



WAYNE STATE UNIVERSITY

THE BLACK GRADUATION CELEBRATION OF EXCELLENCE

SATURDAY, APRIL 29, 2023
WAYNE STATE FIELDHOUSE
NOON - 2PM

The 2023 Black Graduation Celebration of Excellence Program
Processional of Graduates
(Escorted by Nanou Djiapo Drum and Dance Group)

Permission to Commence	<i>Blair Baker</i> <i>Advisor for Student Engagement</i> <i>Office of Multicultural Student Engagement</i>
Libations	<i>Dr. Kefentse Chiké, Professor</i> <i>Department of African American Studies</i>
Musical Selection	<i>"Lift Every Voice and Sing"</i> <i>Sung by Ryan Bowie, Timiesha Knowles, Dalas Stewart, and Calebria Webb</i> <i>Department of Music, College of Fine Performing and Communication Arts</i>
University Welcome	<i>Shirley Stancato</i> <i>Wayne State University Board of Governors</i> <i>Dr. Mark Kornbluh</i> <i>Wayne State University Provost</i>
Special Recognition of Excellence	<i>Dr. Stephanie Hawkes</i> <i>Senior Director, Office of Multicultural Student Engagement</i>
Rites of Passage (Maa't, Sankofa and Harambee)	<i>Dr. Kefentse Chiké</i>
Introduction of Student Keynote Speakers	<i>Blair Baker</i>
Student Keynote Speakers	<i>Maya Mohammed Class of '23</i> <i>Bachelor of Science, Health & Physical Education Teaching</i> <i>DeJanae Douglas, Ph.D. Class of 2023</i> <i>Doctor of Philosophy, Educational Leadership & Policy Studies</i>
Presenting of Graduates	<i>Dr. Alicia Nails</i> <i>Associate Processor, Communication</i> <i>Tyrone Austin, Academic Advisor IV</i> <i>University Advising Center</i>
Closing Remarks	<i>Dr. Mary Jenkins-Williams & Dr. Tosha Padgett Brown</i> <i>Organization of Black Alumni Leaders</i>
Permission to Close	<i>Blair Baker</i>

Recessional of Graduates
(Escorted by Nanou Djiapo Drum and Dance Group)

Please allow the Escorts and Graduates to march out of the Fieldhouse. Guests and Graduates are encouraged to meet outside of the Fieldhouse due to capacity limitations.



**Board of Governors
Office of the Secretary**

Dear Graduates,

On behalf of the Wayne State Board of Governors, congratulations on completing your degree!

Despite the uncertainties and challenges we have seen these past few years, you never lost sight of your goal. You have arrived at this moment because of your unwavering commitment to goals you set for yourself years ago. You have also arrived at this moment because of the support and encouragement from your people—your family, friends, teachers, mentors, and community.



Today, we celebrate you and all who have helped in your journey. As you finish out these last few weeks of the semester, pause in the little moments to take it all in. Pause to reflect on how you've grown in your time at Wayne State. Make the time to say thank you to the people who made a difference in your experience. Create the space to celebrate all that you have achieved and become.

We can't wait to see what change you make in the world. Congratulations again!

Sincerely,
Mark Gaffney, Chair
Board of Governors
Wayne State University



WAYNE STATE
Office of the President

Dear graduate,

Congratulations! We're delighted to celebrate your achievement — one that's been years in the making. From the time you first arrived on campus as timid freshmen, you have been preparing for this moment, and we are incredibly proud that you've gotten here.



You worked diligently to obtain your degrees, so you should take time to celebrate all that you sacrificed to get here, and the Black Graduation Celebration of Excellence is a great way to do so. But you didn't arrive here alone—you had parents, brothers and sisters, professors, preachers, neighbors and friends who worked hard to help you across the finish line. This is their victory too, and we are deeply grateful for their contributions to your success.

Receiving your degree is an important milestone, and I am confident that you are well prepared to reach many more. As a Warrior, you've learned to see the world differently. You are better equipped to thrive in a dynamic world. You will of course benefit from your academic pursuits, but because of our Detroit location, you also have likely engaged beyond the classroom in a way that gives you a distinct advantage.

This university has asked much of you over the years, and we would ask just one more thing: Please keep in touch. Stay engaged with your alma mater and inspire the rising generation with your example.

May you have an extraordinary life. On behalf of the entire university community, I wish you the very best. I look forward to seeing you at the Fieldhouse for commencement.

Sincerely,
M. Roy Wilson
President



WAYNE STATE
UNIVERSITY

Government and Community Affairs

Patrick O. Lindsey
Vice President

To The 2023 Black Graduates of Wayne State University,

Congratulations on earning your various degrees and reaching this important milestone of your academic journeys! You now join over 290,000 other alumni as graduates of this esteemed university!

In obtaining your degree you represent “Black Excellence” in higher education, and I encourage you to continue demonstrating excellence in your various professions and careers. I pray that each of you reaches the highest heights in your respective endeavors and reap the full benefits thereof – excellent income, well-deserved recognition, and a healthy sense of professional achievement and personal satisfaction.



Most importantly, I hope that each of you make significant contributions to our world, particularly in the lives of people in the Black community. Racial inequalities, social injustices, and racial inequities still exist in our society – in health, education, justice, and wealth, among others – and Black people are negatively and disproportionately affected by these persisting disparities. Equipped with the knowledge and expertise you gained at Wayne State, each of you are well-prepared to address and eliminate these cruel realities.

Marian Wright Edelman states, “Education is for improving the lives of others and for leaving your community and world better than you found it.” I am confident that as 2023 Black graduates of WSU, you will do just that!

Peace and Blessings,

A handwritten signature in blue ink, appearing to read 'P. Lindsey', written over a white background.

Wayne State University, 4091 Faculty/Administration Building, Detroit, MI 48202
Office: (313) 577-4228 Email: patrick.lindsey@wayne.edu



Akwaaba! Welcome!

Dear Graduating Class of 2023,

On behalf of the Department of African American Studies, congratulations on your graduation! Through your hard work, dedication and perseverance, you have accomplished this momentous achievement, amidst some very extraordinary times.



We celebrate you, your families, and your accomplishments, as you journey through this rite of passage. There is an African proverb, 'I am because we are'. Your successes are our successes. Your wins are our wins. As you embark on what's next for you, remember that you are enough. Your dedication, persistence and consistency are enough. You are resilient and you have what it takes to accomplish your goals. We are the realization of the past, present, and future. You stand on the shoulders of those who sacrificed and endured much, in the face of adversity, so that you may live well and thrive.

In the spirit of 'Harambee', a Kiswahili word that means, 'pull together', and celebrate your/our accomplishment. Let the Village pull together and use our skills to make a difference for ourselves and our people.

"Forward ever, backwards never." - Kwame Nkrumah

Kefentse Chike, Ph.D.
Professor, African American Studies



Dear Graduates,

On behalf of the Office of Multicultural Student Engagement, congratulations on completing your degree!

Despite any obstacles or challenges, your unwavering commitment to your goals has allowed you to reach this moment.



Today, we celebrate you and the community of people who supported you during your time at Wayne State. The end of the semester is a busy time but make an effort to pause. Pause to appreciate the friendships you've built and the connections that will sustain you through your next chapters of life. Pause to celebrate the joy of accomplishing a major milestone and the benefits to come. Pause to say thank you to the mentors, family, friends, professors, staff, and other folks who helped you cross the finish line.

As you go out into the world, no matter what your profession, be kind, give back, and aim to make the world a better place for those who are to come. In the words of Malcom X, "Education is the passport to the future, for tomorrow belongs to those who prepare for it today."

Congratulations again!

Stephanie Hawkes, Ed.D.

Senior Director, Office of Multicultural Student Engagement



WAYNE STATE

ORGANIZATION OF BLACK ALUMNI

Dear Graduate,

Congratulations upon earning your degree from Wayne State University!

You may be officially completing your studies at the university, but we hope your connection with your fellow graduates and your alma mater lasts a lifetime.

The Wayne State University Alumni Association and the Organization of Black Alumni (OBA) are here to help you stay connected as you move forward in your personal and professional life.

Together, we represent the interests of Black alumni; strive to empower, connect, and highlight the life and career journey of Wayne State's Black alumni. We foster lifelong connections with each other and the alumni association through outreach, volunteer activities, resources and communications, programs, activities and events.

There are no membership fees or other requirements. As an alum, you are automatically part of the Alumni Association and therefore have access to all of the programs and services we offer, including everything OBA-related - and the benefit of staying involved is priceless. To learn more, please visit us soon and often at:
<https://alumni.wayne.edu/connect/oba>.

And again, Congratulations!



ANNESSE MORLEY

*Executive Director, WSU Alumni Association
Senior Director, Alumni Relations*

The 2023 Black Graduation Celebration of Excellence

College of Education

Curriculum and Instruction (Education Specialist Certificate)

Danielle Mackey

Bachelor of Arts in Education

Shymia Hill

Bachelor of Science in Early and Elementary Education

Sharon Johnson

Bachelor of Science in Education

Shannon Whitt

Bachelor of Science in Exercise and Sport Science

Assita Doumbia

Bachelor of Science in Health and Physical Education Teaching

Maya Mohammed

Bachelor of Science in Kinesiology

Joshua Haskins

Bachelor of Science in Sports Management

Kylin Grant

William Smith

Chrishoun Roberts

Master of Arts in Early and Elementary Education

China Leitner

Master of Education in Educational Leadership

Celicia Bledsoe

Master of Education in Learning Design and Technology

Blake Braxton

Amber Jennings

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Master of Science in Community Health

Jai McCrary

Master of Science in Health and Physical Education Teaching

Alexis Noel

Master of Arts in Sports Management

Brooke-Ashley Dixon

Doctor of Education in Educational Leadership and Policy Studies

LaJoyce Brown

Doctor of Education in Educational Studies

Angela Harris

Doctor of Philosophy in Educational Leadership and Policy Studies

DeJanae Douglas

College of Engineering

Bachelor of Science in Biomedical Engineering

Kendal Jefferson

Bachelor of Science in Computer Science

Yolanda Mason

Master of Science in Electrical Engineering

Demarco Whitter

Master of Science in Engineering Management

Sonya Brown

College of Fine, Performing & Communication Arts

Bachelor of Arts in Art

Aliyah Anchrum

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Bachelor of Arts in Biological Sciences

Cheryl Wade

Bachelor of Arts in Communication Studies

Alexis Strickland

Yolanda Thompson

Bachelor of Arts in Film

Troy Haygood II

Angel Rucker-Sosa

Bachelor of Fine Arts in Journalism

Kaitlin Davis

Bethany Owens

Amana Moore

Alanna Williams

Bachelor of Arts in Public Relations

Brenna Darden

Master of Arts in Communication

Tamiya Earley

Master of Music in Music

Timiesha Knowles

College of Liberal Arts and Sciences

Bachelor of Arts in African American Studies

DeLawren Bradshaw

Ashley Madden

Hannah Garlington

Jenifer Sexton

Bachelor of Science in Biological Sciences

Autumn Harris

Diamond Trask

Bachelor of Science in Chemistry

Sherrell Haney

Marilyn Williams

Laurn Williams

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Bachelor of Science in Criminal Justice

Briana Hood
India Pleasant

Sharrdae Huling
Kennedy Smith

Bachelor of Arts in Employment and Labor Relations

Patrice Hardeman

Bachelor of Arts in English

Nayana Davis

Bachelor of Arts in Global Studies

Cameron Porter

Bachelor of Science in Neuroscience

Autumn Harris
Angel Humphries
Kayla James
Favia Nixon

Makayla Sumrall
James Wairagu
Kennedy Watson

Bachelor of Arts in Philosophy

Shane Tinsley

Bachelor of Arts in Political Science

Miranda Eichelberger
Chase Johnson
Serenity Poole

MaKayla Rawls
Nia Reed
La'Keyia Terry

Bachelor of Arts in Psychology

Kristyna Byse
Amonie Culp
Lakisha Foreman

Peyton Paymon
Irine-Valeria Neba
Ma'Taila Willis

Bachelor of Science in Psychology

Jazmine Martin

Bachelor of Public Affairs

Yvonne Ragland

Lucy Smith

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Bachelor of Science in Public Health

Ja'Lea Echols	Dominique Pace
Uniqua Leak	Mercedes Pace
Autumn McNuckle	Asia Riley
Maryam Mufti	Kayla Williams
Evelyn Odunayo-Ojo	

Bachelor of Arts in Sociology

Montasia Shellman

Bachelor of Arts in Urban Planning

Lawrence Anderson	Tamika McLean
Amanda Lewis	

Master of Science in Criminal Justice

Shareka Clay

Master of Arts in English

Kalimah Johnson

Master of Arts in Nutrition & Food Science

LaKeitha Spears

Master of Arts in Employment & Labor Relations

Matthew Tillman

Master of Public Health

J Allen

College of Nursing

Bachelor of Science in Nursing

Téa Christine Hicks	Lauryn Ross
Imani Hill	

Doctor of Nursing Practice

Alexandria Ballard Sims	Jayne Holton
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Doctor of Philosophy in Nursing

Sabrina Mayhew

Law School

Juris Doctorate in Law

Cassandra Davis
Eberechi Ogbuaku

Ifeoluwa Olaleye

Mike Ilitch School of Business

Business Administration (Graduate Certificate)

Niema Barber
Luther Steele

Amyre Walton

Bachelor of Arts in Accounting

Alexis Bailey
Trabien Mason

Zina Spencer

Bachelor of Arts and Bachelor of Science in Business Administration

Alvin Hill
Angela Jackson
Colette Jones
Linda Kendricks
Elisha Little

Brittany McGee
JAnna Rivers
Charles White
Edward Wilson

Master of Business Administration

Michele Sanders

School of Information Sciences

Master of Library and Information Science

Darrius Fielder
Melitta Giles

Jermaine Gore

The 2023 Black Graduation Celebration of Excellence

School of Medicine

Master of Basic Medical Science

Maurgan Lee

School of Social Work

Bachelor of Social Work

Latoya Boyd	Gabriella Mallory
Ariel Clay	Tiffany McKinney
Zaria Coleman	Danielle Merritt
Lakeyda Collins	Jazzmine Murphy
Selenna Huling	Keyla Wilkins-Ramsey
Darnisha Mackey	Karen Williams

Master of Social Work

Adovia Alston	Ah-Janai Hudson
Nicole Amacker	Antoinette Jackson
Rachelle Booth	Arreana Jackson
Charnet Bridges	Morgan Jolly
Kayla Brown	Brittany LeFlore
Jazmira Cabil	Jalynn Livingston
Morgan Cannon	Tiffany McKinney-Roy
Jasmine Clark	Tamara McQueen
Danyalle Conley	LaTricia Mitchell
Lynnelle Crutcher	Sonya Ramey
Shirnell Curd	LaQuondra Riddle
Maghan Davis	Ciara Shellman
NaStajia Dent	Jasmine Smith
Monet Eason	Ariana Talbert
Dhariae Everett	Talyn Tureaud
Barbara Hale	TiKilah Turner
Kendra Hatcher	Tierra Wallace
Mieshay Haynes	LaKeshia White
Kandice Hopkins	Sharese Williams
Kevin Howard	

The 2023 Black Graduation Celebration of Excellence

History of the Black Graduation Celebration of Excellence (BGCE)
(Formerly the African American Graduation Celebration (AAGC) and The Black Convocation Committee)

Honoring Those Who Persevere

In the fall of 1993, a small group of African American seniors deviated from their late night study session to contemplate the spring completion of their undergraduate degrees. Among the group was Laurence A. Stewart, a transfer student from USC. He spoke of his former school's longstanding graduation ceremony held especially for African-American students. The discussion quickly went from admiration to pondering the reasons why Wayne State, right smack in the middle of Detroit, with its track record for graduating excellent black scholars, had no such ceremony honoring them.

There were no reasons, simply never a vision, or perhaps never a vision realized. Well, this particular group of seniors did not want their vision to be a temporary twinkle in their eyes. The next phase was how? The group took the necessary steps to become a registered student organization on campus, and thus gain all the rights and privileges thereof. Various administrators were contacted, and numerous fellow students queried.

Despite some skepticism and confusion as to why, the overwhelming response was yes, some sort of special ceremony honoring African & African American seniors (undergraduate & graduate) was long overdue. President David Adamany offered his well wishes and off we were. So, let us briefly discuss why. The matriculation rate and subsequent retention of African American Students in colleges and universities across the country is alarmingly low. The circumstances and conditions that prevent us firstly from attending institutions of "higher-learning" and secondly, graduating at all (not to mention in a timely fashion) are multifaceted and *numerous*.

In the larger society, seldom are there functions which acknowledge our intellect, scholastic abilities, and academic achievements. Instead, we are bombarded with either unbalanced, negative and/or stereotypical self-images, or those of wealthy entertainers, many whose accomplishments we applauded, however, nonetheless whose realities are not our own.

It is the teachers, engineers, doctors, social workers, scientists, etc. who our children need to see society validate and affirm: for reasons we hope are obvious. This is just what the Black Convocation Committee (BCC) aims to do in a way that also incorporates the splendor and creativity that is our culture. Universal love begins with love of self and the BCC attempts to help facilitate this unity by providing our graduates an opportunity to outwardly, culturally and

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ethnically love themselves. Only from here can we all go forward. So (naysayers, cynics, etc.) *Let* us do this (we will regardless), and fellow brothers and sisters (of Afrikan descent) help us do this.

Around 2005, students from the Department of Africana Studies formed a committee of students and several faculty to host a smaller celebration.

Their goal(s) were to:

1. To encourage African and African American descendant students to enroll in classes, seek the African American Studies majors and graduate with a degree from the African American Studies Department (formerly Africana Studies Department).
2. Highlight the success and achievements of African and African American descendant graduates at Wayne State University.
3. Provide a time and space for honoring the support and contributions of family, friends, mentors, and the community.
4. Motivate future African and African American descendant students to reach degree attainment at the baccalaureate, masters, and doctoral level.

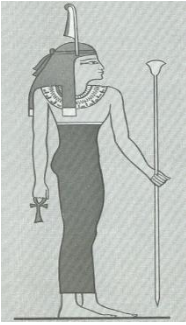
Later in spring of 2009, the Office of Federal TRIO, under the leadership of Henry Robinson became the sponsor for African American Graduation Celebration (AGGC). Maxine Hudgins, a TRIO staff with the Office of Federal TRIO was identified as the coordinator for the event because of her interest in student life. She always acknowledges how this celebration was most memorable from the university's traditional commencement because of the "historical and cultural aspect discussed. We had an opportunity to interact and network with other African American graduates throughout each discipline of the university and each graduate's name was called at the ceremony. When I graduated in May 1999, the university did not call each graduate's name; however, that has since changed. This intimate setting did not have limited seating; therefore, all my friends and family attended." In many African American families and culture, education is highly encouraged and valued."

The Black Student Union (BSU), Student African American Brotherhood (SAAB), Student African American Sisterhood (SAAS), Department of African American Studies and the Organization of Black Alumni (OBA) became sponsors and supporters for the event. In addition, to the recent sponsorship and great support of the Office of Diversity and Inclusion and Office of Multicultural Student Engagement (OMSE) developed in 2015.

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African Principles Maát, Sankofa, and Harambee

Maát



Maát, often pronounced as “Muh-ah”, was the Kemetic (Ancient Egyptian) concept of ethical principles collectively embraced as the values (Cardinal Virtues) of truth, justice, harmony, balance, cosmological order, reciprocity and propriety.

Maát was deified as a goddess. After creating order out of chaos in the universe at the moment of creation, she was responsible for regulating the stars, seasons, and the actions of both mortals and the deities. In the Kemetic pantheon most goddesses were paired with a male aspect whose attributes were the same. Her masculine counterpart was Thoth (or Tehuti). After the rise of Ra, Maát and Troth were depicted as guiding his boat, one on either side. After her role in creation and continuously preventing the universe from returning to chaos, her primary role dealt with the weighing of souls that

that took place in the underworld, Duat.

Maát was central to funerary practices in the underworld. The heart of the deceased was weighed against the feather of Maat by the god Anubis. If the heart was heavy with wicked deeds, it would outweigh the feather, and the soul would be fed to the god Ammit. However, if the scales balanced, indicating that the deceased had been a just and honorable person in life, he would be welcomed by Osiris into the Blessed Land.

Maat's presence in all worlds was universal, and all the gods deferred to her. She is typically pictured wearing a crown with a huge ostrich feather. The feather was the measure that determined whether the departed souls (considered to reside in the heart, the center of intellect and memory) would reach the paradise of after life successfully. Her totem symbol is a stone platform or foundation, representing the stable base upon which universal order is built.

Maát was the personification of the fundamental order of the universe, without which all of creation would perish. At any event in which something would be judged, Maat was said to be present, and her name would be invoked so that the judge involved would rule correctly and impartially. If Kemetians (Egyptians) were to live in a happy, prosperous and peaceful environment, they had to live within the order established by Maát. The primary duty of the Pharaoh was to uphold this order by maintaining the law and administering justice. To reflect this, many Pharaohs took the title “Beloved of Maat,” emphasizing their focus on justice and truth.

In life, the Pharaoh was the absolute ruler, and through all his actions was the individual most responsible to manifest the entire concept of Maát. Deviation from the tenets of Maát could prove disastrous for the Pharaoh. This symbolic weighing of the heart against the feather of truth (Maát) was performed to establish the righteousness of the deceased. The scale of Maát was balanced after the recitation of the 42 Declarations of Innocence or Admonitions of Maát from the Book of the Dead. *(This was said before the Forty-two gods upon reaching Duat and the Hall of the Two Truths so as to purge (name) any sins committed and to see the face of every god).*

Hail to you, great God, Lord of the Two Truths!

I have come to you, my Lord,

I was brought to see your beauty.

I know you, I know the names of the forty-two gods,

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Who are with you in the Hall of the Two Truths,
Who live by warding off evildoers,
Who drink of their blood,
On that day of judging characters before Wennofer.

Lo, your name is "He-of-Two-Daughters,"
(And) "He-of-Maat's-Two-Eyes."
Lo, I come before you,
Bringing Maat to you,
Having repelled evil for you.

1. I have not committed sin.
2. I have not committed robbery with violence.
3. I have not stolen.
4. I have not slain men and women.
5. I have not stolen grain.
6. I have not purloined offerings.
7. I have not stolen the property of God.
8. I have not uttered lies.
9. I have not carried away food.
10. I have not uttered curses.
11. I have not committed adultery, I have not lain with men.
12. I have made none to weep.
13. I have not eaten the heart.
14. I have not attacked any man.
15. I am not a man of deceit.
16. I have not stolen cultivated land.
17. I have not been an eavesdropper.
18. I have not slandered [no man].
19. I have not been angry without just cause.
20. I have not debauched the wife of any man.
21. I have not debauched the wife of [any] man.
22. I have not polluted myself.

23. I have terrorized none.
24. I have not transgressed [the law].
25. I have not been wroth.
26. I have not shut my ears to the words of truth.
27. I have not blasphemed.
28. I am not a man of violence.
29. I have not been a stirrer up of strife.
30. I have not acted with undue haste.
31. I have not pried into matters.
32. I have not multiplied my words in speaking.
33. I have wronged none, I have done no evil.
34. I have not worked witchcraft against the king.
35. I have never stopped [the flow of] water.
36. I have never raised my voice.
37. I have not cursed God.
38. I have not acted with arrogance.
39. I have not stolen the bread of the gods.
40. I have not carried away the khenfu cakes from the Spirits of the dead.
41. I have not snatched away the bread of the child, nor treated with contempt the god of my city.
42. I have not slain the cattle belonging to the god.

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African Principles Maát, Sankofa, and Harambee

Sankofa



The Asante people of Ghana use various Adinkra symbols to represent Sankofa. Sankofa is an Akan word meaning go back and take [San- (return) ko- (go back), fa- (look, seek and take)]. The **literal** translation for Sankofa is: **“There is nothing wrong with learning from hindsight,”** or “It is no taboo to return and fetch it when you forget. You can always undo your mistakes”.

The Sankofa symbol represents the idea that one must take from the past what is good and bring it into the present in order to make positive progress through the benevolent use of knowledge. It also symbolizes the Akan's quest for knowledge with the implication that the quest is based on critical examination, and intelligent and patient investigation. Adinkra symbols are used to express proverbs and other philosophical ideas. Other tribes in the area and other cultures around the world have adopted this idea.

One visual representation of Sankofa is a mythical bird that flies forwards with its head turned backwards. Another is the bird with its head turned backwards taking an egg off its back. This reflects the Akan belief that the past serves as a guide for planning the future, or the wisdom in learning from the past in building the future. The Akan believe that there must be movement with times but as the forward march proceeds, the gems must be picked from behind and carried forward on the march.

In the Akan military system, this symbol signified the rearguard, the section on which the survival of the society and the defense of its heritage depended.

African Principles Maát, Sankofa, and Harambee

Harambee

Harambee is a Bantu (or Kiswahili) word, which has its origins in the word Halambee, and was originally used by porters throughout the coastal parts of Kenya like Mombasa, Lamu, Malindi and later throughout the entire country. It is normally pronounced as haa-

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raam-bay and literally means, "Let us all pull together." Various, it is described as a way of life in Kenya and a traditional custom of Kenyans. Harambee may range from informal affairs lasting a few hours in which invitations are spread by word of mouth, to formal, multi-day events advertised in newspapers. In East Africa, such events have long been important as ways to build and maintain communities and are based on four major principles:

- Individuals at the community and grassroots level participate actively in planning and implementation through a bottom up development strategy.
- Participation is guided by the principles of collective good rather than personal gain, and the end product benefits the public rather than an individual.
- Choice is guided by felt needs of the majority, not some other change agents whose priorities may not be those of the ultimate beneficiaries, the collective.
- Maximize the utilization of resources that might otherwise remain unmobilized or expensive.

To capture the spirit and mood of Harambee since its inception, one needs to understand the philosophy behind Kenya's struggle for independence that gave birth to and pushed the spirit of Harambee forward. Following Kenya's independence in 1963, the first Prime Minister and later first President of Kenya, Jomo ("Burning Spear") Kenyatta adopted "Harambee" as a concept of pulling the country together to build a new nation. Kenya had many social and economic projects it wanted to undertake. Given limited government resources, and the speed at which they wanted to move forward, Kenyans needed to identify a driving force towards their desired economic goals.

On Madaraka (Independence) Day, June 1, 1963, Kenyatta cautioned Kenyans saying, "... as we participate in the pomp and circumstance, and as we make merry at this time, remember this: we are relaxing before the tall that is to come. We must work harder to fight our enemies - ignorance, sickness and poverty. Therefore give you the call **HARAMBEE**. Let us all work harder together for our country, Kenya."

He encouraged communities to work together to raise funds for all sorts of local projects, pledging that the government would provide their startup costs. Under this system, wealthy individuals wishing to gain legitimacy and get into politics donated large amounts of money to local harambee drives. However, such practices were never institutionalized during Kenyatta's presidency.

Cheikh Ahmadou Banba Mbacke'

History of the Kente Cloth

Historical Background

Although Kente, as we know it was developed in the 17th Century A.D. by the Ashanti people, it has its roots in a long tradition of weaving in Africa dating back to about 3000 B.C. The origin of Kente is explained with both a legend and historical accounts. A legend has it that a man named Ota Karaban

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and his friend Kwaku Ameyaw from the town of Bonwire (now the leading Kente weaving center in Ashanti), learned the art of weaving by observing a spider weaving its web. Taking a cue from the spider, they wove a strip of raffia fabric and later improved upon their skill. They reported their discovery to their chief Nana Bobie, who in turn reported it to the Asantehene (The Ashanti Chief) at that time. The Asantehene adopted it as a royal cloth and encouraged its development as a cloth of prestige reserved for special occasions.

Historical accounts trace the origin of Kente weaving to early weaving traditions in ancient West African Kingdoms that flourished between 300 A.D. and 1600 A.D. Some historians maintain that Kente is an outgrowth of various weaving traditions that existed in West Africa prior to the formation of the Ashanti Kingdom in the 17th Century. Archaeological research has dated examples of narrow-strip cloths woven in West Africa as early as the 11th Century A.D. and perhaps earlier. Some examples of woven fabrics have been found in the caves of the Bandiagara cliffs in Mali. These cloths used in burial ceremonies, probably, during the medieval Ghana, Mali and Soghai Empires, have technical and aesthetic features similar to many of the narrow-strip cloths in many parts of West Africa. Such cloths, which the Akans call "Nsaa", are important components of sacred royal paraphernalia in most Akan royal courts today and are known to have been traded with articles of prestige by Akan Kings and chiefs early in the 17th Century. Many features of such cloths appear in the early and later narrow-strip cloths woven in Ashanti. Given these historical accounts, it is believed that the Ashanti craftsmen might have learned weaving skills from other peoples living North and West of them and later developed their unique style of cloth.

While Kente Cloth may have its roots in 11th Century West African weaving traditions, weaving in Africa as a whole was developed earlier. Elsewhere in Africa, archaeological excavations have produced such weaving instruments as spindle whorls and loom weights in ancient Meroe Empire which flourished between 500 B.C. and 300 A.D. in other African Civilizations in the Nile Valley such as Kemte (Egypt) and Nubia or Kush, there is an abundance of

pictorial and archaeological evidence proving the existence of a weaving industry as early as 3200 B.C.

Kente Symbolism

Kente is used not only for its beauty but also for its symbolic significance. Each cloth has a name and a meaning; and each of the numerous patterns and motifs has a name and a meaning. Names and meanings are

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derived from historical events, individual achievements, proverbs, philosophical concepts, oral literature, moral values, social code of conduct of conduct, human behavior and certain attributes of plant and animal life. Patterns and motifs are rendered in geometric abstractions of objects associated with the intended meaning. Some of such patterns and motifs are arbitrarily determined, and their forms have no direct structural similarities with the concepts or objects symbolized. Also, their relationship is primarily conceptual rather than representational.

Patterns and motifs are generally created by weavers who also assign names and meanings to them. Forms, names and means of such patterns and motifs are sometimes given by weavers who may obtain them through dreams and during contemplative moments when they are said to be in communion with the spiritual world. Sometimes, kings and elders may ascribe names to cloths that they specially commission. Generally, names are based on the warp arrangements of the cloth, however, in some instances, both warp and weft arrangements determine a name of a cloth.

There are over 300 different types of cloth designs, each with its name. Each cloth design comes with numerous variations-in color and distribution of motifs. This chart presents names of 54 different cloth designs, and 42 motifs, their literal meanings and their symbolic significance. Symbolism are given interpretations on the basis of the general Akan culture.

Color symbolism within the Akan culture affects the aesthetics of Kente. Colors are chosen for both their visual effect and their symbolic meanings. A weaver's choice of colors for both weft and warp designs, may be dictated either by tradition or by individual aesthetic taste. There are gender differences in color preferences, dictated by tradition, individual aesthetic taste and by spirit of the occasion. As a convention rather than a strict code of dress, women tend to prefer cloths with background or dominant colors that are lighter or tinted, such as white, light yellow, pink, purple, light blue, light green and turquoise. Generally, men tend to prefer cloths with background or dominant colors that are on the shaded side, such as black, dark blue, dark green, maroon, dark yellow, orange and red. Social changes and modern living have, however, led some people to ignore these traditional norms, resulting in color choice based on individual taste.

Symbolic Meanings of Colors

GREEN is associated with vegetation, planting, harvesting and herbal medicine. Tender green leaves are usually used to sprinkle water during purification

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rituals. It symbolizes growth, vitality, fertility, prosperity, fruitfulness, abundant health and spiritual rejuvenation.

GOLD derives its significance from the commercial value and social prestige associated with the precious mineral. Gold dust and gold nuggets were used as medium of exchange and for making valuable royal ornaments. It symbolizes royalty, wealth, elegance, high status, supreme quality, glory and spiritual purity.

BLACK derives its significance from the notion that new things get darker as they mature; and physical aging comes with spiritual maturity. The Akans blacken most of their ritual objects to increase their spiritual potency. Black symbolizes an intensified spiritual energy, communion with the ancestral spirits, antiquity, spiritual maturity and spiritual potency.

RED is associated with blood, sacrificial rites and the shedding of blood. Red-eyed mood means a sense of seriousness, readiness for a serious spiritual or political encounter. Red is therefore used as a symbol of heightened spiritual and political mood, sacrifice and struggle.

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Acknowledgements

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Entertainment

Nanou Djiapo African Drumming under the leadership of Baba Shomari (Roland Matthews)

Vocalists: Ryan Bowie, Timiesha Knowles, Dalas Stewart, and Calebria Webb
Department of Music, College of Fine Performing and Communication Arts

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- Department of African American Studies (AFS)
- Wayne State University Organization of Black Alumni (OBA)/Alumni Association

The function of the university is not simply to teach bread-winning, or to furnish teachers for the public schools or to be a center of polite society; it is above all, to be the organ of that fine adjustment between real life and the growing knowledge of life, an adjustment which forms the secret of civilization. – Unknown Author

