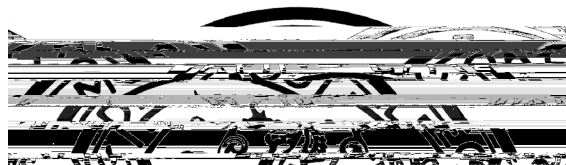


Retirement from the Skidmore College Faculty

Spring 2020



Faculty Meeting
April the Twenty-Fourth
Two Thousand and Twenty

Be It Resolved:

The faculty of Skidmore College expresses its profound appreciation and admiration for the following members of the Skidmore faculty who have this year expressed their determination to retire. The faculty further resolves that the following biographical highlights be included in the minutes of the faculty meeting of April 24, 2020 recognition and celebration of their distinguished service and achievement.

ary DiSantoRose arrived at Skidmore College in 1981 with long flowing limbs and long flowing hair both of which she blessedly still possesses! She has been spreading her unique brand of loving kindness and devotion to teaching ever since. A mesmerizing performer, The Schenectady Gazette once described her stage persona like ~~the~~ ~~her~~ spirit is imbued with Isadora Duncan's ~~life~~ ~~affirming~~, nature-inspired diversions of delight." This utterly describes Mary as well: that ~~life~~ ~~affirming~~ spirit has played a major role in the development of hundreds and hundreds of students as well as the dance department itself.

Mary graduated from St. Lawrence University with a New York State Teaching Certificate in the Sciences and went on to earn a master's degree ~~and a~~ ~~doctoral~~ degree in Dance Education from Temple University. She began her Skidmore career as a ~~part~~ ~~time~~ instructor teaching Modern Dance, Improvisation, and Performance Workshops. The following year she was hired full-time and expanded ~~her~~ course work to include Kinesiology (which was designed for athletes and dancers), Dance History, and a newly created course, Dance for the Child. Mary specializes in reconstructing classic modern dance works of the early 20th century, and through her restaging of works by masters such as Doris Humphrey, José Limón, and Isadora Duncan

the Boards of Partners in Dance A Consortium of
Capital Region Dance Sponsors NYS Dance
Educators Association and the NYS Council on the
Arts Dance Panel. She has been a guest lecturer in
Greece, France, Italy, at the National Museum of
Dance, Saratoga Performing Arts Center, The Egg
Theater in Albany, and Skidmore Special Seminars. As
part of a cultural exchange, she worked hand in hand
with the indigenous people of Guatemala, offering

Cathy's teaching responsibilities within the Biology major involved the teaching and constantly improving Plant Biology laboratories, and developed new laboratory exercises for new Introductory Biology courses following two rounds of departmental revisions to the major requirements. Additionally, Cathy was responsible for the development and delivery of the laboratories for two nonmajors lab science courses, one of them being Marine Biology, which Cathy took over delivering both lecture and labs in Fall 2007. And while this course was well established, Cathy continuously thought to improve it.

inaugural faculty participants by the end of her first year. Working with Judy on research was transformative for ~~to~~ many students and often sparked their greater engagement in classes. As Judy's longtime colleague, Ray Giguere, highlighted "Judy's contributions were pioneering and seminal" in establishing collaborative research with undergraduates as the gold standard ~~and~~ additionally for scholarship in chemistry at top tier small liberal arts colleges.

Equally impressive was the breadth of Judy's scholarship. Her work included spectroscopy of the mercury $6P_1$ state, sulfate transport in the Adirondacks, chemical education, plasma etching kinetics, copper film deposition, and the water chemistry of Lake Lonely. Her studies resulted in 34 publications including articles, book chapters, and proceedings. While at Skidmore funding included a second ACS PRF grant, New York State Sematech Center of Excellence subcontract, a ~~several~~ college collaborative chemical education project jointly funded through the National Science Foundation and the Jesse Ball duPont Fund, and a Research Corporation grant.

As a teacher, Judy was equally dynamic. In the
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Barry Pritzler, and Bob DeSieno to the Rathmann Family Foundation.

For both the Chemistry Department and the ESS Program, Judy has served as a sounding board. As Karen Kellogg notes, "it is still not uncommon for one of us to make a quick stop in Judy's office for advice." Juan Navea concurs, highlighting that Judy, through her "mentoring, reading of proposals and papers, and listening, has been a positive presence in the Chemistry

poetry; and, most recently, a seminar on Virginia Wolff. She has never been anything but exceptional in the classroom, earning her students' love, respect, and gratitude across all subjects and levels.

Martha is such an excellent teacher of writing in part because she's an excellent writer herself, having published numerous essays and reviews, including four brilliant personal essays in the prestigious Georgia Review. One of these is an essay about her father, Joseph Wiseman, a stage actor most famous for playing the villainous Dr. No in the very first James Bond film. In this lovely essay, Martha writes, "The word transparent has no etymological relation to the word parent; we would be demanding too much of language to expect to see through to a parent's real set of selves. But I continue to look and to dream. I continue to listen for what might have lain hidden beneath the words my father tended and needed to use—others' words. But I can only guess at, or make up, what his own words might have been, what stories he hesitated to tell, what stories could not be told because they had never fully formed for him or in him." A lovely irony, I think: the father, at a loss for his own words; the daughter, expert in finding her own.

So, a beautiful writer, surely. But it was at the Writing Center—now the Philip Boshoff Writing Center—that Martha has had perhaps her most lasting impact, training generations of student writers to be student teachers. Peer tutoring is a delicate process, where one is always balanced on the knife's edge of too much help, or too little. How to help a student achieve not your idea of what the paper ought to be, but the student's? This involves an emotional and an intellectual empathy, and Martha's ability both to model these qualities, and to instill them in her students, has seemed, at times, alchemical.

No tribute to Martha would be complete without hearing from her former colleague and constant friend, Phil Boshoff, who retired two years ago. As Phil writes, "When Mason asked me if I would jot down a few words on the occasion of Martha's retirement, I saw in my mind's eye words with ex- prefixes. Martha is an exceptional editor, one possessed of the keen eye needed to exhume exquisite corpses from the scattered bones of a rough draft, the temperament to ex-