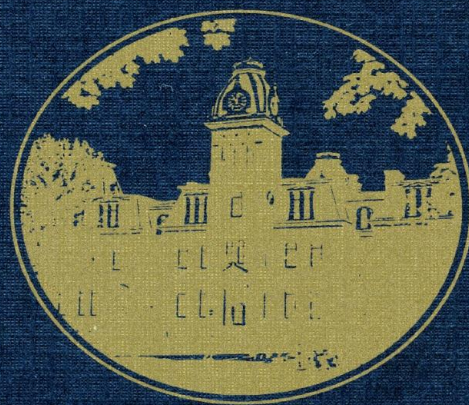


# **A HISTORY OF THE STUDY OF ORAL COMMUNICATION AT WEST VIRGINIA UNIVERSITY**



**LEONARD M. DAVIS**  
**WEST VIRGINIA UNIVERSITY**  
**DEPARTMENT OF COMMUNICATION STUDIES**



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LEONARD M. DAVIS

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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.



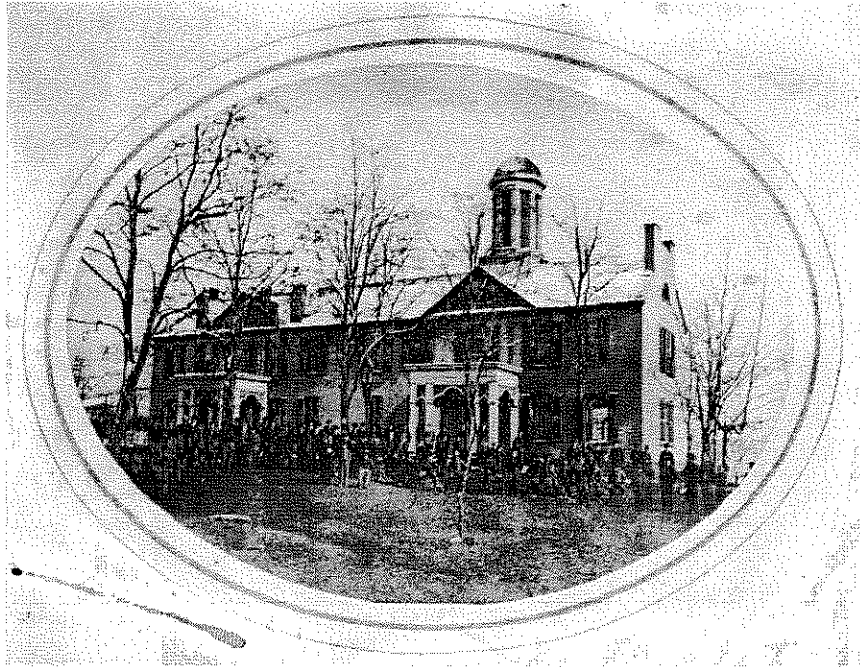
## Chapter 1 In The Beginning . . .

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.





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.

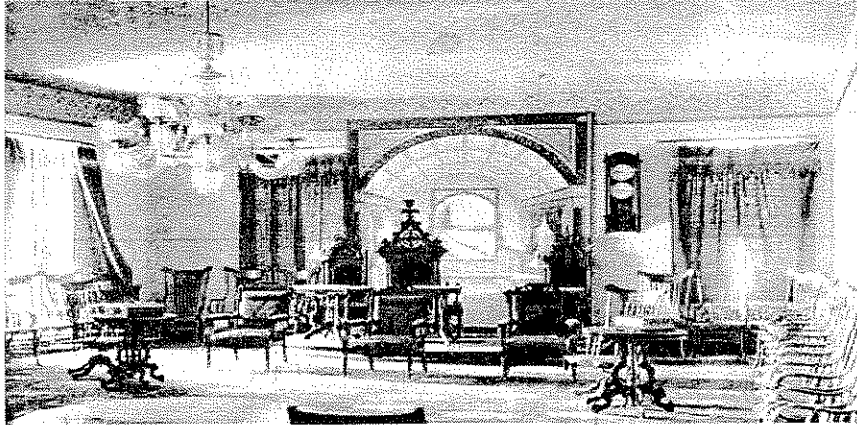
Morality, however, as practiced at WVU in 1867, was an inflexible discipline. The rules of the institution required that every student be in his place at all stated

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 HONOR DEFEAT."

**MUSIC—PRAYER—MUSIC.**

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

**MUSIC.**

SERIES ORATOR—Robert Emmet's Last Speech,.....J. H. DANIEL, *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 BASSET,.....*Harrison Co., Va.*

**MUSIC.**

**DECISION—BENEDICTION.**

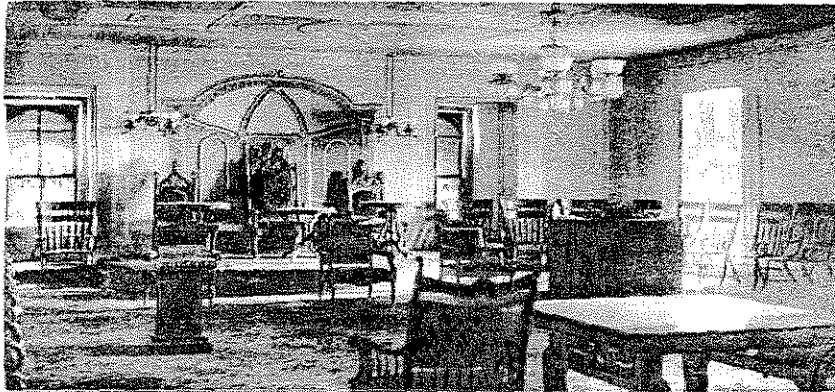
**MUSIC.**

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.

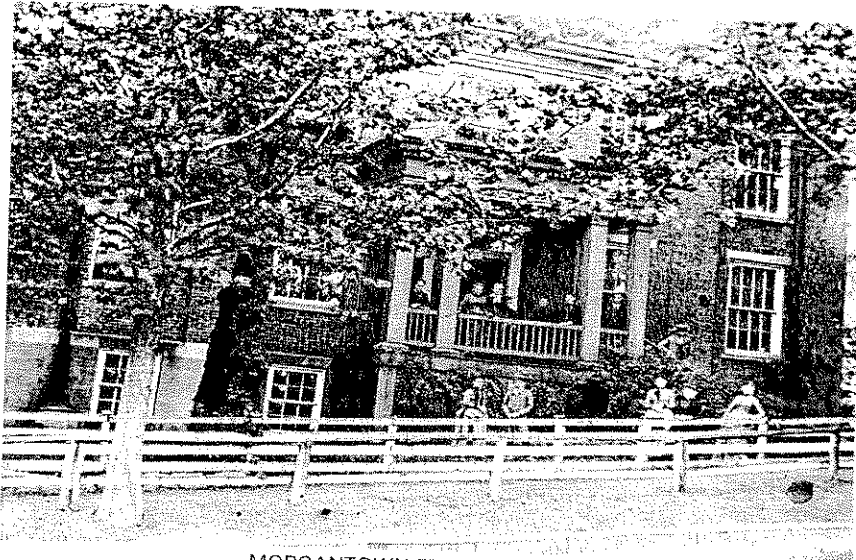
Professor J. W. V. Macbeth replaced Professor Glover on the faculty from 1875 to 1877, then resigned, and Professor Lyon again taught the Rhetoric courses until 1881. Changes occurred during the 1882-83 school year when the Board of Regents reorganized the curriculum in favor of ten independent schools, 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. Swey'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.

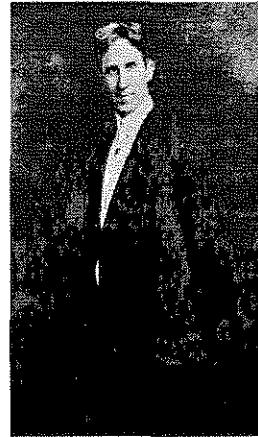


M. M. NEELY  
Required attendance at Chapel was opposed by Neely, who, on one occasion, was expelled for riotous behavior at a Commencement Hall demonstration.

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.

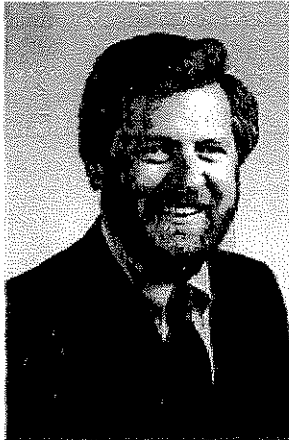


LEONARD M. DAVIS

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. Wheelless, 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 Wheelless 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

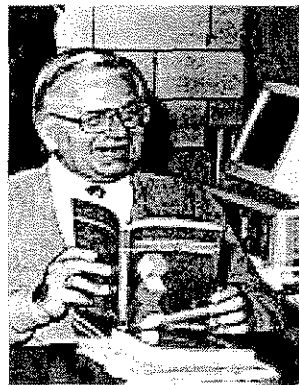
the top 20 were Michael Beatty (9), Michael Burgoon (11), John Daly (14), and Lawrence Wheelless (17). In a listing of prolific female scholars from 1915 through 1990, Judee Burgoon and Virginia Richmond were ranked first and second. Patricia Kearney (9th) and Janis Andersen (25th), both early graduates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

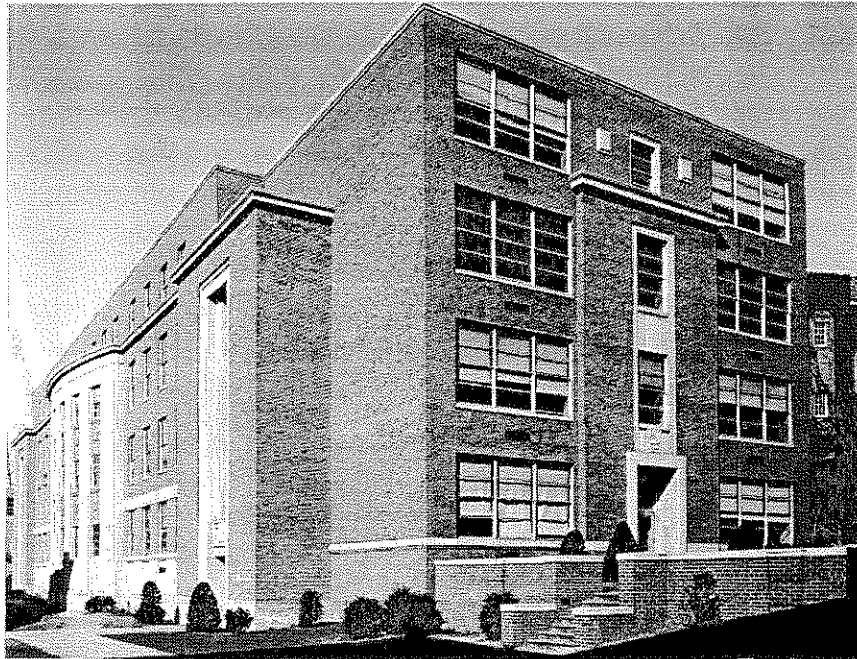
Students in the Theory and Research option were presumed to be planning to continue their education at the graduate level. The first student to be graduated from this option was Linda L. McCroskey, who later completed two M.A. degrees in Communication Studies, one in the department and the other at Arizona 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.

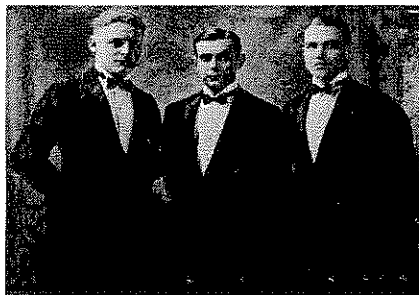
A West Virginia University team made an extended trip through the East in 1922 debating with: City College of New York, Rutgers University, Swarthmore College, and the University of Virginia. Swarthmore was a frequent opponent because Professor Kay had coached debate at Swarthmore before coming to West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

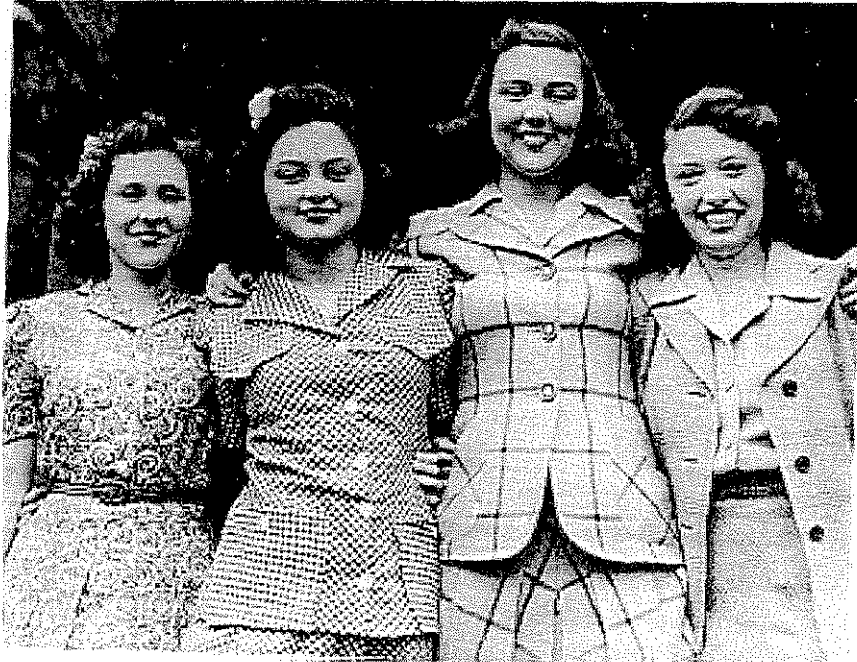
My Dear President Turner, We are enjoying our three happy days in Oxford. As the guest of the Union, and Balliol College in particular, every kindness and consideration have been accorded to us... Our debates have been very interesting and surprisingly well attended. The Press, including the Manchester 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.

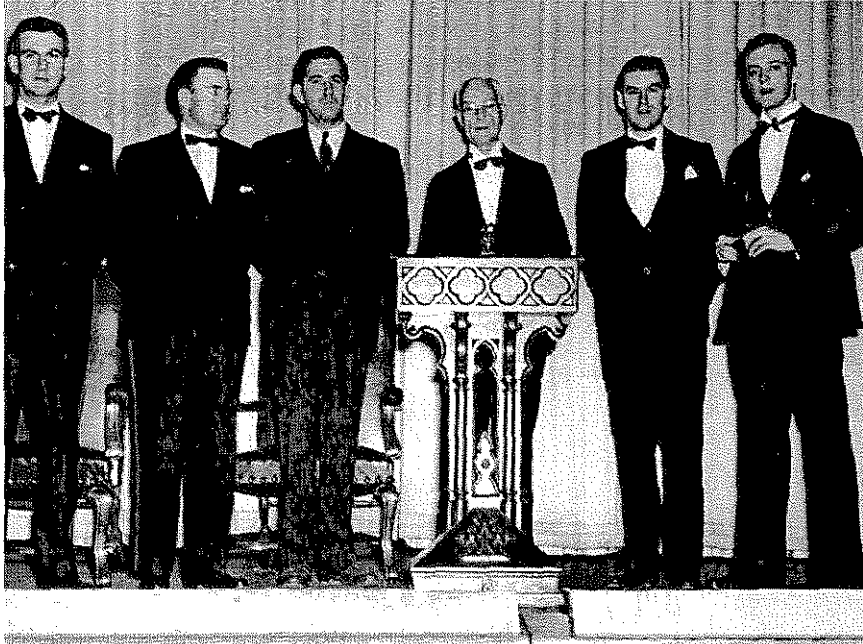
After the war, there was a struggle to reestablish debating as an important campus activity. The major obstacle, as usual, was lack of funds. Prior to the war, the debate team was supported in major part by the student activities fee. When the debate program ceased to function, its budget was absorbed 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

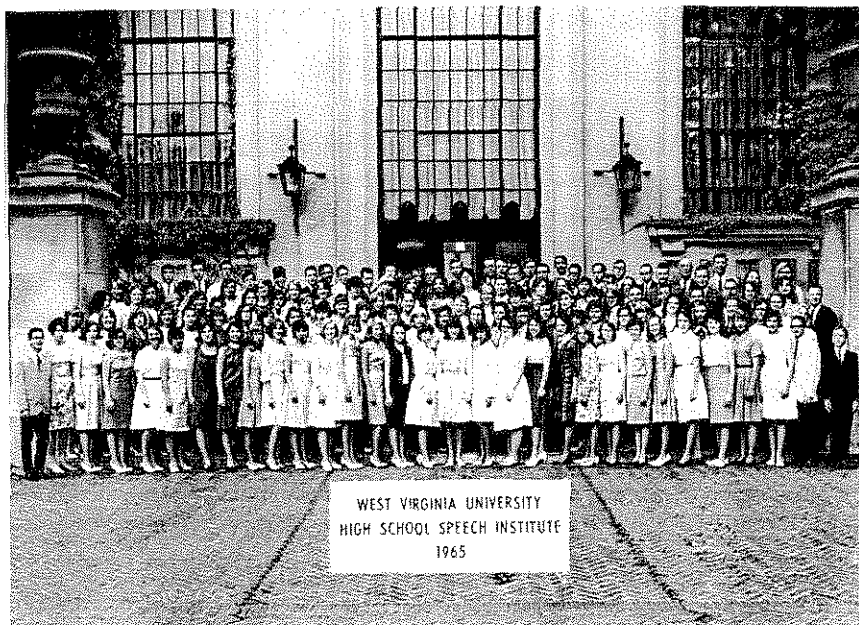
the 1960s: Radio Announcing and Oratorical Declamation, which gave the tournament an expanded format.

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.

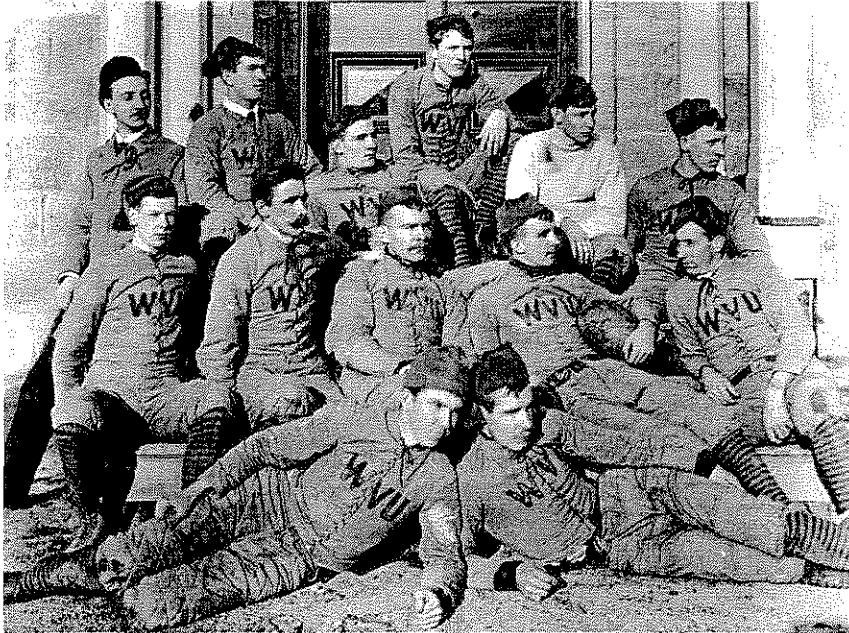
## Chapter 7

### 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,

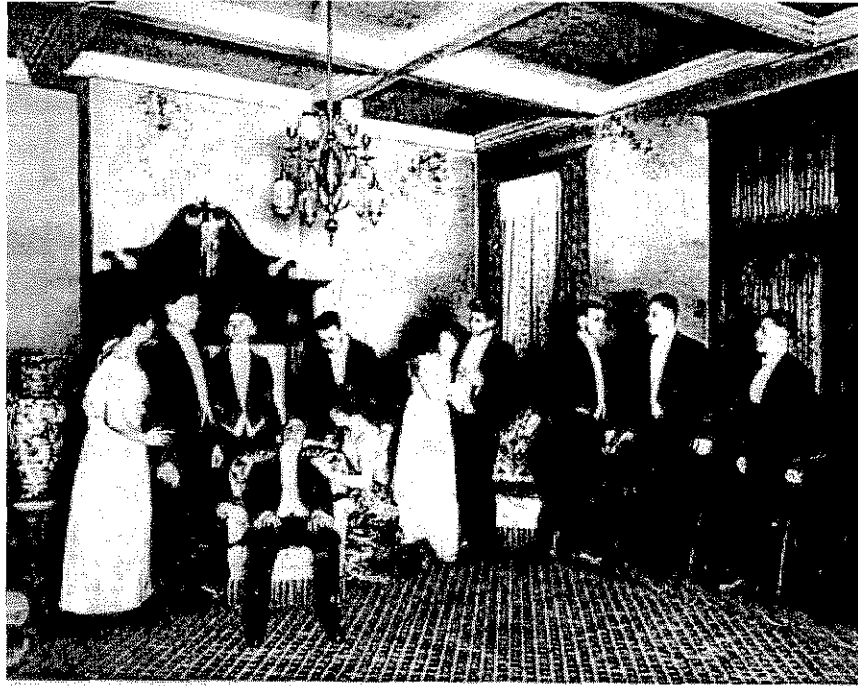


Poster advertising the 1915 Dramatic Club production of "Artie in Wall Street."

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



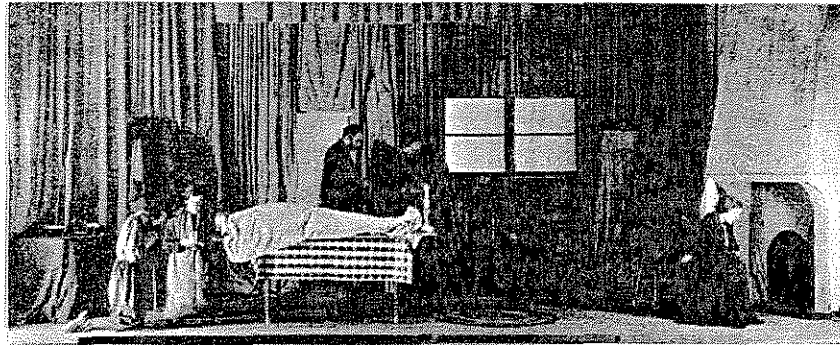
SCENE FROM "ARTIE IN WALL STREET"

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



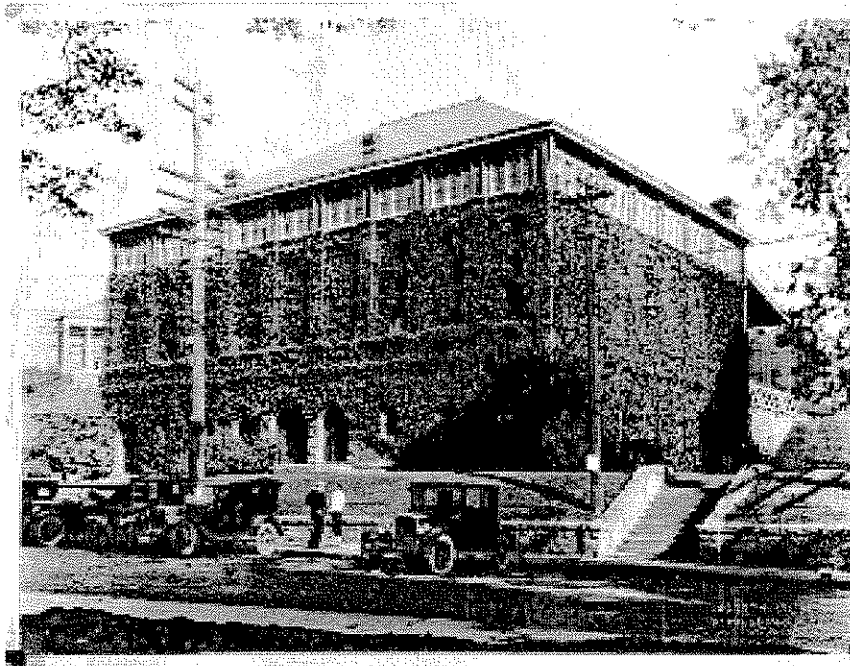
SCENE FROM "RIDERS TO THE SEA"

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.

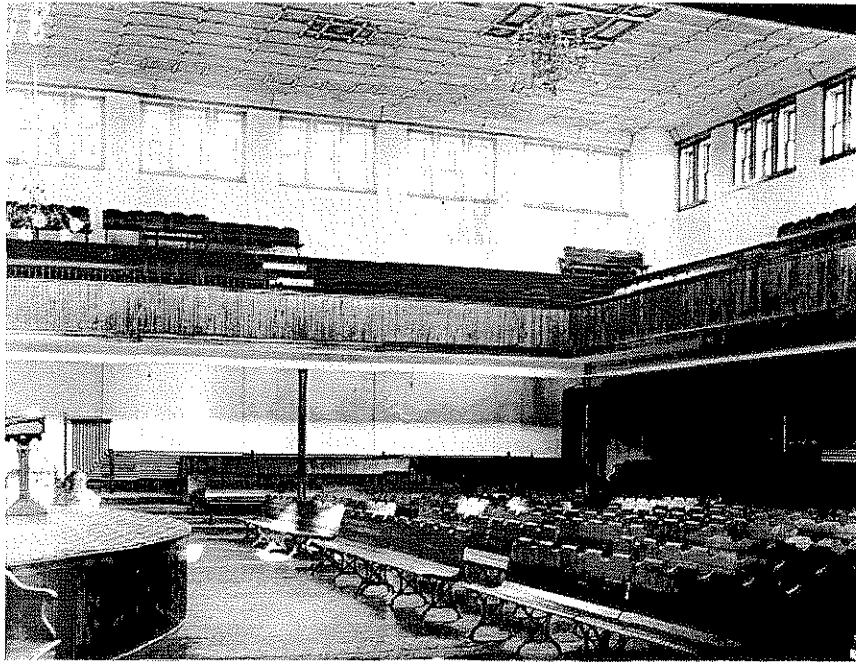
The tournament was open to all colleges and universities in the United States, but only nine were selected for admission. On the night of January 1, 1925, the West Virginia University Players, presenting John M. Synge's *Riders to the Sea*, were awarded the Cumnock Cup and a cash prize of \$250, as winners 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.

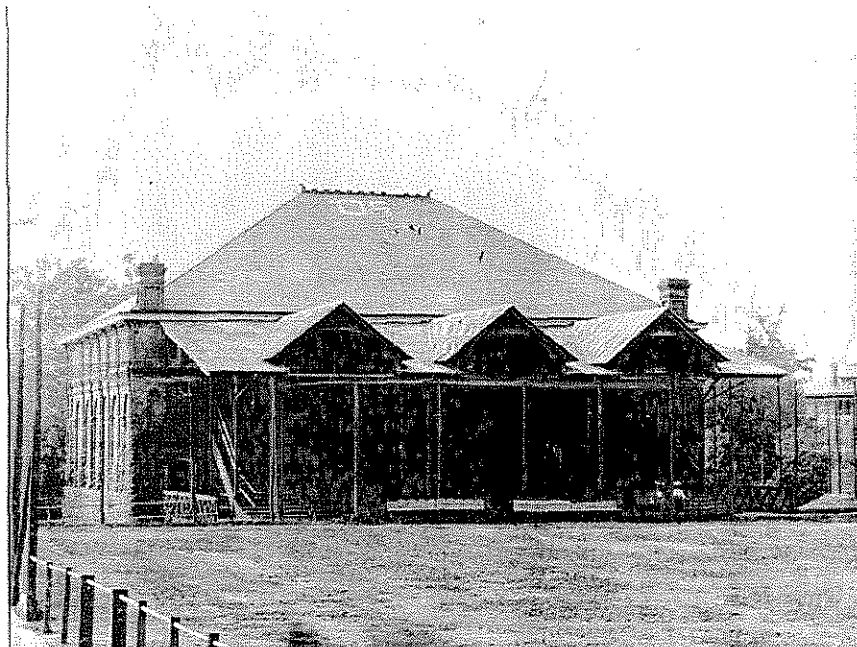


ORIGINAL AUDITORIUM IN COMMENCEMENT HALL

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'.

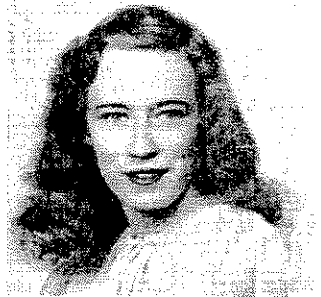
The refrain is a popular one today fifty years later.



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.

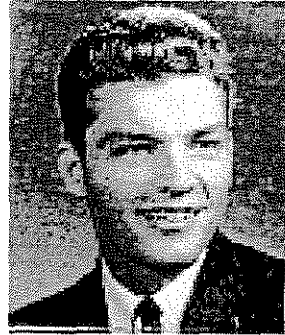
Major productions over the next three years became the dominant aspect of the Drama area because they involved activities over and above the classes and courses taught on a regular basis. In 1957-1958, there were five major productions, *The Tender Trap*, *The Lark*, *Picnic*, *The Corn is Green*, and *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.

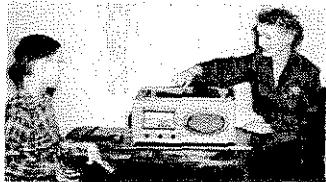
The effort to acquire clinical facilities continued almost without interruption over the next few years. In the Fall of 1941, Prof. Meeks organized an open discussion on the formation of a plan for speech correction work throughout the counties of West Virginia, and presented it in Charleston to the 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 play back 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.

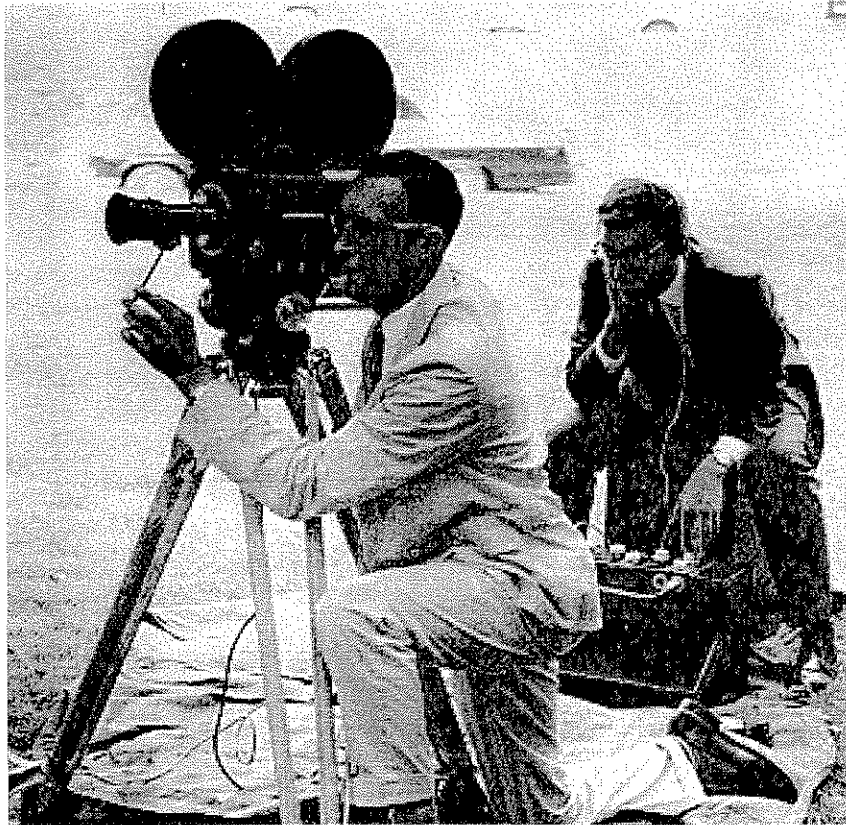
Students who were enrolled in the television courses during 1962-1964 produced programs of public interest over station WDTV in Weston; WBOY in Clarksburg; WTRF



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 Pabolish  
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  
Grene 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  
Teresa 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  
Doyle Beall, Jr.  
Alica Goodwin Bean  
Jimmy Dale Blakenship

Loretta Joann Boggs	Derek Hale Kelley
Katherine Starkey Bonnette	Paula Renee Kessler
Faith M. Bowyer	Phyllis Johnson Kessler
Orvis Eugene Brock, Jr.	Russell Wayne Kidd
Clifford William Broggi	Jane Kristy Kiger
Cathy Lynn roughman	Rachel Hudson Kinder
Judith Gail Buckner	L. Carole King-Reeves
Patti-Ann Still Burdette	Jennifer Jo Koreski
Fathe Rae Burress	Sylvia Kay Lambert
Mary Katherine Chandler	Nancy Lee Lemon
Lori Jean Cline	Patricia Lynn Lennex
Milbrey Thurman Coffman	Pamela Sue Lewis
Andrea Kathleen Cowan	Bessie Clara Lively
Jo Ellen Dangerfield	Virginia Lee Lookabill
Timothy G. Davis	Jacquelin Lee Lyons
Karen E. McCormick Dawson	Mary Beth Martino
Kimberly Sue DeLancey	Dolores S. Farley McCardle
Nancy Carol Denny	Karen Lee Coleman McClung
Rebecca Jo Dillon	Karen Elizabeth McGlaughlin
Glenda J. Easterling	Marquitta Ann King McIntyre
Jennifer Ann Frum	Carrie Elizabeth Meador
Constance Elaine Gahagen	Jennifer Lou Milano
Brenda Joyce Taylor Glavin	Mary Ann Milano
Mary Davis Bumbita	Jane Lee Miles
Lynda Dianne Harris	L. Gene Morris
Pamela Uber Hartman	Sandra Linn Myers
Judith Ann Harvey	Brenda McMillion Nelson
Pattie E. Thompson Hatcher	Joy Renee Graves Nestor
Rose M. Healy	Tony W. Nichols
Janice M. Gallup Higinbotham	Nina L. Orsini
Linda Amanda Honaker	Melinda Cheryl Osborne
Mary Virginia Hughes	Andrea Jeanene Pack
David Stuart Hypes	Phillip Alan Pest
Thomas K. Isenhardt	Sandra Curran Phillips
Vanasa Duncan James	Sylvia Ann Pickett
Cecilia Jo Jones	Norma Leigh Davis Pifer
Patty June Jones	Peggy G. Prichard
Charlotte Ann Karges	Sharon Ann Ramsey
Susan Lynn Keen	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. Duppstadt  
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 Boomsliter  
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. Pullett  
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.