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A First Look
at Communication Theory

[影印] 初识传播理论

Seventh Edition（第七版）

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新闻与传播系列教材·英文原版系列

总　　序

麦克卢汉所预言的地球村,当年人们还半信半疑,如今却几乎成了一个不争的现实。通信卫星、互联网、电子信号以及现代化的交通运载工具,已经将地球联结为一个巨大的网络,环环相扣、息息相关。中国走向世界或者世界走向中国已经不再是一种期待,中国已经立足于世界,世界已经包容着中国。正是在这样一种全球化的时代,中国的新闻传播教育也进入了一个新时期。在未来的世界中,信息就是力量,获得信息和传播信息都将成为衡量一个国家和民族在世界上的地位和影响的重要标志。中国和关于中国的信息传播,其质量和数量都是中国世界形象和世界作用的一个象征。因而,为了适应这种全球化发展趋势,中国未来的新一代新闻与传播人才,必然将越来越需要一种世界性的传播视野、国际性的传播能力和全球性的传播意识。

正是基于这样的认识,与清华大学建设"综合性、研究型、开放式"的世界一流大学的规划相适应,清华大学新闻与传播学院在建院初始就计划一方面陆续在校内开设部分新闻学、传播学英语课程和中英文双语课程,另一方面将陆续编辑出版与课程相适应的英文原版系列教材,以培养学生的国际传播和国际交流的素质和能力。

这套英文原版教材包括新闻学、传播学、媒介研究和应用等方面的内容,主要集中在新闻学、电子(广播电影电视)传播、新闻媒体传播以及媒介经营管理四个方面。这也是目前清华大学在广泛考察了国内外新闻与传播教育的状况、结合传媒发展实际后,所规划的四个重点研究方向和培养方向。在学院的教学规划中,多数新闻与传播的主干课程都将配备英文原版教材作为主要教材、辅助教材或者教学参考书。

这套经过认真挑选的英文教材,都是欧美国家正在使用的主流教材,多数已经多次再版,具有一定的权威性或代表性,而我们选择的则是这些教材的最新版本。近年来,国内出版了一些翻译的国外新闻学、传播学教材,但是质量参差不齐,有的教材的选择不够适宜,更重要的是翻译质量难以保证,而且由于经过了一次中英文的转换之后,原文的表

达和意义往往都不同程度地受到一些损害甚至歪曲。所以,我们和清华大学出版社合作,决定直接将英文原版引进出版,一方面让具有英语阅读能力的学生、读者能够直接阅读和理解英文原文的内容;同时,也让学生将英语学习与专业学习相结合,起到一石二鸟的作用;当然,这样也可以避免目前一些外文教材由于中文翻译出现的错误和疏漏而引起的误导。实际上,直接阅读英文原版专业教材,也许本来就应该成为适应全球化趋势的新一代新闻与传播人才的基本学习能力之一。

中国的新闻传播教育与当前传媒发展的规模和速度相比,应该说还远远不能适应。新闻学与传播学的知识、方法、观念、体系等都面临着重大的更新。在这种情况下,这套英文原版教材的引进对于中国新闻与传播教育的发展也许会起到一定的推动作用。这些教材由于与中国国情不同,也由于作者的立场、观点、方法和知识结构的不同,在某些方面可能会引起不同的评价和看法,所以,我们希望读者能够有一种清醒的反思性的阅读意识,像鲁迅先生所说的那样,有一种"拿来主义"的胸怀和立场,从这些教材中吸取那些能够给我们带来健康的滋养和启发的资源,去其糟粕。其实,任何书都不可尽信,经典也不例外。所以,这套英文原版教材仅仅是为新闻与传播教育提供了一种新的改革实验,绝不是移植来的洋教条。中国的新闻与传播教育的根基依然在中国本土这片独特的土地上。

本套教材将陆续出版,热诚地希望国内外的专家学者能够向我们推荐更多的英文原版教材。

谢谢关心和支持本套教材编辑出版的清华大学出版社的有关人员及国内外同行。

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新闻与传播系列教材·英文原版系列编委会

2002 年 4 月

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导　　读

　　2003 年，清华大学出版社推出了《人类传播理论》(*Theories of Human Communication*)（第七版）的英文影印版，随后笔者将该书翻译为中文。[①] 这本书的影印版和翻译版在国内受到了欢迎，被许多院校选为传播理论课程的教材或主要参考书，仅在 CSSCI(中文社科期刊索引)上的引用次数就超过了 5 000 次，成为国内新闻传播学界教学和科研的重要资源之一。2009 年，该书第九版的影印版和由笔者修订的翻译版如期问世，在它 30 岁生日之际向这本"资格最老"的传播理论教材"致敬"。但另一方面，毋庸讳言，笔者近年来一直接到许多国内同行和学生的来信或来电，反映这本书较为艰深，希望能够引介一本更为浅显的、适合初学者需要的教科书，于是笔者想到了《初识传播理论》一书。[②]

　　《初识传播理论》自 1991 年问世以来至今出到了第七版，是美国大学传播理论课的首选教材之一，其权威性和受欢迎的程度仅从其再版更新的频度上可见一斑。同时，这本书也被翻译成了 16 种文字，受到了国际学生和读者的喜爱。与采用全景概观式写法的《人类传播理论》相比，《初识传播理论》采用了"理论精选＋案例释义"的写法，更为通俗易懂，因而更适合从未接触过传播理论的本科生和普通读者使用。[③]《人类传播理论》问世于 1978 年，迄今已经出到了第九版，其中涵盖了迄今为止在传播学领域内得到广泛认可的 116 种理论或"范式"。但无论从广度和深度来说，该书对于初学者来说都是个挑战，并不适合于传播学"入门"或"导论"方面的课程，它更适合于传播学专业的高年级本科生和硕士生在相关的理论研讨课中使用。因此，在钻研此书之前，我们还需要一本传

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　　① 这本书的第五版 1999 年曾以《传播理论》为题由中国社会科学出版社出版，译者为陈德民和叶晓辉二位前辈学者。由于本书的第七版和第九版已经有了较大的调整和更新，因此，笔者决定将其重新译出，并以《人类传播理论》为题出版。

　　② 关于本书的中文译名，台北五南出版公司曾于 2006 年根据本书第六版推出了繁体字翻译版，题名为《传播理论》，经考虑，为了尊重作者的原意，现采纳中国人民大学新闻学院青年教师刘海龙博士的建议，定名为《初识传播理论》。

　　③ 这种"理论精选＋案例释义"的写法很快被其他学者所借鉴。其中较为成功的是理查德·韦斯特(Richard West)和林恩·特纳(Lynn H. Turner)编写的《传播理论导引：分析与应用》(*Introducing Communication Theories: Analysis and Application*)。该书第二版由刘海龙博士翻译完成，中国人民大学出版社 2007 年推出。

播理论方面的"入门书"。《初识传播理论》的问世填补了这个空白。这也是笔者力荐清华大学出版社引进此书的主要依据,希望这两本经过时间检验的"权威"教材能够相互补充和参照,满足不同层次读者和不同性质课程的需求。

截至 2008 年底的统计,我国已经有 825 所院校设立了新闻传播学的相关系科。传播理论方面的课程已经成为专业核心课的重要组成部分。另一方面,随着传播学在国内的进一步普及,"传播学"或"传播理论"方面的公共课也成为许多院校对本科生的基本要求。这是因为"一个人没法不传播"已经逐渐成为全社会的共识,在人际、组织、媒介和跨文化层面上提升传播的有效性已经成为大学通识教育(General Education)的基本要求之一。有鉴于此,与《人类传播理论》相比,《初识传播理论》一书应当在我国的高等院校中得到更为广泛的使用,同时也会获得更广泛层面的普通读者的青睐。

本书作者艾姆・格里芬(Em Griffin)是美国伊利诺伊州韦顿学院(Wheaton College)传播学荣休教授。在他 35 年的教学生涯中,多次获得了"年度优秀教师"的殊荣。他在密歇根大学获得了政治学学士,在西北大学获得了传播学硕士和博士学位。主要的研究领域是关系传播,尤其是如何发展亲密的人际关系。他的三本专著都可以归入应用传播学领域:《改变思想的人》(Mind Changers)探讨了说服的技巧;《在一起》(Getting Together)对群体传播中的"领导力"问题进行了研究,并对如何通过提升领导力来进行有效的群体传播提出了对策和建议;《交朋友》(Making Friends)则探讨了如何通过高质量的人际传播来创造和维持亲密的关系。除了教学和科研工作外,他还参加了一些非政府组织的工作,包括旨在解决全球贫困问题的"国际机遇组织"(Opportunity International)和旨在解决性别、种族、阶级等社会矛盾的芝加哥"冲突解决中心"(Center for Conflict Resolution),还开办了一家名为"首要传播"(Communication First)的咨询机构,运用传播学的知识和理论服务社会。

作为一本"入门书",格里芬基于自己多年的教学经验,在全书的结构和风格设计上花了不少心思。前文中提到,《人类传播理论》一书涵盖了 100 多种传播理论或范式,可谓一部传播理论的"百科全书"。相形之下,借用格里芬本人的比喻,《初识传播理论》一书则是汇聚重要传播理论的"名人堂"(Hall of Fame)。从 1991 年问世至今,该书的七个版本都保持了相对统一的结构和篇幅,精选了 32 种能够"登堂入室"的传播理论。① 在这

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① 在本书英文影印版中,读者看到的实际上是 31 种理论。厄内斯特・鲍曼的"符号聚合理论"被包括在第 2 章中,作为一个案例来说明在构建传播理论的过程中客观取向和主观取向是如何统一起来的。"符号聚合理论"是修辞学的重要理论之一,在《人类传播理论》一书中有较为详细的阐释。

七个版本中,作者始终保持了 32 种理论的容量,不断有新的理论"上榜",同时相应地也有一些"过时"理论"下榜"。值得强调的是,作者做出上下榜的选择并不是出于个人的好恶,而是采取了客观与主观相结合的标准。他在修订本书的过程中,参考了传播学领域一些权威的年鉴和手册(例如,*Communication Yearbook* 和 *Handbook of Intercultural and International Communication*)以及论文数据库(例如,SSCI 和 Communication Abstract)对相关传播理论的引用频率,同时也结合了对近千名在美国大学从事传播理论教学的老师们的定期问卷调查结果,最终确定了每个版本中传播理论的"上下榜"名单。

我们从这个影印版(即本书第七版)中可以看到,其中既有一些经过千锤百炼的"经典理论"(例如,亚里士多德的"修辞术"和米德的"符号互动主义"),也有近 30 年来影响传播学研究的"重大理论"(例如,人际传播领域中瓦茨莱维奇的"互动观点"理论、组织传播领域中吉尔兹的"组织文化"理论、大众传播领域中格博纳的"培植"理论),还有面世不久、还在发展和完善的"前沿理论"(例如,基于新媒体研究的"社会信息处理"理论和近年来得以重新浮出水面的"媒介生态学"理论)。由于作者在选择理论时坚持了"继承传统、与时俱进"的原则,同时也坚持了主客观相结合的科学标准,因此,我们才可以负责任地说,这本教科书涵盖了传播学入门者需要优先掌握的、最为重要的传播理论,具有令人信服的权威性,因而值得被引入我国高等学校的传播理论教学当中,也值得向有志于自学传播理论的普通读者推荐。[①]

在全书的布局谋篇上,作者从目标受众的角度出发,做了精心的考虑和安排。全书分为六个部分,除了开头的"概观"部分(包括四章)和结尾的"结语"部分,按照人类传播的种类把 32 种理论划分为人际传播、群体/公共传播、大众传播、文化传播四个部分。这四个部分又被细分为不同的主题(即作者所说的"语境"),每个主题或语境下包含了二至三种理论。例如,人际传播的相关理论分为"信息"、"关系"、"影响"等主题,文化传播的相关理论则被分为"跨文化传播"和"性别与传播"这两个主题,这种划分使初学者能够准确把握各个传播理论的主题和范畴的归属。

第一部分"概观"为全书的导论,介绍了学习传播理论需要掌握的基本概念和基础知识。第 1 章界定了本书的基本概念——"理论"和"传播",并对全书的主要特点进行了介绍。第 2 章详细阐释了区分传播理论和方法论的标准——"客观(科学)主义"和"主观

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　　① 　与一些采用相似体例的教科书相比,这本书遴选理论的标准显然更为合理。例如,在国内出版了翻译版的《传播理论导引:分析与应用》一书,在写法上借鉴了本书的体例,选择了 25 种理论加以深入探讨,但作者却没有交代取舍理论的标准,连"议程设置"这样重要的理论不知何故竟然没有选入。

（阐释）主义"。根据"客观主义"的元理论取向,研究者着力探索的是独立于个人之外的
"现实世界"。他们把传播视为一种由具体情境和外部环境所决定的过程,力图发现人类
传播行为的特征和规律。相形之下,信奉"主观主义"的研究者则主张,完全独立于个人
之外的"现实世界"是根本不存在的。他们把传播视为人类"自由意志"的产物,力图阐释
每个传播者所具有的独特的视角和立场。传播研究的四种主要方法——实验、调查、文
本分析和人种志——也遵循了"客观"和"主观"的分野。前两种方法属于"客观主义"的
范畴,被称之为"定量研究"或"量化"的方法;后两种方法则属于"主观主义"的范畴,被称
之为"定性研究"或"质化"的方法。

　　第 3 章以厄内斯特·鲍曼(Ernest Bormann)的"符号聚合理论"(symbolic
convergence theory)为例说明在传播研究和理论构建的过程中,如何把"客观主义"和"主
观主义"(即作者所说的"阐释主义")这两种元理论取向有机地结合起来。实际上,与"符
号聚合理论"相同,任何一种传播理论都不是纯粹的"客观主义"或"主观主义",而是两种
取向的结合。较为准确的说法是,有些理论偏向于"客观主义",与其有关的研究使用的
是量化的方法;而有些理论偏向于"主观主义",与其有关的研究使用的则是质化的方法。
读者可以注意一下第 5～35 章开头右上角标注的量表,上面清楚地显示了每种理论及其
相关研究到底是"偏客观"还是"偏阐释(主观)"。

　　第 4 章则引用了罗伯特·克里格(Robert Craig)的说法,系统阐述了作为传播理论
来源的七大学术传统:符号学、现象学、控制论、社会心理学、社会文化、批判和修辞学。
同样,作者在第 5～35 章开头的列表下方,也标出了每种理论所属的传统。其中,有些理
论来源于两种或两种以上的传统。

　　最后一章(第 36 章)也是本书的结语部分,旨在梳理出这 32 种理论的共同脉络。由
于传播理论来自七种不同的学术传统,从表面上看似乎有各自的学科归属,因此,梳理出
它们共享的脉络是为传播学这门学科及其相关的研究提供合法性。按照作者的解读,无
论这些理论有着怎样不同的学术来源和学科背景,无论它们是属于社会心理学传统还是
社会文化传统,无论它们探讨的是哪一个层面的传播(人际、组织、大众或跨文化),作为
传播理论,它们都是从不同的角度关注了以下十个方面的问题:动机、自我形象、可信度、
期望、受众调适、社会建构、共享的意义、叙事、冲突和对话。这十个问题涵盖了"人类传
播"——包括交流、互动、沟通、组织化、媒介化、全球化——的方方面面,因此,传播理论
及其相关研究才具有了学术上的独立性和合法性。在此,作者也指出了传播研究和理论
构建的基本发展方向——整合(integration)。实际上,传播学就是将不同学科的学术传
统、理论框架和研究方法进行整合,从而绘制出一幅清晰的"学科地图"。这项"整合"的

工作还远未完成,还需要更多的青年学子参与进来。

作为全书的主体部分,第 5～35 章按照每章介绍一种理论的体例撰写。作者运用许多生动的案例对每种理论的基本概念、框架和核心论点进行了深入浅出的介绍。这些案例有的来自于个人的亲身体验,有的来自于日常生活,有的来自于美国学生熟悉的新闻事件、演讲稿、小说和电影。这些案例有助于培养初学者对于理论学习的兴趣,帮助他们夯实基础,从而能够进行更高层次的理论和学术探索。为了帮助初学者掌握关键概念,每一页的左栏都用"名词解释"的方式对这些关键概念进行了简要的阐释。在阐释理论的同时,作者也结合了对相关研究的介绍。由于许多理论都是在具有创新意义和突破性研究的基础上提出的,因此,作者也对这些研究的思路、方案设计和方法进行了阐述,以此启发初学者的"问题意识",在学习理论的同时引领他们进入传播研究的大门。

作者并不满足于对传播理论进行泛泛的介绍,在每章的结尾部分设置了三个环节——"批评"(critique)、供研讨的问题和"再识"(second look),为有兴趣做进一步探索的学生提供了指南。"批评"一节主要是指出了每种理论存在的局限性及其所引发的学术争鸣,"再识"部分则开列了供进一步探索之用的相关文献资料,这显然是为了满足那些学有余力、有志于进行理论探索的学生的需要。需要提醒读者注意的是,作者在对每种传播理论的介绍中始终贯穿了对"传播伦理"的探讨,从而避免了对传播理论的介绍流于空洞和脱离实际。毕竟,学生们不应当仅仅为了应试和拿学位来学习理论。掌握传播理论是为了提高传播的有效性,而有效传播则可以使人类社会和生活变得更加美好。

与《人类传播理论》等同类教材相比,《初识传播理论》一书的布局谋篇可以说是充分考虑了教学的实际需要,无论是教师还是学生使用起来都会感到相当便利。全书 36 章,涉及了 32 种理论,每章大约 15 页左右的篇幅,这样的阅读量对初学者来说是比较适中的。鉴于中国和美国的高校大都以 16～18 周作为一个学期实际的教学时间,本书的容量和章节安排显然对教师制定教学日历来说是相当方便的。此外,为了适应新媒体时代的要求,作者格里芬教授为本书专门开办了网站(www. afirstlook. com),并与出版方合作建立了"网上学习中心"(www. mhhe. com/griffin7)。前一个网站由作者自行运营,基本实行免费浏览。该网站保持了每月 4 万次的点击量,浏览者来自世界各地。其中值得推荐的内容包括:由作者过去的学生、现在已经成为传播学教授的两位美国学者合作编写的"教学参考手册",提供了每个章节的教学大纲、参考书和教学案例,对教师和学生都有一定的启发意义;由对本书的各个版本中所有"下榜"的传播理论介绍所组成的"传播理论档案",对教师和研究者具有一定的参考价值;对本书中部分重要的传播理论家的访谈视频和文本(其中部分视频需要付费浏览);与本书教学有关的美国影片的片段(其中部

分需要付费浏览),等等。本书的"网上学习中心"需要注册进入,部分内容需要付费,主要提供网上测试题库、课外阅读材料和讨论题等资源,可以用于学生课后进行的网上互动学习。

最后要向读者说明的是,读者看到的这个英文影印版是一个"删节本"。应版权方的要求,我们对书中一些引文和图表进行了删减。在不影响完整性的前提下,主要对作者使用的为中国学生不熟悉的一些诗歌、小说片段、电影台词、图片等资料进行了删减。另外,版权方麦格劳-希尔公司和作者本人基于本书没有"国际版"的考虑,要求清华大学出版社在出版英文影印版时,删除 20% 的内容,以示与"美国版"的区别。目前读者看到的依然是本书的主体部分,即第 1 章(导言),第 36 章(结语)和第 5～35 章(31 种传播理论或方式);删去第 2～4 章和附录、尾注等内容,最大限度地保持了原书的风貌。删去的第 2～4 章主要涉及对理论的界定、对理论构建过程的探讨和对传播理论七大传统的介绍,这些主题都可以在《人类传播理论》一书中找到较为详尽的介绍,因此笔者决定删去这些章节。附录部分包括了对 32 种传播理论的概述,与这些理论有关的美国影片的片段介绍(可用于教学参考)和美国全国传播学会(NCA)制定的"传播伦理基本原则",这些内容都可以在本书的网站上(www.afirstlook.com)和 NCA 的网站(www.natcom.org)上找到。尾注列出了作者的参考数目和文献来源,索引是供查找本书中的一些关键词之用,它们占据了将近 50 页的内容。考虑到这些部分主要是供教师和研究者参考之用,与本书的目标受众——本科生和入门者——的关系不大,因此,笔者也把它们列入了删减的范围。

近年来,笔者和国内许多同行一样,对新闻传播学科的中英文双语教学进行了一些实践和探索。这种教学方式显然能够使学生尽快掌握与国际学术界和业界进行对话的"话语体系"。同时,双语教学本身也是一种跨文化传播的实践。英文影印版的教材无疑是进行双语教学的重要保证。作为传播理论方面引入的为数不多的教材之一,我相信,《初识传播理论》一定会像《人类传播理论》一样,以其鲜明的特色受到国内师生和读者的欢迎。从我个人的教学经验来说,这两本教材结合起来使用,可以兼顾传播理论的广度和深度与不同层面的学习要求,效果比较理想。同时,由于这类教材以"美国视角"和美国案例为主,因此在使用过程中应当有意识地结合中国的视角和案例,才能达到双语教学的"全球思考、本土行动"的意旨。

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史安斌
2009 年 7 月于北京清华园

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PREFACE FOR INSTRUCTORS

Instructors who are familiar with *A First Look at Communication Theory* and understand the approach, organization, and features of the book may want to jump ahead to the "Major Changes in the Seventh Edition" section. For those who are new to the text, reading the entire preface will give you a good grasp of what you and your students can expect.

A Balanced Approach to Theory Selection. *A First Look* is written for students who have no background in communication theory. It's designed for undergraduates enrolled in an entry-level course, whatever the students' classification. The trend in the field is to offer students a broad introduction to theory relatively early in their program. *A First Look* is written for those beginning students. Yet if a department chooses to offer its first theory course on the junior or senior level, the class will still be the students' first comprehensive look at theory, so the book will meet them where they are.

The aim of this text is to present 32 specific theories in a way that makes them both interesting and understandable. By the time readers complete the book they should have a working knowledge of theories that explain a wide range of communication phenomena. My ultimate goal is to help students see the relationship between different theoretical positions. The final chapter offers an integrative synthesis. But before students can integrate the leading theoretical ideas in our field, they need to have a clear understanding of what those theories are. The bulk of the book provides that raw material.

With the help of journal and yearbook editors, and the feedback of hundreds of communication theory professors, I've selected a wide range of theories that reflect the diversity within the discipline. Some theories are proven candidates for a Communication Theory Hall of Fame. For example, Aristotle's analysis of logical, emotional, and ethical appeals continues to set the agenda for many public-speaking courses. Mead's symbolic interactionism is formative for interpretive theorists who are dealing with language, thought, self-concept, or the effect of society upon the individual. The axioms of Watzlawick's interactional view continue to be debated by interpersonal scholars. And no student of mediated communication should be ignorant of Gerbner's cultivation theory, which explains why heavy television viewing cultivates fear of a mean and scary world.

It would be shortsighted, however, to limit the selection to the classics of communication. Some of the discipline's most creative approaches are its newest. For example, Leslie Baxter and Barbara Montgomery's theory of relational dialectics

offers insight into the ongoing tensions inherent in personal relationships. Joe Walther's social information processing is one of the few fully developed and well-researched theories of computer-mediated communication. And Gerry Philipsen's speech codes theory upgrades the ethnography of communication from a methodology to a theory that can be used to explain, predict, and control discourse about discourse.

Organizational Plan of the Book. Each chapter introduces a single theory in 10–15 pages. I've found that most undergraduates think in terms of discrete packets of information, so the concentrated coverage gives them a chance to focus their thoughts while reading a single chapter. In this way, students can gain an in-depth understanding of important theories rather than acquire only a vague familiarity with a jumble of related ideas. The one-chapter–one-theory arrangement also gives teachers the opportunity to drop theories or rearrange the order of presentation without tearing apart the fabric of the text.

The opening chapter, "Launching Your Study of Communication Theory," provides working definitions of both *theory* and *communication*, and also prepares students for the arrangement of the chapters and the features within them. Chapter 2, "Talk About Theory," lays the groundwork for understanding the differences between objective and interpretive theory. Chapter 3, "Weighing the Words," presents two sets of criteria for determining a good objective or interpretive theory. I apply these standards to Bormann's symbolic convergence theory because he has dual scientific and rhetorical agendas. Based on the overall conception of Robert Craig at the University of Colorado, Chapter 4, "Mapping the Territory," introduces seven traditions within the field of communication theory.

Following this integrative framework, I present the 31 other theories in 31 self-contained chapters. Each theory is discussed within the context of a communication topic: interpersonal messages, relationship development, relationship maintenance, influence, group decision making, organizational communication, public rhetoric, media and culture, media effects, intercultural communication, and gender and communication. These communication context sections usually contain two or three theories. Each section has a brief introduction that outlines the crucial issues that the theorists address and places the subsequent chapters within that context. The placement of theories in familiar categories helps students recognize that theories are answers to questions they've been asking all along. The final chapter, "Common Threads in Comm Theories," offers a new form of integration that will help students discern order in the tapestry of communication theory that might otherwise seem chaotic.

Because all theory and practice has value implications, I briefly explore a dozen ethical principles throughout the book. Consistent with the focus of this text, each principle is the central tenet of a specific ethical theory. Other disciplines may ignore these thorny issues, but to discuss communication as a process that is untouched by questions of good and bad, right and wrong, virtue and vice, would be to disregard an ongoing concern in our field.

Features of Each Chapter. Most people think in pictures. Students will have a rough time understanding a theory unless they apply its explanations and interpretations to concrete situations. The typical chapter uses an extended example to illustrate the "truth" a theory proposes. I encourage readers to try out ideas by visualizing a first meeting of freshman roommates, responding to conflict in a dysfunctional family, trying to persuade other students to support a zero tolerance policy on driving after drinking, and many more. I also use the films *Bend It Like*

Beckham, Thank You for Smoking, Erin Brockovich, When Harry Met Sally, You've Got Mail, Blade Runner, and Toni Morrison's book *Beloved,* as well as speeches of Martin Luther King and Malcolm X to illustrate principles of the theories. The case study in each chapter follows the pedagogical principle of explaining what students don't yet know in terms of ideas and images already within their experience.

Some theories are tightly linked with an extensive research project. For example, the impact of cognitive dissonance theory was greatly spurred by Festinger's surprising finding in his now classic $1/$20 experiment. Philipsen's speech codes theory began with a three-year ethnographic study of what it means to speak like a man in Teamsterville. And Delia's constructivist research continues to be dependent on Crockett's Role Category Questionnaire. When such exemplars exist, I describe the research in detail so that students can learn from and appreciate the benefits of grounding theory in systematic observation. Thus, readers of *A First Look* are led through a variety of research designs and data analyses.

Students will encounter the names of Baxter, Berger, Burgoon, Burke, Deetz, Fisher, Giles, Kramarae, Pacanowsky, Pearce, Philipsen, Ting-Toomey, Walther, Wood, and many others in later communication courses. I therefore make a concerted effort to link theory and theorist. By pairing a particular theory with its originator, I try to promote both recall and respect for a given scholar's effort.

The text of each chapter concludes with a section that critiques the theory. This represents a hard look at the ideas presented in light of the criteria for a good theory outlined in Chapter 3. I usually provide a brief summary of the theory's strengths and then turn to the weaknesses, unanswered questions, and possible errors that still remain. I try to stimulate a "That makes sense, and yet I wonder . . ." response among students.

I include a short list of thought questions at the end of each chapter. Labeled "Questions to Sharpen Your Focus," these probes encourage students to make connections among ideas in the chapter and also to apply the theory to their everyday communication experience. As part of this feature, the words printed in italics remind students of the key terms of a given theory.

The end of every chapter also has a short list of annotated readings entitled "A Second Look." The heading refers to resources for students who are interested in a theory and want to go further than a 10- to 15-page introduction will allow. The top item is the resource I recommend as the starting point for further study. The other listings identify places to look for material about each of the major issues raised in the chapter. The format is designed to offer practical encouragement and guidance for further study without overwhelming the novice with multiple citations. The sources of quotations and citations of evidence are listed in an "Endnotes" section at the end of the book.

I believe professors and students alike will get a good chuckle out of the cartoons I've selected, but their main function is to illustrate significant points in the text. As in other editions, I'm committed to using "Calvin and Hobbes," "The Far Side," "Dilbert," "Cathy," "Zits," and quality art from the pages of *The New Yorker* and *Punch* magazines. Perceptive cartoonists are modern-day prophets—their humor serves the education process well when it slips through mental barriers or attitudinal defenses that didactic prose can't penetrate.

In 13 of the chapters, you'll see photographs of the theorists who appear in the video "Conversations with Communication Theorists." The text that accompanies each picture previews a few intriguing comments that the theorist makes so that students will watch the interview with a specific purpose in mind.

While no author considers his or her style ponderous or dull, I believe I've presented the theories in a clear and lively fashion. Accuracy alone does not communicate. I've tried to remain faithful to the vocabulary each theorist uses so that the student can consider the theory in the author's own terms, but I also translate technical language into more familiar words. Students and reviewers cite readability and interest as particular strengths of the text. I encourage you to sample a chapter dealing with a theory you regard as difficult so that you can decide for yourself.

If you are new to the book, there's one other feature you should know about. The Web site *www.afirstlook.com* offers a number of instructional aids that equip teachers to make studying theory exciting for students. These include information on movie clips to illustrate specific theories, student application log entries that show Kurt Lewin was right when he said that there's nothing as practical as a good theory, and a comparison of all major comm theory texts to see what theories are covered in each book. Many of you will be grateful for the theory archive, which contains 20 complete chapters from previous editions. This way you can assign one of your favorites if it isn't in the current edition. But by far the most popular resource on the site is the world-class instructor's manual prepared by Emily Langan and Glen McClish, which accounts for the vast majority of the 40,000 log-ins per month. Many of the visitors are students whose instructors have encouraged them to tap into the resources that they first discovered—all openly accessible except for exam questions.

Major Changes in the Seventh Edition. The expanded trim size of the book is the most obvious difference from previous editions. The change was made to provide room for key definitions in the margins—a request from students—while making sure that the breadth and depth of coverage for each theory is just as thorough—an instructor concern. Expanding the size of the margins became the win-win solution.

I've added two new theories in this edition. Howard Giles' *communication accommodation theory,* a well-established theory of intercultural and intergroup communication, is now the lead chapter in the intercultural communication section. And a greatly revised chapter on *media ecology* reintroduces the thoughts of Marshall McLuhan. Previously billed as *technological determinism*—a label McLuhan's detractors use—the new title reflects a distinct change in focus. Although a longer version has been online the past 3 years, few students have read it. In response to the request of many instructors, I'm pleased to bring a more user-friendly description of McLuhan's ideas to the media and culture section of the book.

As important as these two additions are, I regard the most significant change in this edition to be the expansion of theoretical integration. I've added two new "bookend" chapters that deal with metatheoretical issues. At the front end I walk students through the issues of what a theory is, and how to get their minds around the concept of communication. Since the text truly offers a first look at theories used within the communication discipline, I think it's no longer fair to assume that students enter the class knowing what a *theory* is or does. Nor do I think it's likely that they've thought much about the thorny issue of what *communication* is or isn't. The first chapter, "Launching Your Study of Communication Theory," starts that process.

In the new final chapter, I take a quite different approach to identifying similarities and differences among the theories by identifying 10 principles of communication that run through multiple theories. These principles cut across communication context, the objective-interpretive distinction, and traditions of communication theory—the ways that students have been classifying theories throughout the book. I refer to these principles as *threads,* because each strand

connects theories that might otherwise seem unrelated. Hopefully my review of these common threads will help students to better understand the whole matrix of ideas they've studied during the course, and will also serve as a comprehensive review before the final exam. Glance at Figure 36-1 on page 484 to get a preview of this integrative project.

Chapters 2 and 3, "Talk About Theory" and "Weighing the Words," continue to lay out the distinction between objective and interpretive theories and how to evaluate them, but with new examples. In this edition, Glenn Sparks and Marty Medhurst analyze a humorous commercial featuring football star Peyton Manning as a diehard fan. At the end of Chapter 2, I not only describe an objective-interpretive scale, but also display the chart that classifies the location of every theory in the book on that continuum instead of waiting until the end of the book. Each theory chapter displays the appropriate slice of that chart on the opening page to flag students to its metatheoretical location. I continue to use Bormann's symbolic convergence theory to illustrate how to use scientific or interpretive criteria to evaluate a theory. But I've also added an extensive example of fantasy themes and fantasy chains that a communication professor recorded among the regular patrons at a cigar store as they resist antismoking pressure coming from others outside the group. I believe the ethnographic study makes symbolic convergence theory come alive for readers.

Acknowledgments. I am pleased to acknowledge the wisdom and counsel of many generous scholars whose intellectual capital is embedded in every page you'll read. They include Ron Adler, Santa Barbara City College; Jim Anderson, University of Utah; Ed Appel, Temple University; Judy Burgoon, University of Arizona; Brant Burleson, Purdue University; Tina Carroll, California State Polytechnic University, Pomona; Ken Chase, Wheaton College; Cliff Christians, University of Illinois; Lynn Cooper, Wheaton College; Bob Craig, University of Colorado; Thomas Duncanson, University of Illinois; Tom Feeley, SUNY Buffalo; Larry Frey, University of Colorado; John Greene, Purdue University; John W. Howard III, East Carolina University; Derek Lane, University of Kentucky; Andrew Ledbetter, Ohio University; W. Barnett Pearce, Fielding Graduate Institute; Chris Peiper, Center for Public Policy Priorities, Austin; Laura Prividera, East Carolina University; Russ Proctor, Northern Kentucky University; Linda Putnam, Texas A&M University; Art Ramerez, Ohio State University, Anthony Roberto, Ohio State University; Quentin Schultz, Calvin College; Lenny Shedletsky, University of Southern Maine; Nicole Steigerwald, Ohio State University; Scott Turcott, Indiana Wesleyan University; Steve Weiss, Northern Kentucky University; Robert Woods, Jr., Spring Arbor University. Without their help, this book would not exist. I also appreciate the willingness of many of the theorists featured in the book to engage in email exchanges, phone conversations, and face-to-face discussions in order to help make chapters up-to-date, accurate, and interesting. I don't take their participation for granted.

My relationships with the professionals at McGraw-Hill have been highly satisfactory. I am grateful for Philip Butcher, publisher Frank Mortimer, sponsoring editor Katie Stevens, design manager Ashley Bedell, production coordinator Leslie LaDow, and Merrill Peterson, an unflappable project manager at Matrix Productions. I'm especially thankful for my developmental editor, Jennie Katsaros, who has been my go-to person at McGraw-Hill for the last four editions. I've also been well-served by three outside contractors: Jenn Meyer, a commercial computer artist created and revised figures on 24-hours notice; Judy Brody

achieved the impossible by making the extensive permissions process enjoyable; Robyn Tellefsen was my student research assistant for the fourth edition of the book, and enthusiastically agreed to proofread the entire text when I needed someone familiar with the content and I needed to work in sync with someone I trusted implicitly. Other authors are envious when they hear of my good fortune to work with these nine people.

Three other individuals have contributed in ways that are above and beyond what any author could expect. Emily Langan, my colleague and former student at Wheaton, and Glen McClish at San Diego State University have written an instructor's manual that is recognized as the gold standard by others in our field. Instructor's tell me that they walk into class with confidence after reading Glen and Emily's insights regarding a theory and of best practices on how to help students to grasp and appreciate it. Their ideas are also woven into what I've written in the book. My research assistant for this edition has been Kevin Sheehan, a communication honors student and computer whiz who started on the project in his senior year at Wheaton and then committed to working in the area for a year after graduation so he could help me. His work has included the Herculean task of constructing the index for the book in just a few weeks while the publishing deadline loomed. Kevin's expertise, dedication, suggestions, and cheerful helpfulness are greatly appreciated.

Finally, I gratefully recognize the continued encouragement, understanding, and loving support of my wife, Jean—not just on this project, but throughout 48 years of marriage. Her love, sense of humor, and parallel passion to create art and play glorious music have made it possible for me to throw myself into this project.

Em Griffin