. Anderson
Kimberly Barberes
Bruce Charles Baumann
Christine Lee Bean
Michael James Brauch
Christopher Lee Christian
Kristen Marie Conroy
Daniel J. Damico
Tracie B. Ford
Carmen Lea Fullmer
Karen J. Hilderbrandt
Lesley A. Hood
Alan S. Hopkins
Scott Benjamin Jones
Alan T. Kauffer
Steven Joel Landis
Susan M. LaSota
Carrie Ann Lemal
Hilary Beth McCabe
Rebecca D. McCullough
John Anthony McLister
Robert W. McMahan
Pamela Marie Morris
Bridget M. O'Neill
Amy Louise Provenzano
Kristi Lynn Riddle
Joanna K. Rooney
Jacqueline Suzanne Schafer
Stephen Tyler Shook
Deborah A. Suda

Tanya Ann Suda
Tracy Lee Surface
Paula Patrice Tanner
Renaldo Turnbull
Dana Anne Urbach
Craig William Weir
Robin R. Wershba

1991

David Martin Abramson
Joel Matthew Alter
Tracy Davida Baker
Jocelyn Anne Bangiolo
Marc Gregory Beckmeier
Ranee M. Borgna
Lonnie James Brockman
Cristin Diane Chastain
Michelle Mary Clarke
Charles Nathan Cook II
Dena Dasilva
John Benjamin Dinsmore
Marcella M. Eaton
Quinn James Ellis
Desiree Faili
Melissa Beth Farberow
Caroline Lee Feathers
Beth Ann Frohnepfel
Julie Anne Graf
Barbara Helen Hawkins
Candance Lynn Hostutler
John Clarke Humphries
Richard Allen Jacobs, Jr.
Lori J. Jones
Karen Adeline Julian
George Konstantine Karos
Manami Kawakami
Jeffrey Scott LaPietra
Lynn Marie Lehrman
George Edward Longyear

Stacy Louise Lund
Nicholas John Mainardi
Michelle Leigh Mallast
Jon Philip Meyer
Morgan Ercela Mizelle
John Patrick Noullet
Douglas Vincent Pace
Joseph Scarff Pagano
Leonard William Parker, Jr.
Douglas Scott Pearson
Andrea Lynn Petrucci
Geoffrey Scott Platnick
Craig Mitchel Prince
John Garrison Proden
Kristi L. Riddle
Scott Andrew Rosenfeld
Micah Wayne Rothrauff
Paul Ronald Rozgonyi
Diane Sara Sackier
William Stephen Shultz, Jr.
Adam Robert Stotsky
Alissa Marie Tamasy
Dana Jane Veals
Carmen Leann Woodson
Deana Wright

1992

Dana Marie Albertini
Shayne Marie Ambrogi
Maureen E. Brady
Patricia M. Burns
Steven M. Casteel
Melissa Ann Chess
Tara Lynn Crowell
Erin Daugherty
David J. DeFusco
Denise Marie Dibartola
Victoria Anne DiSanto
Christopher James Farrell

James Robert Ferguson
Shannon Brooke Fox
Joseph Michael Gaughan
Thomas Scott Grubb
Wendy Diane Hebb
William Byron Hockenberry
Luke David Jennings
Lorinda N. Kanagy
Dawn Rebecca Kozowyk
Lori Lajeane Leonard
Sonia Ali Mansour
Illana Jessica Maze
Kristin Aileen McGarty
Jennifer L. Nichols
Brian Keith Overcash
Paulette Ann Patterson
Edward Daniel Powers
Nikki Jon Rasnic
Russell Ira Rudnick
Theodore Jon Rutsch
Sakurako Sakuyama
Scott Alan Scharf
Melanie Gwen Seibel
Michael Avery Sloan
Eric Kenneth Starnes
Molly Colette Sweet
Saori Tomizawa
John Emil Unorski
Karen Valante
Christopher S. Vari
Mark Allen Weintraub
Kathleen Ann Wutsch

1993

Mary Beth Albaugh
Neil Allan Arlett
Brian Keenan Andrews
Julie Anne Bartolin
Kerry Sue Benjamin

Kevin Wayne Bennett
Tracy Lee Borst
Janice Hilleary Brown
Cheryl Ann Caragher
Richard Stark Conklin III
Mary Jo Ann Crayton
Candace Heather Davidson
Rachele Marie Dibacco
Erika A. Diefendorf
Alyssa Anne Eye
Christopher Ted Frisch
Kelly Evans Fritz
Julie Anne Green
Lance Owen Greenzweig
Kathleen Brandt Gribbin
Marcela Rene Grubr
Eileen Iannone
Mary Kathryn Karr
Kaori Kikuchi
Akiko Kiuchi
Carol Ann Koons
Kenneth Edward Kramer
Gregory John Laible
Crista Janean Landis
Carol Ann Leone
Damon Joseph LoSchiavo
Colleen Bernadette Mackne
Tiffany Lynn Martinides
Meribeth McCarrick
Carla Ann Newberry
Asako No
Eric Dario Pollero
Lori Leah Potoka
James Patrick Ruf
Margaret Josephine Samuel
Dana Christine Scheppe
Brett Paul Schreckengost
Rachel Kristin Securro
Paul Christian Shirley

Andrew J. Shultz
Shannon Renee Shultz
Timothy Patrick Snyder
Barton James Sparango
James B. Stewart
Michelle Marie Sumrall
Danielle Tergis
Melanie Golda Turner
Michael Domenic Venneri
Peter Anthony Vorwick, Jr.
Susan Keri Wallach
Dana Marie Waslowsky
Jason Robert Yohas

1994

Lauri Lynn Astoreca
Diane Marie Rome Ballou
Carrie Ann Barnes
Jennifer Ann Becco
Tristan Lynn Blair
Eric Robert Boyer
Matthew Chad Brubeck
Jennifer Sue Buckley
Rebecca Marie Chory
Mary Elizabeth Conboy
Jennifer Lynn Corcoran
Christopher Scott Deorzio
Faith Deanna Frazier
Clinton Todd Green
Lisa Ann Grieco
Kristine Dana Holland
Sherri Lynn Kelly
Andrew Kevin Landers
Daniel Patrick Lyons
William Cooksey MacDonald
Eduardo Martinez
Shane Elizabeth McCullough
Robert Walls McEldowney IV
Christy Beth Merrill

Susan Rose Mihalak
Brian Edward Mullaney
Chad Louey Overbaugh
Scott Harris Parker
Christian Lynn Parrish
Patrick Sean Ratliff
Paul Justin Ruano
Lance Alan Salkeld
Robert Noel Sanders
Rachel Kristin Securro
Meggan K. Simpson
Charles Carl Smith
Shannon Leighann Sprague
William Michael Stahle
Jonathan Thomas Sula
Kevin John Sylvia
Todd L. Tovsky
Jeffrey Brian Vanharren
Karen Veronica Venable
Danielle Gabrielle Ventura
Natasha Beth White
Andrea Gail Wooten

1995

Gabriella Amel Allen
Ramie Lynn Bristol
Jennifer Bryn
Shawn Burkey
Christopher Francis Burns
Laura Elizabeth Clark
Carey Lynn Cox
Todd Jason Ebelein
Richard Scott Ekeland
Flavia Peniche Lobo Esteves
Lesley Anne Fierstein
Sean Galbraith Fitzpatrick
Lisa Marie Gangi
James Robinson George IV
Jeffrey Adam Giarrizzo

Eric Leigh Godfrey
Craig Jame Guthrie
Joseph John Henry
Raymond Joseph Horan
Christian Jay Horning
Kimberly Marie Hunt
Kaori Iwano
Robert W. Joseph
Jennifer Elaine Klug
Keran Elizabeth Kress
Francis G. Lebherz
Donald C. Litz
Christine Lynn Lombardi
Robert James Longacre
Sean Francis Lyons
Michael P. Marz
Stephen Robert Massolli
Akiko Matsuo
Rachel Menster
Seth Alan Radonsky
Steven Todd Rubin
John Gregory Ricroan
Sarah Michelle Rozzi
Shannon Marie Saray
Kaori Satsuka
Michael Scott Schoonbeck
Dawn Yvette Scott
Aimee Catherine Sabastian
Deirdre Lynne Sutter
Bryan Robert Terling
Shane A. Terrick
Tracy Lynn Thomas
John Albert Tucker
Amy Katherine Winburn
James Harold Zeigler
Christine D. Zemaitis

1996

Kristen E. Bradley

Dawn Michelle Butcher
Beth Ann Buyakowski
Michael J. Chmielewski
Jody Lynn Cohn
Tamara Sue Conner
Gretchen Anne Cushman
Jerry Allen De Quasie II
Shawn Kevin Farley
Heather Barton Finegan
Damian David Giordano
Ryan Hunter Haff
Trista Dawn Hamilton
Alayna Ann Harkins
Sharon A. Hendrickson
Stephanie Jean Hewitt
Susan Renee Hixson
Ryan Terrance Hunter
Michael David Jackson
Lorie Beth Klein
Jenna Amy Kleinman
Mark Adam Livermore
Leigh Anne Lowden
Suzanne Carol McDonough
Randy Beth Mendelson
Melanie L. Metheny
Angela Mary Muller
Eric Joseph Ortense
Travis Eugene Phillips
Matthew William Rhoades
Jennifer Elizabeth Russell
Hope Ann Sorge
Robert Charles Souders
Rumiko Taira
Sara Tchai
Eric Paul Vanhouten
Dallas George Wilfong IV
Jan Andre Wilson
Jennifer Youngblood

About the Author

Leonard M. Davis, Professor Emeritus of Communication Studies, and former Chairman of the Department of Speech, is a native West Virginian, born in Lewis County and educated in the public schools at Weston. He received the bachelor's and master's degrees in Speech at WVU following a tour of duty with the Armed Forces in Alaska during World War II.

He taught at Montevallo University in Alabama prior to receiving the Doctor of Philosophy at Northwestern University. For more than 35 years he has been actively engaged in management communication and consultation, with particular interest in organizational communication. He served as a visiting professor at the University of California in Santa Barbara and the University of Arizona; taught classes in management communication at the University of California at Berkeley; lectured in the School of Management at UCLA; served on the faculty of the School of Bank Management at the University of Virginia for 30 years; and served in the Division of Continuing Education for the Pennsylvania State University. More recently, he taught Executive Communication in the graduate program at West Virginia Wesleyan College.

Appointments in the State of West Virginia include that of State Historic Preservation Officer, Coordinator of the State Historic Records Board, Chairman of the Board of Review for Historic Preservation, Chairman of the Capitol Building Commission, member of the State Archives and History Commission, and the West Virginia Antiquities Commission.

Dr. Davis is listed in *Who's Who in America*, *Directory of American Scholars*, and *Prominent West Virginians*. He is the author of several articles on Abraham Lincoln, and co-author of an original play on the assassination and funeral of President Lincoln. He also co-authored *Eight Years*, a three-volume study of the private papers of Governor Arch A. Moore, Jr. Recent publications dealing with management communication have been written with James C. McCroskey, Chairman of Communication Studies at West Virginia University, and Virginia P. Richmond, Director of the School of Communication Studies, Kent State University.

In 1991, Dr. Davis received the Order of Vandalia Award, the highest honor bestowed by West Virginia University for Outstanding and Distinguished Service. He is married to the former Mary Bateman of Clarksburg, and they are the parents of three children, Leonard Jr., Anne Edmondson, and James Mansfield Davis.