



2000

## Convocation for New Students (2000 Program)

Illinois Wesleyan University

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Illinois Wesleyan University

# CONVOCAATION FOR FIRST-YEAR STUDENTS



Shirk Center  
Arena  
August 20, 2000  
4:30 p.m.

# PROGRAM

President Minor Myers, jr., *Presiding*

Organ Prelude ..... Sean Parsons '01

\* Invocation ..... Dennis E. Groh '61  
*University Chaplain*

President's Welcome ..... President Minor Myers, jr.

Greetings from the Students..... Matthew Glavin '01  
*President, Student Senate*

Performance ..... Emily Meyer, '04, *violinist*  
Ben Weber, '04, *violinist*  
Hungarian Dance #5  
*J. Brahms*  
(1833-1897)

Greetings from the Faculty and ..... Janet M. McNew  
Welcome to the Academic Community *Provost and Dean of the Faculty*

Introduction of the Speaker ..... James D. Matthews  
*Dean of Students and*  
*Associate Professor of French*

Address..... Teodora Amoloza  
"Tales from the Heart... Retold" *Associate Professor of Sociology and*  
*Director of International Studies*

\*Alma Wesleyana  
*NATIONAL HYMN*  
*George William Warren*  
(1828-1902)

From hearts aflame, our love we pledge to thee,  
Where'er we wander, over land or sea;  
Through time unending, loyal we will be—  
True to our Alma Mater, Wesleyan.  
When college days are fully past and gone,  
While life endures, from twilight gleam til dawn,  
Grandly thy soul shall with us linger on—  
Star-crowned, our Alma Mater, Wesleyan.

—*Professor W. E. Schultz (1935)*

\* Benediction ..... Dennis E. Groh '61  
*University Chaplain*

Organ Postlude..... Sean Parsons '01

\* *Audience will please stand*

\*\* *Please remain seated until dismissed for the dinner which will follow on the Eckley Quadrangle.*



## **TEODORA AMOLOZA**

*Associate Professor of Sociology and Director of International Studies*

“The only ticket out of poverty is education,” said Teodora (Teddy) O. Amoloza, the 2000 recipient of the DuPont Award for Teaching Excellence at Illinois Wesleyan University. And, Amoloza should know.

A native of the Philippines, Amoloza grew up “dirt poor.” She means that literally. “The floor in our house wasn’t concrete—it was dirt,” she recalled, adding that as a youngster she studied by the light of a smoky kerosene lamp.

Despite that life-shaping experience Amoloza went on to college, earning a doctorate in sociology from the University of Nebraska-Lincoln in 1988. And her academic accomplishments are not unique to her eight siblings. “We all went to college and got out of poverty,” she said, proving her family’s mantra: “Poverty is no hindrance to success.”

Amoloza credits this commitment to education to her parents, particularly her father. “Our parents,” she explained, “gave us moral support and in terms of financial support, siblings helped siblings.” Amoloza was an exchange student in Newington, Conn., after she completed high school as class valedictorian. Subsequently, she enrolled on a scholarship in the College of Agriculture at the University of the Philippines in Los Banos, where she completed a five-year program in statistics in just over four years.

She worked at the International Rice Research Institute before returning to the University of the Philippines, where she received a master’s degree in statistics in 1976. She joined her husband in Australia in 1977, when he was working on a master’s degree. Amoloza taught statistics at the University of the Philippines from 1979-82 before she came to the United States to begin her graduate work in sociology.

Amoloza’s personal experiences in international education spurred her interest in the field. Amoloza, who also has served as IWU’s director of international studies since 1993, said: “I want to convey to students excitement about the world. A number of IWU faculty are passionate about international studies.”

Reflecting on the DuPont award, Amoloza said she believes good teachers are good communicators. She confesses to constantly tinkering with new ways to communicate to her students, especially in an electronic age, when computers and the Internet present new challenges and opportunities to students and teachers. Amoloza said her message to students and others is simple: “Take the best advantage of the opportunities you are given. And, if you set your eyes on something that doesn’t work out, you shouldn’t despair—lick your wounds and go on.”

## Academic Colors and Regalia

Like judicial robes, the garments worn on academic occasions such as today's Commencement derive from the ecclesiastical garb of medieval England. The scholar in the Middle Ages, it must be remembered, was a clerk, and therefore required to wear the clerical gown and tonsure. Certainly, at Oxford and Cambridge, at least in the earliest times, the robes were monastic in origin, although the hood was adapted from a lay garment common to both sexes and all classes.

As early as the fourteenth Century, scholars of certain colleges were required by statute to wear "a decent habit" befitting a clerk and no evidence appears that there was much differentiation among undergraduates, bachelor's, master's and doctoral robes. All were black, commonly of lamb's wool; most were fur-lined for warmth, or at least fur trimmed; and the only mark of difference was in the fuller cut and ankle length of the master's gown. The cope, or closed cape, was also black and followed the style of the everyday mantle of the clergy.

Hoods were worn by all and probably had no academical significance at the beginning. By 1330-40 doctors began to adopt scarlet for their hoods, and by 1500, for their robes, with black retained by the masters of arts and bachelors of divinity. An act of Henry VIII in 1533 ratified the wearing of robes of other colors. Hoods were lined with silk and miniver fur, a custom surviving until the late seventeenth Century, but over the years distinctions were created to identify the various ranks and faculties.

Caps evolved in similar manner. The round velvet cap is still worn today in the full dress of doctors (except doctors in theology); the familiar square, or mortar-board, was copied in the early sixteenth Century from the thirteenth Century cap of the University of Paris. A third style also derives from Paris: a squared cap made by sewing four pieces of cloth with seams producing ridged edges, seen in modern times in the biretta of the clergy and the squared velvet cap of doctors of theology. The "who" and "how" of the wearing of caps produced numerous rulings, restrictions and change.

The Reformation repressed the brilliant silks, gold lace, costly furs and extravagant cut of academic robes, and the sober and more uniform styles are, for the most part, what we see today.

However, the growth of higher education in the United States during the nineteenth Century, when the great land grant colleges and universities were established under the Morrill Act, created a confusion of conflicting styles and colors. The easy identification of one's academic status by means of cut, fabric and color was no longer true.

In 1893 an intercollegiate commission presented a uniform code for caps, gowns and hoods to be worn in the United States. The mortarboard caps are the same for doctoral, master's and baccalaureate degrees, except that doctors' caps may be of velvet and may have a gold tassel. The bachelor's gown is marked by pointed sleeves, reaching to the knee, while the master's sleeve is squared at the ends, and longer. The doctoral robe is fullest, with rounded bell shaped sleeves marked by three velvet stripes.

The greatest symbolism of the academic costume is borne by the hood, which identifies the level of the degree, the faculty (or department of learning) in which it was earned, and the institution which awarded it. The size of the hood, its shape and the width of its velvet trim identify the level of the degree, with doctoral hoods naturally being the fullest, widest and longest. Faculty colors tell us the department. Today's graduates will be wearing white for the College of Liberal Arts, pink for the School of Music, apricot for the School of Nursing, golden yellow for the sciences, and brown for the fine arts. Faculty members in the professional may be wearing light blue for education, copper for economics, drab for business and accountancy, orange for engineering, purple for law, lemon for library science, green for medicine, apricot for nursing, dark blue for philosophy, sage green for physical sciences, cream for social sciences and scarlet for theology, among the many available. The colors are mandatory on hoods, but may also be used on the tassels and/or the velvet on doctoral gowns.

The university or college is usually identified by the color of the hood lining. Two colors are frequently used, since there are approximately 2,000 degree-granting institutions in the United States. A few, such as Harvard, Yale, Princeton and the University of Chicago, use a single color. Illinois Wesleyan's green and white was adopted in 1888.

The Illinois Wesleyan University Mace, first carried at the 1969 inauguration of Dr. Robert S. Eckley as fifteenth president of the University, is also a striking symbol of the institution. Made of bronze for power and endurance and of walnut for organic strength, its cupola represents the bell tower of Old North Hall, Illinois Wesleyan's first building, which was erected in 1856 and demolished in 1967 to make way for Sheean Library. The bell suggests the Hedding Bell, a campus landmark since 1931, when it was installed on the IWU campus after peeling for generations at Hedding College, now defunct. The staff of the Mace is made from the walnut of Old North Hall, and the names of Illinois Wesleyan's presidents are engraved on its bronze base.

## Acknowledgements

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