

Oakland University Commencement 1983





The motto, *Seguir Virtute E Canoscenza*, has a very distinguished origin, Canto XXVI, l. 120, of Dante's *Inferno*. These are the final words of Ulysses' great speech to his men urging them to sail on and on in pursuit of knowledge and experience of the world — even beyond the pillars of Hercules, traditionally the frontier and limit of legitimate exploration.

This is the three-line stanza:

*Considerate la vostra semenza
Fatti non foste a viver come bruti
Ma per seguir virtute e canoscenza.*

*Consider your birth
You were not made to live like brutes
But to follow courage and knowledge.*

COLLEGE OF ARTS AND SCIENCES

4:00 p.m.

June 4, 1983

Howard C. Baldwin Memorial Pavilion
Oakland University
Rochester, Michigan

PROGRAM

PROCESSIONAL

Jean S. Braun, *Professor of Psychology*
Marshal

WELCOME

Brian P. Copenhaver, *Dean*
College of Arts and Sciences

EXORDIUM

Robert E. Simmons, *Professor of German*

ALUMNI WELCOME

Barry Klein, *President*
Oakland University Alumni Association

PRESENTATION OF SPECIAL AWARDS

Brian P. Copenhaver
Joseph E. Champagne, *President*
Oakland University

PERORATION

Michael D. Sevilla, *Associate Professor of Chemistry*

INVESTITURE

Brian P. Copenhaver

VALEDICTION

Joseph E. Champagne

RECESSIONAL

Music by Oakland University Trumpet Ensemble, John Smith, *Director*

*The audience is requested to stand and remain standing
during the processional and the recessional.*

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 professional 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 Dartmouth 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 extraordinary 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 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: light blue for education, pink for music, apricot for nursing, orange for engineering, 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 recessional 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 a 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 recessional 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 AWARDED DECEMBER 1982

MASTER OF ARTS

AREA STUDIES

Patricia D. Banner

DEVELOPMENTAL PSYCHOLOGY

Francine Cohn

Victoria Dianne Frantz

Nancy A. Rosenau

ENGLISH

Elizabeth Louise Duris

Debra Marion Schwartz

LINGUISTICS

Marcia Carol Fishman

Mildred Edith Subrin

MASTER OF MUSIC

Cathy Rollin Stav

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Theresa Isabella Canale

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Ramona Lynn George

Lucretia Goggans

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The Honors College has been established by the faculty of Arts and Sciences for highly motivated students who wish an unusually challenging undergraduate education. It provides a specially designed general education and additional requirements in conjunction with a departmental major in the College of Arts and Sciences or in one of the professional schools.

HONORS COLLEGE CANDIDATES — April 1983

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Zoltan L. Farago
Justina A. Pellerito
Dennis J. Rivard

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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.

HONORS AWARDED DECEMBER 1982

UNIVERSITY HONORS

Magna Cum Laude

Leslie Rae Jones
Sara A. Guest

Cum Laude

Gloria Coelho Carvalho
Katie S. Schafer
Ramona Lynn George
Mary K. Hock
Karen Marie Senkmajer
Julie Corinne Abatt
Kimberlee Kay Werkman

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BIOLOGICAL SCIENCES

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Gary Charles Forbes

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Melody Marie Arndt
Denise C. McEwen
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HISTORY

Gloria Coelho Carvalho

MATHEMATICAL SCIENCES

Karen Marie Senkmajer

MODERN LANGUAGES AND LITERATURES

Christiane Marguerite Zablith

MUSIC

Monica Anne Cybul
Richard L. York

PHYSICS

Robert Lloyd Dudley, Jr.

PSYCHOLOGY

Michael David Botwin

SOCIOLOGY

AND ANTHROPOLOGY

Philip Wayne Knisley

THEATER AND DANCE

Kimberlee Kay Werkman

GENERAL STUDIES

Mary Anne Birchard
Mary K. Hock
John Douglas McDowell
Katie S. Schafer

HONORS AWARDED

APRIL 1983

UNIVERSITY HONORS

Summa Cum Laude

Zoltan L. Farago
Susan Joy Phelps
Margaret M. Walter

Magna Cum Laude

John Douglas Bonema
James William Buxton
Virginia Breitenbeck Fisher
Marilena N. Gahman
Anne Therese Gillis
Charles Reed Kennedy
Pamela Rae Light
Isabel T. Luchinski
William Bryce Lockwood
Avonne K. Mason
Christopher Stefan Mazzara
Kathleen M. Migan
Maureen B. O'Connor
M. Diane Pope
Stephen John Rhodes
Jacquelyn E. Vincenti

Cum Laude

Kevin Daniel Appleton
Rosaline Kronner Burgess
Susan Jean Bushouse
Marcia L. Cybul
Patricia Sabin Enderle
Judith Anne Flury
Kurt Jung
Monica Rose Lathrop
Michele Edith Malfroid
Geri Susanne McGregor
Fredric Charles Mick
Thomas Hugh Miller
Robin Lee Murray
Matthew David Myers
Christopher James O'Brien
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Marcia Cybul
Dennis Rivard

PHILOSOPHY

Saranindra Nath Tagore

PHYSICS

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Zoltan L. Farago
William B. Lockwood
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Vicki Bacon Robb
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Sherwin Eliot Zamler

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