

SPCM 1500: Interpersonal Communication
Spring 2008 TR 8-9:15

Instructor: Melanie Kitchens

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Office Hours: TR 9:15-10:45 (and) by appointment

REQUIRED TEXT:

West, R., & Turner, L. H. (2006). *Understanding Interpersonal Communication: Making choices in changing times*. Belmont, CA: Thomson Wadsworth.

COURSE GOAL: The goal of this course is to help students become better communicators. We seek to introduce students to a wide variety of perspectives on interpersonal communication and encourage students to enlarge their understandings of the theory and practice of interpersonal communication.

COURSE OBJECTIVES: The student will understand the need to reflect upon interpersonal communication practices. The student will gain knowledge of concepts, theories, and research findings in interpersonal communication. The student will develop and practice communication skills in a supportive environment. The student will learn the vocabulary of interpersonal communication theory and practice. The student will understand various contexts in which interpersonal communication occurs.

COURSE POLICIES:

Registration: Only students who are officially enrolled in the class may attend. If you are not officially enrolled and wish to add the class, please see Dr. Harris (120 Terrell Hall).

Attendance: Attendance will be taken at every class. Absences due to university activities (e.g., debate, sports, etc.) must be discussed with the instructor no **later than one week before** the relevant class period(s). Written documentation for a university-sanctioned absence must be provided. Arrangements concerning absences are entirely at the instructor's discretion.

Your regular attendance is necessary as examinations not only cover material from the book, but also material that is covered only in lectures. You have **3 excused or unexcused absences** for the semester. For each absence exceeding this amount, 25 points off your final point total will be subtracted. Please note that should you miss class, it is **your responsibility** to obtain missed materials from a classmate, not the instructor.

Tardiness is not appropriate and will not be tolerated. Ensure that you allow yourself enough time to be in class before it begins. Additionally, leaving class early is strongly discouraged.

Learning Accommodations: **Learning Accommodations:** Any students who need special accommodations for learning or who have particular needs are invited to share these concerns or requests with me as soon as possible. The Disability Resource Center (542-8719, Clark Howell Hall) provides written documentation that specifies the needed modifications (i.e., note taker, extra time for tests) to the instructor. If you have not contacted the Disability Resource Center to request a letter be sent to your instructor, please do so.

Emergencies: If an emergency arises and you know that you will not be able to get to class on an exam day, please let me know ahead of time by sending me an email or leaving a message with the department secretary.

Exams: Three exams are scheduled on the syllabus. Students are expected to take the exams on the dates assigned.

Make up exams are allowed for full credit for excused absences with proper documentation. Students may make up their exam when they are absent due to a university sanctioned activity where prior notice has been provided, an emergency which has been documented through their advisor or Student

Affairs, or an illness which has been verified in writing from your private physician or the Student Health Center. In the case of illness, you must get a note from either your private physician or from the Student Health Center signed by a clinician (not a health center nurse) that says something like: "In my opinion, this student should not be in classes today and/or tomorrow (specify the particular dates involved)." Typically, a private physician or clinician will write a note for an illness for one or two days. However, if your illness lingers, you will need to recheck with the private physician or clinician and request an additional note to document your absence. The note does not have to indicate the specifics of your illness, but that the physician or clinician does not think you are well enough to attend class.

Make up exams are not allowed without proper documentation. Make-up exams are not allowed for any type of unexcused absences, including missing class to study for a test, oversleeping, not being ready to take the exam, or having to work at an outside job. You will receive a ZERO.

Projects and Papers: If you are sick the day a project/paper is due, please have a friend or roommate drop the project/paper off in my mailbox at the Speech Communication Main Office (110 Terrell Hall). Each day a paper is over due, 10% of the grade is deducted. Overdue starts at the end of the class period the paper is due. If you do not come to class on the due date, please make sure the secretary (Amanda Summerville) in the office puts the time and date the paper was received on your paper before she puts it in my mailbox. Do not email papers to me. I must receive a hard copy!!

Research Requirement: As part of your participation in this class, you must satisfy a departmental research requirement. This requirement may be satisfied in one of three ways: (a) participation in a research project conducted by the Department of Speech Communication, (b) a summary and analysis of a communication research article, or (c) attendance at and a written analysis of a colloquium presentation at the Department of Speech Communication. For information about all three options, see the attached document. Failure to fulfill the research requirement will result in a grade of Incomplete (1) for the class.

Receiving a Final Grade: Students must complete all exams, papers, and the research requirement to receive a grade.

Academic Honesty: "Academic honesty is – defined broadly and simply – the performance of all academic work without cheating, lying, stealing, or receiving assistance from any other person or using any source of information not appropriately authorized or attributed" (From the Preamble to "A Culture of Honesty"). The University, the Department of Speech Communication, and I personally take academic honesty very seriously. Every student at the University of Georgia should be familiar with the booklet, "A Culture of Honesty: Policies and Procedures on Academic Dishonesty." If you are not, please obtain one of these booklets and read it carefully. This document has a thorough presentation of four types of academic dishonesty including plagiarism, unauthorized assistance, lying/tampering, and theft, as well as the procedures that are in place to adjudicate alleged incidents of academic dishonesty. The policies and procedures described in "A Culture of Honesty" will be strictly followed.

Final Exam Policy: The final exam will be given at the assigned time per the official university schedule. The final exam will **NOT** be given early or at a different time unless changed by the university. There are no exceptions to this policy.

Grievance Procedure: Occasionally, students are unsatisfied with some dimension of the course. If you have a concern at any time during the course, please come speak with me directly either during office hours, by appointment, or via email.

If you want to appeal a grade, the department policy is that you *must* make the grade appeal in writing to me. Prepare and submit a typed argument indicating what your specific appeal is and what grade you believe you deserved. Turn in the appeal before or after class, during office hours, or at a scheduled appointment within one week of the grade being returned. If you have employed these measures and are still dissatisfied, or feel that an appropriate resolution may not be reached by working with me, then I encourage you to contact the Basic Course Director Dr. Harris at tmharris@uga.edu. She will also need a written grade appeal in order to help you.

COURSE ASSIGNMENTS and EVALUATION:

Assignments: Each student will complete the following assignments for a total of 1000 points.

Exam 1	100 points
Exam 2	100 points
Exam 3	100 points
Project/Paper 1	200 points
Project/Paper 2	200 points
Project/Paper 3	200 points
Class Activities/Observations/Pop Quizzes	100 points
Research Requirement	Required to Pass

Exams: Three exams will be given throughout the semester with each counting for 100 points. Each exam will consist of a combination of matching, multiple choice, true/false, short answer, and essay. Exams cover material from lectures and the text. I do not lecture on all of the material from the text so make sure you have done all the required readings before the exam.

Projects/Papers: Three projects (100 points each) with corresponding papers (100 points each) will be assigned throughout the semester. A detailed description of each assignment is attached to the syllabus. You must be present on the day the projects are due. Papers are due on the same day and should be typed, double-spaced, and proofread.

Class Activities and Observations: Throughout the semester, you will complete various class activities (including pop quizzes) and outside observations that are worth a total of 100 points. These activities may involve individual or group assignments, may occur in or outside of class, and will vary in total point value. You will be informed if a class activity is being graded and the total points available for each assignment. Such activities cannot be made up regardless of the reason for absence.

Grading Scale:

A (930-1000); A- (900-929)
B+ (880-899); B (830-879); B- (800-829)
C+ (780-799); C (730-779); C- (700-729)
D (600-699)
F (599 and below)

The Basic Course Director's Policy in Speech Communication is that no extra credit is allowed. Therefore, I can give no extra credit to anyone!

Tentative Schedule

January	Week ONE—Introductions
T 8	Introductions
R 10	Chapter One: Introduction to Interpersonal Communication
	Week TWO—Work on Self (at home)
T 15 – <i>No Class.</i>	Chapter Two: Communication, Perception, and the Self & Observation One
R 17 – <i>No Class.</i>	Homework assignment for project one
	Week THREE—Self and Others
T 22	Chapter Two/Chapter Three: Communication, Culture, and Identity (Observation One and Homework due)
R 24	Chapter Three (Observation Two due)
	Week FOUR—Project/Paper One Due and Exam One
T 29	Project/Paper One due—Viewing and discussion
R 31	Exam One (Chapters 1-3)
	Week FIVE—Emotion and Listening
February	

T 5 Chapter Four: Communication and Emotion
R 7 Chapter Four and Chapter Five: Effective Listening
Week SIX—Listening

T 12 Chapter Five
R 14 – *No Class*. (You will have homework to complete on your own)
Week SEVEN—Verbal and Nonverbal Communication

T 19 Chapter Six: Communicating Verbally
R 21 Chapter Six and Chapter Seven: Communicating Nonverbally
Week EIGHT—Verbal and Nonverbal Communication cont.

T 26 Fashion Show (**Observation due**)
R 28 Fashion Show (**Observation due**)
March
Week NINE—Project/Paper Two Due and Exam Two

T 4 **Project/Paper Two due**
R 6 **Exam Two (Chapters 4-7)**
Week TEN—Spring Break!

T 11 – No Class
R 13 – No Class
Week ELEVEN—Self-disclosure

T 18 Chapter Eight: Sharing Personal Information
R 20 Chapter Eight
Week TWELVE—Power

T 25 Chapter Nine: Communicating Power and Conflict
R 27 Chapter Nine
April
Week THIRTEEN—Close Relationships

T 1 Chapter Ten: Communication in Close Relationships
R 3 Chapter Ten
Week FOURTEEN—Technology

T 8 Chapter Eleven: Technology and Interpersonal Communication
R 10 Chapter Eleven
Week FIFTEEN—Project/Paper Three and Exam Three

T 15 **Project/Paper Three due**
R 17 **Exam Three (Chapters 8-11)**
Week SIXTEEN—Semester Wrap up.

T 22 TBA
R 24 TBA

Final Exam – Thursday, May 1 (8-11am).

Project/Paper ONE
Self-Concept Assignment: Communicating the Self in a Shadow Box

Your first project requires you to create your self-concept and self-image by means of visual imagery. You might think of yourself as an image-maker: a visual artist who composes vivid, layered pictures or images that express a certain feeling, emotion, thought or theme. The content of the imagery must focus on your self-concept and your self-image.

Build a visual representation of your-self: a shadow box to share as much or as little about yourself as you are comfortable sharing. Use any objects, scale models, photos, memorabilia, drawings, jewelry, cutouts, or collections of your choice. Concentrate on the overall message about yourself that you would like to communicate through your choice of collaged symbols.

Content: Examine, analyze, and evaluate your answers to the following questions (from your homework assignments) and think about what type of pictorial/visual image would illustrate your verbal answers.

1. Who are you?

2. How do you see yourself?
3. How do others see you?
4. Is how others see you different from how you see yourself?

The imagery you include in your shadow box might address the following factors:

- Your perceived self, ideal self, and presenting self.
- The relationship between your real (or perceived) and ideal self; a transitional image that connects your real and ideal self. The image can be structural or visual.
- Your group association(s) and how you see yourself in that group/those groups. Are you the center of attention, on the margins, or just one of the gang?
- The key or major roles you assume and how those roles interact or are balanced.
- Your world perspective (your focus on career, family, self, marriage, etc.)
- Your need for affection, inclusion, and control.
- Your self-concept in terms of your physical, moral-ethical, family, and social self-assessments.

Composition Guidelines:

- You should arrange your images in a collage sequence. A collage interweaves and juxtaposes different images in a single frame (in this case your container).
- Your container should not be smaller than a shoebox.
- You may not use more than two photographs of yourself and/or others.
- Exaggerate differences (conflicts) by working extreme contrasts in size, color, style, and texture of the items and/or imagery.
- Exaggerate similarities by using repetitive images, shapes, colors, and textures.
- Exaggerate the size and style of imagery.
- Do not explain how the images relate; or relate to you and your self-concept in the work itself (your paper is for that).
- Have fun with this assignment and be creative!

Shadow Box Paper:

After you complete your shadow box, write a short descriptive analysis. Take me on a tour of your shadow box, telling me about each item/image, juxtaposition and relationship you've incorporated and created. What do these mean in terms of the construction of your self-concept? Use terms from Chapters 2 and 3 or refer to those listed above under content to aid your discussion. Give me the story behind each object and any significance to its placement/arrangement in creating your icon. What do these things tell me about you? How about the construction and design process of the shadow box? What does that reveal? Your paper should be 2-3 pages typed, double-spaced, and proofread (for spelling and punctuation errors).

Project/Paper Two

Communicating with others through a Greeting Card

The oldest known greeting card in existence is a Valentine made in the 1400's and is in the British Museum. Valentine greetings were popular as far back as the Middle Ages, when lovers said or sang their Valentines. Written Valentines began to appear after 1400. Sending greeting cards to friends and family is a tradition that goes back about 200 years. They were mostly sent by the elite and wealthy in the early to mid 1800's. Most of the early greeting cards were hand delivered and many were quite expensive, but they soon gained mass popularity with the introduction of the world's first postage stamp issued in 1840 and a few ambitious printer's and manufacturer's perfecting printing methods, hiring artists and designed both elaborate expensive cards as well as simple affordable ones by the 1850's. Today, there appears to be cards for every relationship, every occasion, every ethnicity, every age group, every gender and every special interest group. A single greeting card has the power to touch more people in more ways than any other form of communication, while conveying or eliciting a wide range of emotions.

Consumers continue to recognize the unique benefits of greeting cards, and a strong majority offers the following opinions: Greeting cards are more thoughtful than most other communication options, greeting cards show the recipient that he/she is special, greeting cards make it easy to express feelings and help me express myself better than I can alone, greeting cards have sentimental value as keepsakes, there is something uniquely appealing about

the tactile, highly personal way ink-on-paper cards connect the sender with the recipient.
(<http://www.emotionscards.com/museum/history.html>)

Your goal is to create a greeting card that helps you express key verbal and, nonverbal messages and emotions that you want to share with someone important in your life. What do you want them to see, read, hear, and feel in this communication?

- I'd like you to pick (a part of) a poem, song or literary passage that expresses something you would like to say to someone important to you interpersonally. Let's leave the texts to the experts in this regard, since that is often what we're doing when we look for that "perfect" card to say what we can't quite seem to find the words for ourselves. **What are you trying to say? How does your choice of text help you achieve that message?**
- Next, consider the images you'll include on your card to help you express some of the more nonverbal and emotional dimensions you'd like to express. You can use cut outs, create your own drawings or use computer rendered visuals, whatever works... Consider if there's a painting or photograph that shows some aspect you want to express in the body language, proxemics, or facial expressions represented. Or you could go more abstractly, relying on color or shape to inform certain emotional themes you want to address. **Whatever you choose to use/do make sure you can justify relevant associations for your images based on important themes discussed in the four chapters we've covered in this section.**
- **When putting it all together, consider the overall effect you want to achieve in creating and delivering this card to your significant other. What are you trying to say? Show? What should they take away from this message in terms of the concepts and theories of verbal and nonverbal communication, listening and emotions we've discussed?** (In terms of listening, consider what drew you to the song or poem you used, for example; or what you hope your receiver will hear if you read the text aloud to him/her; or how the card sounds to you when you're done and read it aloud...")

Type up your answer to the above questions and considerations (**note those in bold**) in a **2-3 page, typed and double-spaced paper**. Be sure to **use relevant terms** from each of the four chapters to support your discussion. You want to highlight the choices you've made in terms of the text and visuals (including arrangement), as well as addressing why this communication is important for you. Additionally, consider how the construction of this card informs/is informed by some of the relevant information in Chapters 4-7.

Project/Paper Three Song & Album project

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<http://www.cartoonbank.com>



"I've had a request. Nonetheless, here's another song."

From: **The Interpersonal Meaning of Music and Ethnology** by Ferdinand Knobloch (with props to Friedrich Nietzsche)

We are connected -- indirectly by the illusive bridges of words, and directly by music, dance and laughter. What is it that my whole body expects from music? Its own ease: as if all animal functions in me and my friends- love, anger, pride, sadness- were quickened, and I could reach the essence of people as never before. Music makes me slip into the dramas and tragedies of others' lives -- and for a while I am even

seduced into believing that these concrete scenes reveal the meaning of music. But that is how music teases me. The scenes are only illusions, reflections on water. The paradox of music is that it is a universal language -- and yet, the universality is not an empty universality of abstraction. Music talks directly to my senses and my body and reveals the true nature of human beings.
(http://cogweb.ucla.edu/Abstracts/Knobloch_95.html)

THE ALBUM COVER: For this assignment, you are asked to compose an “album” of songs that define a certain interpersonal relationship/ relationships you have been or still are in. In putting together your sound track, consider what kind of relationship you are focusing on: friendship, family, romantic, etc... Also, you may choose to focus on particular phases or stages in the relationship you’ve chosen: maybe this is the break up album for a relationship that ended; or it could be the love songs that define the start of a budding romance; or even the soundtrack of important experiences you’ve had many over time in the development of your relationship with an old friend or sibling. Use your imagination. Additionally, you could choose to make an album that addresses different relationships you have of the same interpersonal type: choose a song for each of your closest friendships; compose an album with tunes for everyone in your immediate family; make an album for your class group mates...Have fun and Be creative!

Most album covers are about 12” square. You’re responsible for designing the front and back cover. You may, if you like, do a double album or a CD jewel case cover. Just like any CD/album cover you have, consider the ways in which you’d “package” your music. Consider both sides of your album:

- What’s the title of your album?
- Where do you put the list of tracks that make up your album?
- What kind of artwork/images/photos grace your cover, front AND back?
- Do you include some of the lyrics on the cover?
- What kind of liner notes does your cover have? Personal stories? Thank You’s and shout outs? Tales of the “process” of putting the songs together? Info about the bands on your compilation? ...
- Anything else...

ALBUM COVER PAPER: In a 2-3 page typed and double-spaced paper, consider the dimensions of interpersonal relationship(s) you are addressing in your list of songs. In particular, how might these tunes help you talk about some of the key themes and ideas addressed in the last few chapters we’ve been looking at: Knapp’s stages, dialectical tensions, relational messages, friendship features, lover types, intimacy (types) and distance (strategies), self-disclosure (social penetration, uncertainty reduction, Johari Window, risks and benefits), confirming/disagreeing/disconfirming messages, Gibb’s defensive & supportive behaviors, etc...? You might also want to include ideas from any of the other chapters that help you talk about both the relationship(s) your album refers to AND how the songs speak to that relationship/those relationships. Are you defining a whole relationship over the course of time? A particular phase/stage of one relationship? A type of relationship and different examples or categories in your life? Depending on the choices you made above for the album itself, what you talk about in the paper may vary. The key is to discuss the **relationship(s), the songs, and the relevant theories and ideas that tie the two together.**

HOMEWORK ASSIGNMENT for PROJECT ONE:

A Self-Concept Homework Assignment: Communicating Self in Shadow Box Imagery

Welcome to your journey of self-discovery. The only way that you can know yourself is by examining who you are. Below are questions that ask you specific things about yourself that you may or may not have thought about. THINK ABOUT the questions below and answer them as honestly as you can. Make sure you type your answers in full sentences.

Part One: WHO ARE YOU?

1. Your name and its connotations
2. Your heritage or cultural background
3. Your self-schemata (e.g., masculinity, femininity, dependent, independent)
4. Your moods or feelings (e.g., happy, sad)
5. Your appearance (e.g., good-looking, unattractive)
6. Your social traits (e.g., friendly, shy)
7. Talents/skills you possess or lack (e.g., musical, tone-deaf)
8. Your intellectual capacity (e.g., smart, or stupid)
9. Your religious beliefs (e.g., religious, environmentalist)
10. Your social roles (e.g., parent, child, spouse)
11. Your physical condition (e.g., healthy, overweight)

Part Two: HOW DO YOU SEE YOUR SELF?

1. What are some visions of your self you dream of becoming?
2. What are some visions of your self you fear becoming?
3. How would you define your perceived self, ideal self, and presenting self?
4. How would you define material self, social self, and spiritual self?
5. How would you define the relationship between your real and ideal image?

Part Three: HOW DO OTHERS SEE YOU? Give copies of the questionnaire (The Way We See Me) to some of your relatives and friends. Ask them to answer the questionnaire as honestly as they can. (Don't watch them fill it out or ask them the questions orally.) After they have completed the questionnaire ask them to return it to you.

Part Four: IS HOW OTHERS SEE YOU DIFFERENT FROM HOW YOU SEE YOUR SELF? After your questionnaires are returned to you, read them and answer the following questions:

1. What similarities did you notice among all questionnaire responses? Why?
2. What differences did you notice among all questionnaire responses? Why?
3. What did you learn about yourself from this activity?

“The Way We See Me”
Questionnaire

As part of a class assignment, I am distributing this questionnaire to some of my relatives, friends and romantic partner. It is designed to give me your impressions of my personality. I am attempting to compare the way other people see me with the way I see myself. While it may be difficult for you to express your impressions exactly, I would appreciate as frank a rating as you can give me. This questionnaire should not take long to complete. First, try to construct an overall view of your impressions about my personality before answering the specific questions. Consider each item briefly and indicate the first choice that occurs to you. If you come to an item that you feel unable to answer with certainty, place a question mark, instead of a letter in one of the spaces to indicate a guess. However, please do answer every question. If you have comments that will help explain any of your answers, please use the space provided or write in the margins.

(a) Not at all (b) Slightly (c) Moderately (d) Rather well (e) Extremely well

- | | | | |
|---------------------------|-----|---------------------------|-----|
| 1. Self-confident | ___ | 16. Tense | ___ |
| 2. Tactful | ___ | 17. Accepts Criticism | ___ |
| 3. Irritable | ___ | 18. Aggressive | ___ |
| 4. Quiet | ___ | 19. Easy to get to know | ___ |
| 5. Emotionally variable | ___ | 20. Imaginative | ___ |
| 6. Serious | ___ | 21. Sense of humor | ___ |
| 7. Energetic | ___ | 22. Friendly | ___ |
| 8. Well-adjusted | ___ | 23. Responsible | ___ |
| 9. Competitive | ___ | 24. Ambitious | ___ |
| 10. Prejudice | ___ | 25. Physically Attractive | ___ |
| 11. Unpredictable | ___ | 26. Sexually Attractive | ___ |
| 12. Selfish | ___ | 27. Mature | ___ |
| 13. Leader | ___ | 28. Trusting of others | ___ |
| 14. Considerate of others | ___ | 29. Open | ___ |
| 15. Good natured | ___ | 30. Dogmatic | ___ |

Please begin by considering my main strengths and weaknesses. Describe each as carefully as you can in the spaces below:

Main Strengths:

Main Weaknesses:

We all have different relationships with different people. Our relationship with our mother is different than our relationship with say our co-worker. In one brief paragraph describe you relationship with me.

Sometimes our friends, family members and/or romantic partners observe things about us that we don't realize or perceive about ourselves. In one paragraph explain some things that I do that I don't realize.

How do the words in the questionnaire apply to me?

How accurately do these answers reflect your impression of me?

How well do you feel you know me?

Additional comments:

Respondent's Name _____

Please circle one: friend relative romantic partner

Observation ONE: Use the following phrases to describe yourself. Arrange them in a manner that makes it clear which of these is most you and which is farthest from you. Be true to yourself. This exercise is not to explore who you would like to be. It is meant to disclose to yourself and others in the class who you are. Be

creative! You can cut them out and paste them onto something—an image, an object, etc., have fun. After you have arranged the phrases briefly reflect on your configuration (based on concepts from the book) in a one page typed paper.

I am attractive. I am lonely. I am intelligent. I am merciful. I am perfectionistic. I am serious. I am humorous. I am enthusiastic. I am generous. I am popular. I am shy. I am confident. I am fearful. I am emotional. I am courageous. I am opinionated. I am personal. I am passionate. I am silly. I am spiritual. I am hip. I am witty. I am neurotic. I am delirious. I am dependable. I am sensible. I am faithful. I am analytical. I am calm. I am bold.

Observation TWO: Take the time to observe the people that surround you in all the places that you find yourself throughout the week. Once you have done this for a day or so, select a person to write a narrative on. Jot down on a piece of paper everything that the person is doing physically and if you can overhear them talking write this down too—Be as descriptive and detailed as possible. Then allow yourself to begin making some inferences about this person according to what you have observed. Make sure you're observing someone you do not know. Your observation should be about one page. Now, using terminology from the text, reflect on and evaluate your narrative and the process of observing and creating inferences. Pay close attention to the perception process!

Fashion Show Activity and Observation

1. What we place upon our bodies (e.g., **clothing, footwear, hats**, makeup, and tattoos) adds color, contrast, shape, size, and texture to our primate form. Each day, myriad **messages** of adornment broadcast personal **information**—in a *continuous* way --about our ethnicity, status, affiliation, and moods.
2. We may use clothing cues as **a.** uniforms, **b.** fashion statements, **c.** membership badges, **d.** social-affiliation signs, **e.** personality signs ("personal dress," e.g., the bow tie), and **f.** socio-political-economic signs ("contemporary fashion"), according to a typology developed by SUNY Fashion Institute of Technology professor, Ruth P. Rubinstein (1994).
3. "Social rank . . . has probably always been encoded through symbols in the material, design, color, and embellishment of the clothing" (Barber 1994:150).
[David B. Givens/**Center for Nonverbal Studies**; <http://members.aol.com/doder1/adorn.htm>]

We will be having a fashion show in class. **EVERYONE** is expected to walk the catwalk and participate in the show and subsequent discussion. I'll give everyone an **index card to write out a brief catwalk description** of their attire to be read while you model your outfit. Have fun with these- make them descriptive of the roles you use this attire for, its function, as well as any relevant comments about material, color, fit, etc... You will also turn in a **1-2 page typed observation** that relates to how clothing communicates.

Fashion Show:

Consider the following in making your fashion choices and how you would discuss them:

- Clothing and appearance as nonverbal communication tell who we are, our age, gender, status, socioeconomic class and race
- Specific clothing, such as a uniform, occupational dress, leisure clothes, and costumes can indicate the particular social, cultural and personal influences of an individual.
- Clothing and body adornment serve especially as cultural display and communicate messages about status and social thinking. Clothing and adornment can influence viewer's perception of the wearer's: economic level & background, educational level & background, social background & position, level of success & sophistication, trustworthiness & moral character.

Pick an outfit, including all accessory choices- jewelry, shoes, etc. - to wear for our fashion show. Dress in a style completely different from your "normal" school wear. This includes outfits you use for other roles: going out; interviewing for jobs; formal wear; visiting grandparents, in- laws, girl/boyfriends' parents; work uniforms; costumes, etc...

- What is it like to wear this outfit in this setting? How does it affect your communication? What does this outfit reveal about your culture? Gender roles? Social roles?
- What do you think it communicate to others? What kind of message would you like to make. What are you trying to say with this outfit?
- **If you feel particularly adventurous, try wearing an outfit from someone else’s wardrobe. If you are wearing someone else’s outfit: How does it feel to take on this role? How does it affect your communication? What does it communicate to you?

FASHION SHOW OBSERVATION: Have a look into your closet and consider how the clothing you have communicates about you. Take a clothing inventory. Are your clothes typically casual or formal? Are they traditional, the latest fad, or something uniquely your style? If you wear jewelry, does it suggest you are playful (novelty jewelry), rich (real gold/precious stones), or a member of an ethnic group? How does your clothing reflect your gender, social roles, and cultural roles? Divide your clothes into three groups: those you wear for special occasions, those you wear for everyday activities, and those you wear for “grubbing around.” What the percentage of each type of clothing in your wardrobe? Over the next few days, note how your interactions with others are affected by your clothing. Do you act differently when wearing one type of clothing rather than another? Do others treat you differently?

UGA Speech Communication Research Participation: Information for Students

Your class may require to you satisfy a departmental research requirement. **Failure to fulfill the research requirement results in a grade of Incomplete (I).** Note: You will need to complete a **separate** research project or paper for each Speech Communication class. You may choose to do one of the following options.

OPTION 1: PARTICIPATION IN A SPEECH COMMUNICATION RESEARCH STUDY

The Speech Communication Department regards your participation in studies as an educational experience. Participation in a research study will acquaint you with the process of research, as well as give you hands on experience with what it is like to be in a study much like the ones that you read and learn about in class. The participation of students is appreciated and essential to the research of the Department of Speech Communication. The research contributions made by the students are a lasting part of the body of social scientific knowledge about communication.

GUIDELINES FOR RESEARCH PARTICIPATION OPTION:

Step 1: Sign-Up For One of the Studies Posted on the “Research Opportunities” Bulletin Board in Terrell Hall. Guidelines: (a) You may choose the study in which you wish to participate. (b) When signing up for a study, please note what time you chose to participate, what will be expected of you, and the approximate amount of time the study will take to complete. Also, be sure to leave your phone number or email address so the researcher can contact you if he or she needs to reschedule. (c) It is your responsibility to show up for the study.

Step 2: Participate in a Study. Guidelines: (a) It is your responsibility to show up at the designated time and location. If it is necessary for you to miss an appointment because of illness or an emergency, please call the phone number listed on the sign-up sheet. (b) When you show up for the study, please **sign in** using both your name and your instructor’s name. We need both your name and your instructor’s name to ensure you receive credit. (c) Make sure that you **keep a copy of the consent form** from the study; this is **your proof of participation**. (d) If for some reason you do not receive credit later for participating in a study, notify your instructor and ask him/her to check with the researcher. The researcher keeps a copy of the sign-in sheet that you signed and also the list of participants that were given to the instructor. He/she has the responsibility to double check and find out whether you participated. (e) Research must be completed **before the beginning of final exams week.**

OPTION 2: COMMUNICATION ARTICLE SUMMARY

This option is designed primarily for students who are not able or do not wish to participate in speech communication research studies. You must adhere to the following guidelines carefully; shoddy work will not be accepted. **Note: Any paper that is entirely or partly copied word-for-word from a research article (or from another student) is not acceptable.** This is plagiarism, which is a very serious academic

offense. Both your instructor and the research pool coordinator will check to make sure that your work is original.

GUIDELINES FOR THE RESEARCH ARTICLE SUMMARY OPTION:

Step 1: Select an article from one of the following journals:

<i>Communication Quarterly</i>	<i>Communication Reports</i>
<i>Communication Research Reports</i>	<i>Communication Studies</i>
<i>Southern Communication Journal</i>	<i>Western Journal of Communication</i>
<i>Text and Performance Quarterly</i>	

Guidelines: (a) The article must have been published **within the last year**. **Note: It is your responsibility to locate a hard copy of the journal in the library (check in the current periodicals section first)**. (b) The article must describe a research study (c) Check with your instructor to make sure the article is one that is suitable before you write your paper.

Step 2: Write a 2-Page Summary and Analysis of the Article. Guidelines: (a) Your summary and analysis of the article should be 2 pages. The purpose of the paper is to demonstrate that you have read and have understood the research article. It should be partly a summary and an astute description of what you learned from the article. Papers that contain simple phrases like "I didn't like the article" or "it didn't make much sense" will be not be accepted for credit. You need to critically evaluate the material. The paper should contain at least two full pages of text. (b) Include a title page for the paper that includes the following:

- | | |
|--|---|
| 1. Your name | 4. The name of the journal |
| 2. Your instructor's name & class time | 5. The date and/or volume number of the journal |
| 3. The title of the article you read and the author of the article | 6. The page numbers of the article |

(c) A photocopy of the article stapled to the back of your paper. (d) The paper must be typed and double-spaced. You must use a standard 12-point font size. Failure to heed these guidelines will result in the paper not being accepted for credit.

Step 3: Turn In Your Paper. Guideline: Submit your paper to your instructor **before final** exam week. Any papers turned in during final exam week will not be accepted for credit, nor will any unacceptable papers receive credit.

OPTION 3: PARTICIPATION IN A SPEECH COMMUNICATION COLLOQUIUM

This option is also designed primarily for students who are not able or do not wish to participate in speech communication research studies. A colloquium is similar to a speech; each speaker takes about 1 hour and talks about his or her most recent communication research. In addition to attending the colloquium, you must write a 2-page summary of the talk in order to receive course credit. **Note: Any paper that is entirely or partly copied from another student is not acceptable.** This is plagiarism, which is a very serious academic offense. Both your instructor and the research pool coordinator will check to make sure that your work is original.

GUIDELINES FOR THE COLLOQUIUM OPTION:

Step 1: Select a Speech Communication Colloquium To Attend. Guideline: The colloquium schedule is posted in the department; your instructor may also notify you of upcoming colloquia. Most of the colloquia take place on many Tuesdays at 12:30 in Terrell 214.

Step 2: Attend a Speech Communication Colloquium. Guidelines: (a) Make sure that you are able to attend the entire colloquium (usually an hour). (b) Make sure your instructor verifies you are there or get another instructor to write down your name. (c) Take notes during the colloquium so that you are able to write an analysis of the talk.

Step 3: Write a 2 Page Summary & Analysis of the Colloquium Presentation. Guidelines: (a) Your paper should contain at least 2 full pages of text (not including title page, headers, and references). (b) The purpose of the paper is to demonstrate that you have carefully listened to and understood the talk. It should be partly a summary and an astute description of what you got out of the talk. Papers that contain simple phrases like "I didn't like his/her research" or "it was confusing" will be not be accepted for credit. You need to critically evaluate the research content of the talk. (c) Your paper should be prefaced with a **cover page**, which must list the following (in order):

- | | |
|--------------------------------|---------------------------|
| 1. The title of speaker's talk | 4. Your name |
| 2. The speaker's name | 5. Your instructor's name |
| 3. The date of the colloquium | |

d. The paper must be typed using a 12-point font and double-spaced.

Step 4: Turn In Your Paper. Guideline: Submit your paper to your instructor **before final** exam week. Any papers turned in during final exam week will not be accepted for credit, nor will any unacceptable papers receive credit.

