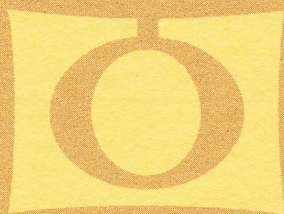


6-4-77
CAS



OAKLAND UNIVERSITY
1977 Commencement Program

COLLEGE OF ARTS AND SCIENCES

Baldwin Pavilion

June 4, 1977

10:00 A.M.

UNIVERSITY AND DEPARTMENTAL HONORS

At each Commencement Oakland University extends special recognition to those students who have attained outstanding levels of academic achievement.

The University Senate, acting on the advice of its Committee on Academic Standing and Honors, authorizes University Honors at three levels for those students who have completed 62 credits or more at Oakland, with cumulative averages as follows:

<i>Cum Laude</i>	3.60 – 3.74
<i>Magna Cum Laude</i>	3.75 – 3.89
<i>Summa Cum Laude</i>	3.90 – 4.00

Each student who has a record of superior achievement in a major field of study is designated as graduating with departmental honors.

PROGRAM

Processional

William Schwab, *Marshal*

The Oakland Renaissance Ensemble
Lyle Nordstrom, *Director*

The Honeysuckle Anthony Holborne

Exordium

Melvin Chernow, *Professor of History*
Director, Honors College

Welcome

Reuben Torch, *Dean*
College of Arts and Sciences

Musical Selections

Ihr Musici, frisch auf Hans Leo Hassler
Suite in G Johann Hermann Schein

Remarks

Donald D. O'Dowd, *President*

Awarding of Degrees

Graduate Degrees

G. Philip Johnson, *Dean*
Graduate Study

Undergraduate Degrees

Reuben Torch, *Dean*
College of Arts and Sciences

Valediction

Dolores Burdick
Associate Professor of French

Recessional

Collage of Renaissance music

On Academic Regalia

An edifying note contributed by a certain anonymous doctor of philosophy

On at least two solemn occasions during the academic calendar — spring and fall commencement — the faculty of the university publicly displays its full academic regalia and participates in the liturgy of processional and recessional, that curious coming and going that symbolizes the ceremony of commencement. The purposes of commencement are well known, but the reasons for the peculiar garb of the celebrants and their odd order of march are often as obscure to the audience as they are, in fact, to the faculty itself. This note may serve to explain academic dress and the professorial pecking order it costumes.

Contemporary academics are descendants of clerical schoolmen in the universities of medieval Europe. Like the clergy, members of the bench and bar, and other learned professions, the medieval scholar clothed himself in heavy robes to stay warm in unheated stone buildings. Like all members of an hierarchical society, the medieval faculties rejoiced in visible insignia of rank. These outward signs of accomplishment and authority were tailored into the robes. Although the need for such voluminous garments to keep the scholar from freezing is long past, the use of them as emblems of dignity remains.

You will observe that all caps and gowns worn by our faculty are black, with certain disturbing exceptions. Black was the color adopted by mutual agreement among American universities at the end of the nineteenth century. In Europe each university has its own distinctive gown, varying in color and cut from all others. A European academic assemblage is a far gaudier occasion than its counterpart in America. Recently, certain universities in this country rashly broke the agreement and authorized robes in their own colors: for example, the crimson of Harvard and the green of Wayne State may be seen in our ranks. This unsuitable spontaneity has been frowned on by sister institutions, yet the mavericks not only persist in their madness, but gain adherents to their ranks with each passing year.

There are three basic academic degrees: the baccalaureate or bachelor's degree, the master's degree, and the doctorate. A special style of robe is prescribed for each. The bachelor's gown is sparsely cut, neat, but a bit skimpy and unadorned, as befits apprentices. The master's gown is still simple, but fuller, sports a sleeve of extraordi-

nary design impossible to describe, and has a hood draped from the shoulders down the back. Once used to keep the frost from the tonsured heads of medieval clerks, the hood now is solely a badge of a degree of scholarly achievement. The master's hood is small and narrow, but displays the colors of the institution that awarded the degree. If you knew the colors of American universities, you could easily identify from whence came our masters. The doctoral robe is the most handsome of academic raiment. Generous of cut, of fine aristocratic stuff, it is faced with velvet and emblazoned with velvet chevrons on the ample sleeves. You will note that most of the velvet facings and chevrons are black, but that some are of other colors. According to personal taste, the doctor may display the color of his doctoral degree on his sleeves and facings: green for medicine, purple for law, scarlet for theology, and many more. The royal blue of the Doctor of Philosophy (Ph.D.) is the most commonly seen in a liberal arts institution such as Oakland. The doctor's hood is the most elegant of all academic appurtenances. Large and graceful, it is lined in satin with the colors of the university that awarded the degree and is bordered with the color of the degree itself. Most academic costumes include the square cap called a mortarboard; the doctor's tassel may be either black or gold — tassels of all other degrees are black and stringy.

To instructed eyes, the order of march in the processional and recession reveals the standing of individuals in the institution's formal hierarchy. In the processional the order of entrance into the hall is, quite fittingly, from most junior to most senior. The baccalaureate candidates enter first, followed successively by the masters and doctoral candidates with the whole separated from the faculty by a decent interval. In the faculty order, the instructors precede the assistant professors who in turn are followed by the associate professors. The august full professors bring up the rear. After a respectful distance, come the deans who in turn are separated by significant space from the awful majesty of the platform party, the president, the vice-president, and the members of the board of trustees. All remain standing until the board is seated. After the ceremony the order of recession is the reverse of the processional. The greatest dignitaries stream out of the hall first, with the artfully organized ranks of priority wallowing in their wake.

It is hoped that these notes may make more intelligible the spectacle you are witnessing today. A discerning intelligence may detect in it many clues to an understanding of the academic profession as it confronts the ambiguities of the future with ancient wisdom and dignified confidence.

DEGREES GRANTED DECEMBER 1976

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Judith A. Koch Boynton
James Murray Brotherton
Donald K. Canfield
Thea G. Glicksman
Richard Earl Gullett
Harry Samuel Schucart
Kathy Lynn Stern
Donna M. Weltyk

MASTER OF SCIENCE

Lynn Roberta Hlatky
Suresh K. Wadhwa

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David D. DeLanoy
Melissa Ann Doyle
Michael Scott Fair
Patricia Ann Fertita
Francis Robert Fogarty III
Elise Claire Forrest
Kathy Ann Frank
Barbara Rene Garber
Paul Thomas Garrison

Michael Alan Gilder
John Marcus Hammond
Neva Katherine Heliker
Denise Lynn Hignite
Stephen Gregory Hildebrandt
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Marilyn Irene Klos
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Dennis F. Murphy
F. Fusun Nayman
Michael Osborn Niederquell
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 Richard Louis Noble
 Obiajulu Chiagoziam Onyioha
 William Edward Papineau
 Michael Thomas Paradise
 Thomas Michael Perry
 Valerie Ann Peters
 Katherine Petrusha
 Constance Mary Plachta
 Kathleen Mary Rose Pless
 Constance Gwynne Potter
 Ann Marie Presnell
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 Karl Wayne Randall
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 Timothy James Smart
 Nancy Snow
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Jill Marie Mowry
Lynn Anne Parker
Patricia Ann Fertita

CUM LAUDE

Frances Bognar
Deborah Anne Carson
Linda Sue Clark
Lana L. Domanski
Michael Scott Fair
Philip Martin Liebman
Eugenia H. O'Korn
Carol Jeanne Poris
Jacqueline Ann Sheridan
Elizabeth C. Smith
Douglas Van Taylor

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Michael R. Thompson

CHEMISTRY

Abigail Ann Roy

COMMUNICATION ARTS

Michael Scott Fair

John Marcus Hammond

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ENGLISH

Jacqueline Ann Sheridan

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Philip Martin Liebman

MODERN LANGUAGES AND LITERATURES

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MUSIC

Harlan Z. Davis

Philip Martin Liebman

PSYCHOLOGY

Delores Ann Morgan

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Carole Anne Trombly

SOCIOLOGY AND ANTHROPOLOGY

Linda Ann Apps (Sociology)

Shelagh Katherine O'Rourke (Anthropology)

Mary Cynthia Williams (Sociology/Anthropology)

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Susan Marie Gossman

BIOLOGICAL SCIENCES

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Randy George Hartman

Robert Charles Heath

David William Kamp

Paul Walter Misch

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Hedy Elizabeth Sladovich

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MAGNA CUM LAUDE

Karen Ann Capriotti
Paula M. Eighmy
Robert Charles Heath
Joyce Diane Herriman
David William Kamp
Susan Jane Lang
Marianne Matthews

CUM LAUDE

David Franklin Boden
Carrie Ellen Breiholz
Ruby Jeanne Cardinal
Lorrey Jean Cochran
Terry Elaine Davis
Julie Kay Fauls
Susan Marie Gossman
Cynthia Bennett Green
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Lee Ann Seaton
Richard D. Skaggs
Derri Knox Thomas
Kenneth Whiteside
Cheryl Wyzgoski

CHEMISTRY

John Ratcliffe

COMMUNICATION ARTS

Steven Joseph Agostino

Gerald James Holderman (Journalism)

Zelma Maria Lang

Russ Franklin Proctor

Natalie Kilmer Randall (Journalism)

ECONOMICS

Gerald E. Belcher

Christopher James Card

John M. Schacklett

Richard D. Skaggs

ENGLISH

Terry Elaine Davis

Cynthia Bennett Green

Elaine E. Jodis

Elsina Lee Levine

Michael Dennis Nelson

Lee Ann Seaton

Derri Knox Thomas

HISTORY

John A. Klus

LINGUISTICS

Janet Ann Hartsig

John Joseph MacDonald

Kathleen Moore

MATHEMATICAL SCIENCES

Karen Ann Capriotti

Karen Ann Pontack

MODERN LANGUAGES AND LITERATURES

Susan Jane Lang (French)

MUSIC

Jill Harbeck

Lynn Ellyn Nichols

PHILOSOPHY

Cynthia Bennett Green

PSYCHOLOGY

Paula M. Eighmy

SOCIOLOGY/ANTHROPOLOGY

Carrie Ellen Breiholz

Susan Marie Gossman

Joyce Diane Herriman

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