Spring 2014

Wooster Magazine: Spring 2014

Karol Crosbie

Follow this and additional works at: https://openworks.wooster.edu/woolumnimag_2011-present

Recommended Citation


This Book is brought to you for free and open access by the Wooster Magazine at Open Works, a service of The College of Wooster Libraries. It has been accepted for inclusion in Wooster Magazine: 2011-Present by an authorized administrator of Open Works. For more information, please contact openworks@wooster.edu.
Learning to teach, teaching to learn
Experiencing the education profession in the field

Also inside
A Scot’s guide to must-see movies
Finding the right fit

For the last few months, our admissions officers have been madly reading more than 5,400 applications, from 49 states and 81 countries, to determine which students will occupy the 570 spots we have available next fall.

Reading those applications is humbling and inspiring. The achievements and contributions these students have made in their short lives are simply remarkable, and many have done this while overcoming odds that are hard to imagine.

Clearly our national and international reputation is on the rise! Admissions Committee meetings, however, have become more and more challenging as more and more students apply for a fixed number of places in the class.

Selecting our future students is a responsibility we take very seriously, and we begin by asking a very basic but critical question about each:

Can this student be successful at Wooster?

The worst decision we can make is to admit someone who then flounders and has to leave the College before graduating.

After that, the Committee digs into the nuances of each application. What I like most about the way we make decisions is that we go beyond just selecting those top academic students; we ask what may be an even more important question:

How will this student make our college a better place?

The four major factors we weigh when making admission decisions are:

1. Academic record. Nothing is more important than the classes students take and their performance in those classes. We expect that students have challenged themselves and performed well.

2. Standardized test scores, either ACT or SAT. We keep those results in perspective, however, remembering that 3.5 years of classroom performance is much more important than 3.5 hours of testing. Nevertheless, it is the single common measure we have to help us make our decisions.

3. The dreaded application essay. We need to know that students can handle Wooster’s writing rigors.

4. Counselor and teacher recommendations. These can give us insight into that all-important motivation factor, as well as the kind of college citizen a student will be.

We also strongly encourage, but do not require, an interview (which we treat as more of an information exchange) to help ensure that Wooster and the student are a good fit.

Of particular value are the communications we receive from alumni, parents, and friends. We know that you know what kind of student will prosper and contribute here.

We also value the relationships we have with current and former students. These individuals are part of our community and they help support our community. Accordingly, the Admissions Committee takes into consideration applicants with family members who have attended Wooster.

Your assistance is always of value. Please encourage bright, motivated students to explore Wooster and send us your insights about applicants so that we can make the best admissions decisions. And, of course, your generosity allows us to make financial aid awards so that any admissible student can attend, regardless of financial resources.

Thank you for all that you do for Wooster. We could not continue to prosper without you!
In the Winter 2014 issue, I was delighted to read Brenda Miller’s “What’s Going On in the Oak Grove.” I couldn’t agree more, and I couldn’t have expressed my thoughts any better. In my experience, those who speak of being “insulted” and accuse you of “intolerance” are usually closing the door on a conversation. What is the point of being “liberal” (open-minded) if there is no exchange of ideas? Will you ever grow? What a great point she made!

ROSE NAVRATI ‘99
WOOSTER, OHIO

The winter issue was an outstanding issue. I loved the article “Different Lenses.” The botanical drawings by George Olson are breathtaking. The landscaping of the College always gets my attention, and I loved reading about the special trees and “weeds.” Who knew how gorgeous goldenrod could be?

BEVERLY STOCKARD ‘58
OLMSTED TOWNSHIP, OHIO

Just Work
Good work on this latest winter edition. I especially appreciated the piece “Just Work” and reference to Studs Terkel, one of Chicago’s own. The engagement of students in work situations and discussion of the impact of work situations on life is an invaluable experience. It harkens back to an experiment which the Presbyterian Institute of Industrial Relations (now extinct) began under Dean Marshal Scott in 1950, which took seminary students and put them in “on the line” industrial jobs (mostly steel mills in Pittsburgh) and held evening discussions of how industrial work affected a person’s view of life and the impact on family and community. The seminary students were to be incognito so as not to affect their relations with their fellow workers. The program lasted for more than 25 years and affected several generations clergy from many denominations.

RICHARD POETHIG ‘49
CHICAGO, ILL.

Recent stories about the demise of the coal smokestack and of students studying and experiencing manual working jobs on campus in “Just Work” brought back strong memories. My father, Paul David Huntsberger, now deceased, was one of the boiler operators at the power plant until about 1961. I often visited him and the other operators during my freshman year 1959-1960. In the summer of 1960 he and his supervisor asked me if I would clean out the fly ash that accumulated in a trap at the bottom of the smokestack. Why me? I was short but strong and not afraid of dirty work in cramped space. I spent about four hours digging out the ash, which required me to enter the belly of this beast. At the end, I was unrecognizable, covered in black soot from head to toe. I threw away all my work clothes and took a long shower to wash away the ash which stuck like glue to my skin. This was the dirtiest job I ever undertook.

Had my father not been working at the power plant, I could not have afforded to attend Wooster. As a dependent of an employee, I received free tuition my freshman year. I lived at home in Wooster. I also worked in the maintenance department in the summers of 1960-62, then worked for them after I graduated in 1963, and came back in the summer of 1964 to work before I left for graduate studies at Vanderbilt University. I cleaned cars, chauffeured visitors from Cleveland airport to campus, cleaned the grounds, weeded flower beds, hauled trash, moved furniture, built fences, helped renovate administrative offices, served as a nightwatchman, and even helped build many of the walkways and patios on campus. Many of my cherished friends were the maintenance workers who befriended me and made me part of their families. These are the unsung heroes of Wooster who keep the campus clean, orderly and safe. The money I earned paid for my fall tuition, and books, clothes, and student health insurance for the year (with a little left over for entertainment). I took out a federal loan to pay my spring tuition. These work opportunities allowed me to attend full time and graduate in 1963. I was the first person in my family to attend college and graduate with a B.A., M.A., and Ph.D. Hard work and an excellent and challenging academic program prepared me for the rigors of two Peace Corps tours and a 34 year professional career as an international educator.

PAUL E. HUNTSBERGER ‘63
LAS CRUCES, N.M.
FROM THE EDITOR

Mac-ugly?

Will Lange ’57 reports that he was researching the MacLeod tartan for illustrations of his next children’s book and stumbled on this from Wikipedia:

“The surname MacLeod means ‘son of Leod.’ The name Leod is an Anglicization of the Scottish Gaelic name Leòd, which is thought to have been derived from the Old Norse name Ljótr, meaning ugly.”

Seeking a creative spirit from many decades ago

About 50 years ago, a student handed in a history assignment to her professor, Daniel Calhoun (professor emeritus of history from 1956-1994). He figures it was one of about 50,000 he read in the 38 years he was here. “It wasn’t an especially learned paper,” he remembers. “If I had judged it on content, I would probably have graded it some sort of a C.” But Prof. Calhoun gave the student an “A”, framed the first page, and hung it in his study, where it still hangs.

“To imitate a medieval illuminated manuscript must have taken her forever. But it did demonstrate the kind of creativity that the liberal arts are supposed to engender.

“Alas, I have forgotten the name of the young woman who wrote this. Well, I guess she wouldn’t be young anymore.”

Is the young woman out there anywhere?

Personal involvement with the Franklinia tree

Amy Hungerford Sutton ’75 contacted us to comment on Holden Hall’s Franklinia tree featured in “Different Lenses.” John Bartram, the Quaker farmer and botanist who discovered the tree and his son, William, also a botanist, traveled throughout the southern colonies during the first years of the Revolution. William wrote of his explorations in Bartram’s Travels, which is today considered a classic of early American travel writing. Amy’s husband, J.D., was commissioned to write a play about William’s travels and performs a solo play at historic societies and botanical gardens throughout the South.

Please join us

Alumni Weekend, June 5-8

Celebrate

These classes will celebrate reunions:

Thank

We will honor and thank these alumni:
DISTINGUISHED ALUMNI AWARD to three alumni who have distinguished themselves in their professional career, service to humanity, or service to Wooster: Carl Cottman ’62, Zvavahera (Mike) Chirenje ’77, James McClung ’59.
JOHN D. MCKEE ALUMNI VOLUNTEER AWARD for service to the College: Nova J. Brown Kordalski ’49, Rev. Donald “Cash” Register ’59.
OUTSTANDING YOUNG ALUMNI for early career achievement and service to the College: Alexandra “Ali” Drushal Sloan ’09, Justin M. Sloan ’05.
SARA L. PATTON AWARD to an alumnus or alumna who has established an outstanding and sustained record of giving and encouraging others to give to The College of Wooster: Marjorie Morris Carlson ’62 and Harry Carlson, Jr. ’59.

Play, learn, eat, sing, remember

Party on the patio ✷ parade of classes ✷ Distinguished Alumni Award ceremony ✷ banana splits and bluegrass ✷ taste of Wooster ✷ 130th Alumni Meeting ✷ run/walk to honor Coach Jim Bean ’42 ✷ Camp Woo for kids ✷ class lunches and elections ✷ campus walking tours ✷ faculty and staff presentations on the admissions process, experiential learning, APEX, and planned giving

It’s not too late to

register and find out who is attending:
http://woosteralumni.org
Retirements

Shila Garg, at Wooster from 1981-2014, calls herself an “accidental” professor of the liberal arts who ended up both being shaped by and shaping the institution she came to love.

SHILA GARG

In the mid-80s, Shila Garg was a Wooster housewife, the mother of two young daughters, and the owner of an unused 10-year-old Ph.D. in physics. In order to stay in touch with physics, she began auditing a few classes on campus. She remembers thinking, “What if I take classes in other disciplines? What if I give myself the liberal arts education that I never had?” Twelve courses later—from religion, to metaphysics, to psychology—she became a liberal arts convert. “I said, ‘This is the way education ought to be!’”

She was invited to teach in the physics department first as a visiting professor—an emergency appointment that came with one day’s lead time, necessitated by a faculty member's open heart surgery. Then she taught laboratory sessions as an adjunct, until a full time visiting position opened up in 1987. She remained in the visiting position for six years.

“I really struggled in the early years,” remembers Garg. “I was used to the British system of teaching physics, which was lecture-based and not interactive. The professor would be like, ‘OK, you want to learn physics? I will share my wisdom with you. I will tell you how things work and you will learn.’ But she soon discovered that at Wooster, even in introductory courses, students were accustomed to education that used demonstrations and interactions. ‘It’s what we call ‘gee whiz’ physics,’ she says.

As the first woman faculty member in the department, Garg also struggled with classroom control (interaction was fine, but disruption was not) and student respect. (“Students would call Don ‘Dr. Jacobs’ and me ‘Shila.’”) But Dr. Garg studied the art of teaching, began securing NSF grants and new research opportunities for the department, and in 1993 was offered and accepted a tenured position.

As Garg began building a research program, a priority was finding an area she describes as “table-top”—accessible research that could be launched without a lot of money and equipment. And so expertise in the area of liquid crystals began and flourished.

360 degrees of understanding

In the years that followed, Garg was department chair (1996-2002), dean of faculty (2002-2008), and interim provost (2009-2010). Her past experiences as student and struggling teacher gave her unique insights when she became an administrator. And when she returned to the classroom, her former roles as administrator again gave her an additional lens. “I could better understand when a student was having problems; I was able to flag it and deal with it differently than I did before I had administrative experience.”

Although Garg missed teaching in the years that she was an administrator, she says the experiences gave her a holistic understanding of the institution (and one she says she highly recommends to her young colleagues).

Garg’s service and contributions to the College include:

- **Leading the growth of the physics department.** The number of physics majors has more than tripled since the early 90s. Garg attributes much of the growth to new research grant support of the department and excellent teaching. In her 25 years at Wooster, Garg has been responsible for more than $1 million in NSF grants. In 1994, she and colleagues in the department established a Research Experience for Undergraduates (REU) site program in the physics department, which continues today.

- Garg also attributes the growth to the increased visibility that accompanies leadership in professional organizations and the practice of involving undergraduate students in presentations at national and international meetings. (She has presented more than 60 papers on her research, more than half of them in collaboration with Wooster students.) And finally, she attributes the growth to the department’s recent decision to offer two sections of introductory physics (the course most likely to “hook” students and entice them to become majors).

- **Redesigning a new administrative structure for academic affairs.** Garg’s recommendations, gained from a systematic analysis of efficiencies and areas needing improvement, resulted in today’s structure—two faculty deans and a provost.
Harnessing the power of “gee-whiz” physics. In 2001, Garg helped launch an outreach program that would send Wooster’s physics majors into the public schools to hook youngsters on the discipline. The program, now the centerpiece of the Physics Club, garners national awards.

International outreach. Garg’s experience and passion working collaboratively with academicians in India and China; her assistance in developing courses for Wooster faculty to teach in Italy, China, India, Ecuador, Thailand, and Trinidad; her consulting work with international institutions; and her role as the College’s senior director of India initiatives, led to a new appointment as a Fulbright Specialist candidate, a program that will match her with a non-U.S. institution.

Garg has a number of ideas for creative projects when she retires. With her first grandchild—a granddaughter—almost a year old, she has never been more passionate about the critical need to empower girls and young women. “Better education for women in places like India will interrupt cycles of poverty and the status of second class citizenship. And in America, the number of women entering physics hasn’t improved a great deal in my lifetime. I’d like to find ways to encourage young women to become scientists or astronauts and not shy away from physical sciences.”

As she recounts her years at Wooster, a reoccurring theme emerges: Her love for her students. “As both a teacher and an administrator who hired teachers, I always remembered what (President) Stan Hales used to say: ‘If you don’t like hanging around with 18 to 22-year-olds, don’t come to a place like Wooster.’ And that’s one of the strengths of our department. We absolutely love our students.

“Particularly these last few years, I looked forward every morning to interacting with my students. It has been such a joy coming to class. On my last day of class, I wasn’t going to talk about it to anyone. But my students surprised me with a gift and a card. I was really touched. I said, ‘OK, I don’t want to cry in front of you guys.’ We did a group hug.

“It was an emotional day for me.”
Retirements (cont.)

Professor of French Carolyn Durham, at Wooster from 1976-2014, introduced new disciplines to Wooster and wove them into her teaching and research.

CAROLYN DURHAM

One of the things she valued most about her 38 years at Wooster, says Carolyn Durham, Inez Kinney Gaylord Professor of French, was the interdisciplinary nature of her opportunities. And a look at the publications she has authored shows that this is indeed true. A rich intersection of French and American literature, film, and gender studies gave rise to five books and 49 journal articles and essays. Durham's books cover an American novelist who satirizes American heroines living in France, culture and gender in French films and their American remakes, and two French novelists. Her articles span both the familiar and the esoteric.

In a way, her list of publications tells not only the story of one woman's interests, but of the institution that responded to her leadership. Because the disciplines that she creatively wove into her French teaching and research did not exist at Wooster before Durham arrived. She helped to create the Comparative Literature major, Women's Studies (now called Women's, Gender, and Sexuality Studies) major, and the Film Studies minor.

The French Department (which she chaired for more than 20 years) has seen a substantial increase in majors over the years, she says. In fact, the number of majors (currently at about 22) has recently been sufficiently higher than that of the College's Spanish Department, where her husband John Gabriele teaches, that at their home, the French department is referred to as the "big" foreign language department.

But if numbers of majors has climbed, Durham says she has seen a decline in interest in literature. "Today's French majors are much more likely to be interested in language, culture, and translation than in literature," she says.

Independent Studies she mentored have been as diverse as her own interests. There was, for example, the student who parlayed an I.S. about French filmmaker Agnès Varda into an internship at the film company directed by Varda; a French major who used his international business minor to study a French economic scandal and who turned his knowledge and passion into a novella; and a student who introduced Durham to a French novelist and filmmaker she was unfamiliar with. "A few years later, I ended up publishing a paper about that author," remembers Durham. "There are so many connections between teaching and research, and many times the student inspires the teacher."

Durham will remain in Wooster for two more years until her husband retires, and then the couple plans to move away from the snow belt. She will continue scholarly research and writing, perhaps take on writing a mystery novel, and very likely volunteer for her former Wellesley College friend, Hillary Rodham Clinton.

Students launch TEDx talks on campus

TED (technology, entertainment, design) talks—the nonprofit, global set of "ideas worth spreading" founded in 1984 that has sped around the world in more than 100 languages—holds special meaning for Christina Haupt '15. In the midst of her first year at a fine arts institute in Boston, Haupt had a revelation at a TED talk in her home in Zurich, Switzerland. "I was inspired; I realized I didn't want my college education to focus on art in isolation," she remembers. She checked in with her mother, Wooster alumna Terese Andos '83 and by the second semester of her sophomore year (2013) found herself enrolled at Wooster as a double major in studio art and philosophy.

No sooner had she arrived, than she embarked on organizing the College's first TEDx talk. (The "x" signifies independent organization). "I basically knew no one here, but I thought, 'How hard could it be?'" She tapped into resources at the College's Center for Entrepreneurship and its student run Launch Club.
There are so many connections between teaching and research, and many times the student inspires the teacher.

The eight-person conference included alumni, staff, and faculty. As a novice TEDx talk organizer, the College was restricted to 60 attendees.

The Launch Club provided funds for Haupt to attend an event in Edinburgh, Scotland that qualified the College to develop another TEDx talk this year, with no limits on attendance. This year, Haupt and other Launch Club organizers focused even more on alumni. “Our goal was to reconnect with alumni and help students follow new ideas,” says Haupt.

Alumni presenting included Shawn Sweeney ’06, national director of youth outreach and engagement with Jane Goodall's Roots and Shoots; Bill Townsend ’86, a musical instrument manufacturer; Ken Shafer ’75 M.D., cardiologist and a member of the Board of Trustees, Brian Kight ’05, director of a leadership consulting firm, and Mark Dowley ’86, chief strategy officer of a diversified holding company.

Launch Club members, including co-organizers Bailey Connor ’15 and Noah Megregian ’16 organized all aspects of the event, including publicity, videotaping the talks, identifying funds for the meal served at the event (free to attendees), and measuring feedback. Next year, the group hopes to involve more members of the city of Wooster, says Haupt.

Peter Abramo, director of the Center for Entrepreneurship, says the event illustrated to students the power of networking—in this case, with alumni.
**A message from the president**

Is a (liberal arts) college degree still worth it?

By Grant H. Cornwell, president

“The tuition is too damn high”

“Is college still worth it?”

“How the college bubble will pop”

Those headlines—from *The Washington Post*, *Los Angeles Times*, and *Wall Street Journal*, respectively—are part of a powerful media narrative that both reflects and feeds a growing public concern about the cost, the value, even the necessity of a college degree. The narrative argues that too many Americans are taking on too much debt to earn college degrees of too little practical value.

Let’s all take a deep breath and look beyond the headlines. Nearly every such story begins with an eye-popping example—some poor soul with $100,000 in student loans and a bachelor’s degree in philosophy (to which I take particular exception), working as a bike messenger—that is in no way representative.

At Wooster, about half of our students graduate with no debt at all, and those who do borrow owe an average of $26,750 at graduation—$3,150 less than the national average.

The return on that investment remains significant. In fact, the Pew Research Center has found that for younger workers who are 25-32 years-old, the earnings gap between those with a college degree and those without is wider than at any time in the past 50 years. Considered over a lifetime of earnings, a college graduate will earn $900,000 more over a career than a high school graduate; a person with a masters degree will earn $400,000 more than one with a bachelor’s de-

**IN THE NEWS**

Deanna McCormick is new vice president for finance and business

Deanna McCormick began her new job as the College’s vice president for finance and business on April 1. McCormick comes to Wooster from Notre Dame of Maryland University, Baltimore, Md., where she was vice president for finance and administration. She also served for six years as vice president for business and finance at Clarke University in Dubuque, Iowa, and for eight years as chief financial officer and treasurer at Wabash College in Crawfordsville, Ind. She has a bachelor’s degree in management and administration, and an M.B.A. in finance, both from Indiana University.

At Wooster, McCormick will oversee budgeting, the business office, facilities and facilities planning, investments, grounds, purchasing, human resources, the bookstore, and food services.
gree; and, a person with a doctoral degree will earn $900,000 more than one with a masters or $2.2 million more than one with a high school degree. Wooster, as you likely know, is highly ranked for graduates who go on to earn advanced degrees.

**A lifetime of economic and practical value**

So is there a lifetime of value—simply economic value—in a Wooster degree? Absolutely, YES!

Some might suspect that most of those benefits accrue to graduates with business or pre-professional degrees, rather than those in the humanities. Not so. A study by the Association of American Colleges and Universities (AAC&U) released earlier this year compared earnings trajectories for graduates who majored in the humanities, arts, and social sciences with those whose undergraduate majors were in science and mathematics, engineering, or professional and pre-professional fields like business and education.

The results? While the median earnings of engineering graduates are consistently higher than all the rest, by their peak earnings years those whose undergraduate major was in the humanities or social sciences actually earn, on average, $2,000 more than those who majored in professional or pre-professional fields.

AAC&U has also asked employers what they value most when making hiring decisions, and 93 percent say that “a demonstrated capacity to think critically, communicate clearly, and solve complex problems” is more important than an undergraduate's major. Ninety-five percent say it is important that employees demonstrate ethical judgment and integrity, intercultural skills, and the capacity to continue learning.

That sounds like a Wooster graduate to me. And if you ask our alumni, they’ll agree.

**Julia Klein** '83, a political science major at Wooster, is chair and CEO of C.H. Briggs, one of the largest independently owned distributors of specialty building materials on the east coast. "When I look at the kind of success I've been lucky enough to have in business, I can trace it directly back to my Wooster education," she says. "The way I think about things, my curiosity, my imagination, the kind of questions I ask, those are abilities, skills, traits that you don’t get in business school. That comes from a great liberal arts education."

**Tim Smucker** '67, chairman of The J.M. Smucker Company, stresses the intercultural and leadership skills he gained while earning his bachelor's degree in economics. "I think a liberal arts education in general, and mine in particular, provided a broad perspective and appreciation and compassion for other disciplines and cultures," he says. "It provided the background necessary to develop leadership skills that encompass a sensitive and mindful approach to others' interests, capabilities, and desires."

With all this said, we dramatically undershoot the mark if we reduce the idea of a practical education to career readiness. As I have argued in an essay in *Liberal Education*, a Wooster education is practical in a much deeper sense; it is preparation for an effective and responsible life engaged with the global realities of our time. Practical wisdom is the moral and intellectual wherewithal to live well, to prosper, and to thrive oneself, and in so doing, to contribute to the prosperity and well-being of others. In this sense, a Wooster education is the most practical education possible in and for the world today.


---

**James R. and Linda R. Wilson support student APEX Fellowships with $1 million gift**

**James R. Wilson**, former chairman of The College of Wooster’s board of trustees, and his wife, Linda R. Wilson, have pledged $1 million to endow new APEX Fellowships for Wooster students. The fellowships are awarded competitively to support internships, entrepreneurial ventures, and vocational exploration opportunities. The Wilsons are giving an additional $200,000 to establish an endowment to support the ongoing upkeep of the Wilson Governance Room in the Scot Center.

**Jim Wilson** '63, who received his Wooster degree in economics and an M.B.A. from Harvard University, held senior positions with several Fortune 500 companies, including chairman and CEO of aerospace manufacturer Cordant Technologies. He has been a member of Wooster's board of trustees since 1980, and served as chairman of the board from 2000 to 2009.

The Wilsons endowed the James R. Wilson Chair in Business Economics and the James R. Wilson Fund for Business Economics, both in 2001. They were major donors to the Scot Center, which opened in 2012.
POP SOME CORN, SETTLE BACK, AND ENJOY THE ARTISTRY AND CRAFT OF A FEW WOOSTER ALUMNI.
“In all great horror, the effect on the viewer isn’t just created by the big gestures, but by a backdrop which permits those gestures to hit with the most impact. That describes the distorted sound of The Conjuring to a T—unrealistic and vivid and deeply unsettling.”

TIM BRAYTON, THE FILM EXPERIENCE, REVIEWING THE CONJURING

With 10 years of experience with post-production sound, Joe Dzurban has designed, mixed, and edited sounds for almost 100 movies—from the Academy Award-winning documentary Spellbound (while he was still a grad student at the University of Southern California) to the Bourne Identity and Secretariat. But no genre better illustrates his talents than supernatural horror, and no movie better demonstrates his expertise than The Conjuring, released in 2013.

How did a geology major end up a master in the fine art of blood curdling? Dzurban says that having both left- and right-brain skills has served him well. “When you get a show, you never know what you’re going to need. Part of the process includes the scientific method—teaching yourself to create a sound, or to figure out the director’s intent. You figure out a game plan and framework that incorporates many moving parts. And then you also have to be able to break rules, think outside the box, reinvent, and have fun.”

The sound of the rope during the witch hanging. “I’m a violinist, and so I’m familiar with the crinkly sound that occurs when you take horse hair from a bow and rub it together. So I ordered 20 packets of horse hair, braided into a noose, and performed the hanging, to create a creaky, old, spooky texture. That was a lot of fun.”

Silence (particularly the clapping scene on the stairs). “If you slowly take away sound instead of adding it, it can be more frightening than the most bombastic crash. When the scare happens, you jump through the roof.”

Humming. Dzurban’s team created a deep vibration in the bass to contrast with silence, distant clapping, and climactic roars.

WHAT TO LISTEN FOR

Starring: Vera Farmiga, Lili Taylor, and Patrick Wilson

THE CONJURING

SOUND EDITOR SUPERVISION AND DESIGN BY JOE DZURBAN ’99

WARNER BROS. ENTERTAINMENT

WEEKLY GAVE THE FILM AN "A-"

RELEASED 2013

With 10 years of experience with post-production sound, Joe Dzurban has designed, mixed, and edited sounds for almost 100 movies—from the Academy Award-winning documentary Spellbound (while he was still a grad student at the University of Southern California) to the Bourne Identity and Secretariat. But no genre better illustrates his talents than supernatural horror, and no movie better demonstrates his expertise than The Conjuring, released in 2013.

How did a geology major end up a master in the fine art of blood curdling? Dzurban says that having both left- and right-brain skills has served him well. “When you get a show, you never know what you’re going to need. Part of the process includes the scientific method—teaching yourself to create a sound, or to figure out the director’s intent. You figure out a game plan and framework that incorporates many moving parts. And then you also have to be able to break rules, think outside the box, reinvent, and have fun.”

The sound of the rope during the witch hanging. “I’m a violinist, and so I’m familiar with the crinkly sound that occurs when you take horse hair from a bow and rub it together. So I ordered 20 packets of horse hair, braided into a noose, and performed the hanging, to create a creaky, old, spooky texture. That was a lot of fun.”

Silence (particularly the clapping scene on the stairs). “If you slowly take away sound instead of adding it, it can be more frightening than the most bombastic crash. When the scare happens, you jump through the roof.”

Humming. Dzurban’s team created a deep vibration in the bass to contrast with silence, distant clapping, and climactic roars.

WHAT TO LISTEN FOR

Starring: Vera Farmiga, Lili Taylor, and Patrick Wilson

THE CONJURING

SOUND EDITOR SUPERVISION AND DESIGN BY JOE DZURBAN ’99

WARNER BROS. ENTERTAINMENT

WEEKLY GAVE THE FILM AN "A-"

RELEASED 2013
When Source Code was released in 2011, Duncan Jones was already the darling of critics and moviegoers, acclaimed for his 2009 Moon, a first-time film that garnered 19 awards, including Best British Independent Film.

Jones, a philosophy major at Wooster, reveals in both movies an instinct and talent for using the silver screen as a venue to debate the metaphysical and perhaps even the religious. In Source Code, eastern religions are referenced, as the protagonist returns to a scene over and over to “get it right.” And if the military establishment is playing god, who does that make their savior, protagonist Captain Colter Stevens, played by Jake Gyllenhaal?

A Hitchcock feel Jones intentionally calls up this classic horror film director through music, pacing, and cinematography. The inspiration for the scene where our hero jumps out of the train says Jones, came from the video game Grand Theft Auto, where the player jumps out of a car going at high speed and the camera stays with him. Jones combines live action, stunt work, and special effects for a headlong tumble with no cuts (camera cuts, that is). “The nature of the script is that our main character has the repeated opportunity to complete a mission until he gets it right,” Jones told a reporter from the Columbus Dispatch. “That sounded like a computer game to me, so I wanted to make a little tip of the hat to games.”

The contrast between the motivations of the antagonists in Moon and Source Code Both are powerful establishment forces that manipulate and deceive our heroes with single-minded cruelty. But reasons for the manipulation in Source Code are high-minded, while those in Moon are low-down and dirty.

The place of honor held by the father character Although we never see the protagonist’s father, he plays an important role.

Although Jones has always refused to borrow or inherit fame from his father, rock music icon David Bowie, his dad is present in almost every story Jones tells about himself. Jones relates, for example, how his father required that he spend an hour every night reading and how science fiction became his “candy.” His father bought him an 8-mm camera and taught Jones how to animate, edit and splice, write scripts, and create storyboards. While David Bowie was on stage, Jones would be backstage, making movies out of Star Wars figures and Smurf toys. If he has kids, Jones says, he wants them to live in the U.K. or New York, where his father is. The father and son Skype every weekend and see each other whenever possible.
“I believe that there will come a time when we have the knowledge to create a system that functions the same way we do. That walks, talks, thinks, sings, cries at sad movies, loves and all the rest. It will be both test and testament to all that is human. We will either go the whole way and give the machine the tools it needs to live an existence based upon a principle of free will, or we will fail ourselves and build a clever artifact. Whatever we do, our action at that time will define us.”

FROM THE INDEPENDENT STUDY OF DUNCAN JONES, “HOW TO KILL YOUR COMPUTER FRIEND: AN INVESTIGATION OF THE MIND/BODY PROBLEM AND HOW IT RELATES TO THE HYPOTHETICAL CREATION OF A THINKING MACHINE”
“Yes, animation is also computer-generated imagery these days, but it begins with artists and drawings and paintings and a clearly seen world.”

ROGER EBERT, REVIEWING RANGO

This very funny movie uses plot, music, and characters to satirize the Hollywood Western. The viewer could swear that the assemblage of whiskered, gilled, hawked, and buck-toothed critters were the finest actors. Johnny Depp as Rango is only one of many voices that tell the tale of the town of Dirt and the sheriff who saved it.
A physics major and music minor, Erich Ippen says that while he took no courses in film or art, his career path is a great illustration of the liberal arts independent mind at work. “Technology is changing so fast that five years from now we’ll have jobs nobody knows about. We have no idea what’s coming.”

Wooster’s film studies minor is 10 years old

Faculty members who for 25 years struggled to add a minor in film studies to the College’s offerings this year celebrated its 10-year anniversary. In 1978, faculty members from the departments of English, French, German, and history proposed a film studies minor. “And then 25 years went by,” remembers Carolyn Durham, professor of French, who pushed the proposal again in 2003 with renewed vigor.

Today, the interdisciplinary and culturally diverse minor includes courses from 10 departments. Offerings in literary criticism and history include film in America, China, France, Germany, and Russia. Film writing and production courses encompass playwriting, directing, acting, photography, and digital aesthetics.

The artistry of the movement and settings

The movie represents the first time that Industrial Light and Magic, a division of Lucasfilm Ltd., created effects for an animated feature film. As technical director, Erich Ippen’s job was to solve problems—everything from painting textures on a desert scene to sending water gushing into the town of Dirt. “It used to be that when I’d go to the movies with my wife and something came up that I’d worked on, I’d squeeze her hand,” says Ippen.

“Now it’s more complicated. Each show comes with logistical and technical problems that are unique and esoteric. As a problem solver, I’ve become kind of a jack of all trades.”

WHAT TO WATCH FOR

Visual details of scenes from Rango were scrutinized by technical director Erich Ippen.

WOOSTER, COLUMBIA COUNTY, OHIO
Tom Ball, enticed to Wooster because of the flexibility to design his own major in Indian Studies, was influenced by a number of mentors, including Indian filmmaker Satyajit Ray. For his Independent Study, Ball created the film Visnu’s Maya, based on an Indian myth. The film went on to receive a post-production grant from the National Endowment for the Humanities and became a finalist in the New York Film Festival. The film launched his career, says Ball.

In 1984, Ball founded Telos Productions, based in Cleveland, where he has created more than 1,000 projects, including Emmy Award-winning documentaries. He has become known for his ability to get to the nub of the story and does so for diverse clients—from major corporations, to universities, to museums, to national sports franchises.

Ball’s musical instincts ignite his films. For example, for the Mt. Sinai Health Foundation’s 2010 annual report (created in video rather than print), he uses a string quartet as a metaphor for the Foundation’s four-pronged mission. The objective of A Mission in 4 Parts, explains Ball, “is to make it clear that all four parts are equally important and they all have to work together.” Ball used the OMNI Quartet (players from the Cleveland Orchestra) and photographed them playing Ravel in a sunlit woods.

Objective: Explore the creative process of perhaps the greatest architect of our times. Strategy: Follow Frank Gehry and Peter Lewis’s odyssey for 10 years. Use the music of Jimi Hendrix, Bach, and Ligett. Collaborate with architecture virtuoso Jeffery Kipnis on a baroque, over-the-top script. Get Jeremy Irons to read it.

FROM THE WEBSITE OF TELOS PRODUCTIONS
To understand architect Frank Gehry’s story, the viewer must understand the inspiration behind his genius. And since that inspiration includes a “collision of thought”—a quixotic mix of disciplines and aesthetics—the documentary director needs an acute sensory antenna to guide the viewer.

Tom Ball was the perfect director. As we learn of Gehry’s use of tension, contrast, harmony, structure, and dissonance, we see and hear it in Ball’s expert treatment of sound and image.

Ball tells the story of Gehry’s inspirations—images of Renaissance maidens draped in red, the paintings of Jackson Pollock, how Hieronymus Bosch’s Christ Crowned With Thorns can be seen as a floor plan, the glass house plan resulting from Giorgio Morandi’s Still Life of Bottles and Pitcher. He discusses the intrinsic art in the act of sailing and why some forms inspire and some don’t. (Fish, for example, “work” but cows don’t.)

Throughout the telling, Ball creates his own musical montage. For example, as Gehry tells how he “gets lost” in the mystery of paintings, the music becomes meandering and searching. And to show us how Gehry was influenced by Bach’s Goldberg Variations, Ball actually takes us to the bass line of the manuscript. If the notion that “architecture is frozen music” has ever struck you as elegant but obscure, see A Constructive Madness.

If the notion that “architecture is frozen music” has ever struck you as elegant but obscure, see A Constructive Madness.

TO ORDER A CONSTRUCTIVE MADNESS (1 HR., $29.95) GO TO HTTP://TELOS.TV/TELOS_PRODUCTIONS.HTM
Old man hypnotized
Spider with ancient eyes
Black dogs who come in herds
Old man the word

Raised on golden days
God loves the U.S.A.
Fed on purple haze
Young men today
He heard them say
Amen, Amen, Amen

I’ll never say good-bye
I’ll never tell you lies
I’m never gonna die
Amen, Amen, Amen

Young man’s memories
Stay away from the summer leaves
Old man we cannot see
Old man decay
Slip slow away

Old man we’ll hold your face
Sons danced for your song
Old man looked around
Heard but the sound
Amen, Amen

AMEN, FROM THE SOUNDTRACK OF
ALL IS LOST, BY ALEX EBERT

Chandor, who fashioned his own major in film studies, created a film for his Independent Study. And while Dick Figge, professor emeritus of German and one of Chandor’s advisers, doesn’t remember the title of the movie, he remembers the process well. “J.C. never asked us to supply the technical wherewithal but went after it himself. He wrote the script, enlisted actors and technicians, and stuck to an ambitious production schedule. The Art Department gave him a small office, which became his editing room. Somehow he secured a Steenbeck professional editing table and holed up with it until the project was finished. He found himself minus a supporting actor, but—always prepared to find a solution—he played the part himself. I was astonished at his easy screen presence in the part.”

Chandor’s first movie, the dialogue-heavy Margin Call, received an Oscar nomination for Best Original Screenplay in 2011. So it might seem odd that Chandor would follow his screen-writing success with a movie in which there is no dialogue. But thoughtful moviegoers have seen similarities between Margin Call, which takes place in air-conditioned offices and features the collapse of a fragile economic system, and All Is Lost, about an aging sailor doing battle with the wind and the sea. With terrifying detail, both show how powerful men respond to the destructive systems that they had assumed would sustain their illusions of power.
Chandor developed the idea for *All Is Lost* during the time he was commuting from Providence, Rhode Island, to New York. He met Robert Redford at the 2011 Sundance Film Festival where *Margin Call* premiered, Chandor asked Redford to star in his movie, and off they went.

**WHAT TO LISTEN FOR**

**Ambient sound and music** The movie’s soundtrack composer, Alex Ebert, who won a Golden Globe award for his score, needed to be restrained with his music so as not to overwhelm what Chandor and Redford had created. For a significant period, the soundtrack features only the honking flap of the sail, the sawing of wood, the sounds of a man at work. Music is introduced tentatively, at first only one sonorous chord, which becomes a motif that reoccurs with a hymn-like quality. The song “Amen” occurs only after the film’s conclusion, as the screen credits roll.

**Involving the viewer** Watch for ways that the movie sucks you in, including the ambiguity of the conclusion. “The goal of the film is a little bit of an emotional litmus test,” Chandor told a *Vanity Fair* reporter. An early poll asking viewers for their interpretation showed a 50/50 split in reactions. It was, said Chandor, “exactly what we all wanted.”

**COMING ATTRACTIONS**

**A MOST VIOLENT YEAR**
J.C. Chandor ’96 has begun filming and production of his original screenplay, *A Most Violent Year*. The thriller takes place in New York City in 1981, statistically one of the most violent years in the city’s history. Starring Oscar Isaac, Jessica Chastain, Albert Brooks, and Alfred Molina, the drama tells the story of an immigrant family trying to expand its family heating oil business in the midst of the city’s violence and corruption. Release: November 2014

**WARCRAFT**
Duncan Jones ’95 has begun filming the movie he co-wrote based on the videogame World of Warcraft. Release: March 2016

**HORSE TRIBE**
A documentary by filmmaker Janet Kern ‘66 will most certainly make its presence known on PBS stations in the coming year. The movie documents the struggle of the Nez Perce tribe of Lapwai, Idaho, once recognized as one of America’s greatest horse tribes, to bring horses back into their land and lives. Beginning as a portrait of children and society flourishing in the company of horses and an ancient culture adapting to modern purpose, *Horse Tribe* develops into a complex story of vision and grit, a community in conflict, a man in crisis, and a beloved herd at risk.
Experiencing the education profession in the field

LEARNING TO TEACH

TEACHING TO LEARN
Ellie Kleber ’14 has known since she was in fifth grade that she wanted to be a teacher. She was excited about coming to Wooster. But when she discovered that it didn’t offer an education major, she recalls feeling nervous. “I remember thinking, ‘How does this work?’”

Four years later (in spite of her discovery that work is the operative concept), she’s sold on the liberal arts approach to teacher licensure—combining a major with at least 10 education classes, field experience that begins immediately and is continuous, and a semester of student teaching.

In many ways, the regimen feels more like two majors, say both students and professors. The simultaneous demands of writing an Independent Study (I.S.) and student teaching prompt about 50 percent of students in the accreditation program to take advantage of the College’s “ninth semester” option—allowing them to postpone student teaching until the fall following their senior year. For example, Kleber—a communication sciences and disorders senior who is conducting her I.S. on hearing loss prevention and intervention techniques—will student teach in Wooster next fall, where she will share an apartment with Abby Rodenfels ’14. The friends are both receiving pre-K through fifth grade accreditation.

The College prepares approximately 25-30 students for teaching every year, and their liberal arts background puts them in high demand, says Megan Wereley ’94, associate professor of education and department chair. “School administrators say, ‘Send us a Wooster grad any time. They’re not cookie cutter teachers. They’re problem solvers and think-outside-the-box teachers.’”

Approximately one third of Wooster’s graduates teach Pre-K through grade 3, one third teach grades 7-12, and one third teach multiage music.
Wooster’s music education majors follow a different model than their liberal arts peers. While they need not combine their content area with an additional major, their licensure is no less demanding, because they receive both instrumental and choral certification for all age groups. There are huge differences between teaching a fifth grader cello lessons, directing a middle school band, and conducting a senior high chorus. Throw a junior recital into the mix and the pressure to get everything done can be “tricky,” says Lisa Wong, assistant professor of music. But she attests that the breadth of the preparation opens unexpected doors.

“I started out in instrumental—I thought I wanted to teach high school band,” she says. “But my first job was as a high school choral teacher.” Wong, who leads the College’s choral program, is also director of the Cleveland Orchestra Youth Chorus. “I tell my students, ‘You never know where your career path will take you. Be prepared.’”

A goal of the teacher certification program is to involve Wooster students in the community. For example, music major Marie Gatien ’14 assists with the Wayne County Children’s Chorus. PHOTO BY MATTHEW DIJANED
Students go out early, often, and in very different places. “Students have field experiences in almost every course they take, and they begin in their first semester,” says Alison Schmidt, associate professor of education and associate dean for educational planning and advising. “The placements allow theory and practice to occur simultaneously.”

Ellie Kleber, whose experiences include teaching in a classroom with students with severe disabilities, a literacy intervention program, kindergarten at a small rural school, a Montessori school, and a middle school where she sat in on parent-teacher conferences, says she feels well prepared for her student teaching experience. “The thing I love,” she says, “is that we are never just sitting and watching. We’re encouraged (required, actually) to teach lessons and get in front of the class and interact every day.”

One-on-one supervision and engagement between student and professor is continuous. While many education departments in large universities hire outside consultants to supervise student teachers, Wooster maintains its philosophy and practice of close mentorship.

Community relationships—both local and academic—are nurtured. As in other disciplines at Wooster, students are invited to present papers at professional conferences. And faculty members help students develop community ties that result in volunteer and paid jobs. For example, music major Marie Gatien ’14 assists with the Wayne County Children’s Chorus, a cadre of teacher candidates served as judges in an elementary school science fair, and six students have a year-long job teaching a literacy course in four Wooster elementary schools.
hen Alison Schmidt ’75 and Megan Wereley ’94 describe their own experiences in the College’s education accreditation program, they invariably place themselves on a standardization timeline. “I started in the program 42 years ago, so my experience was pre-standard,” says Schmidt, who was Wereley’s supervisor. “Megan’s was 20 years ago, so she was here in the early-standard time.”

They refer to a national initiative now called Common Core that seeks to standardize students’ skills and knowledge of English language arts and mathematics. The national initiative has given rise to smaller statewide programs that feed the larger goal. For example, Ohio is one of many states that this year implemented the Educator Teacher, Performance Assessment (edTPA), which requires that all teacher candidates prepare a lengthy document (including video clips) that illustrates their grasp of key teaching concepts. It is so exacting and compre-
The national standardization initiative has given rise to smaller statewide programs that feed the larger goal. For example, Ohio is one of many states that this year implemented the Educator Teacher, Performance Assessment (edTPA), which requires that all teacher candidates prepare a lengthy document (including video clips) that illustrates their grasp of key teaching concepts.

David Fram ’14, a music major currently student teaching in the Wooster public schools, doesn’t hesitate to name the edTPA as his biggest challenge. “The language we must use to prepare it is very different—very meticulous.”

Change hasn’t been easy. “There’s no question that the more rigorous expectations have created concern and pressure,” says Paul Fleming ’87, executive director of leadership effectiveness with the Tennessee Department of Education. But Fleming, who has been in the trenches as both teacher and administrator at a magnet school consistently named one of the best in the country by *Newsweek*, believes that national standards have opened up leadership opportunities for teachers. “Ten to 15 years ago, department chairs in public schools did things like order textbooks and supplies. Now, they’re involved in leading the implementation of standards. Principals can’t do this alone anymore.”

And Fleming says he is seeing the beginning of a trend to reward teachers who take on leadership roles with higher salaries. “It used to be that you'd have to be a veteran of 25 years before you'd see a strong salary,” he says. “Now there's an intersection of new roles and better salaries.”

A new role, a new opportunity, and money to go with it opened for Wooster’s education program when the State of Ohio recently implemented its requirement that all students be literate before they enter the fourth grade. The State sought assistance with its mandate, and the College’s Education Department, partnering with the city’s library and public schools, received a $200,000 grant to develop and present a curriculum that would help K-3rd graders who are at risk of failing the literacy requirement.

Six Wooster students who helped to develop the curriculum, Connect, Write, Share, in education classes last year are now working in paid tutoring positions, as they present the program to approximately 70 children in four Wooster elementary schools.
It is 7:30 a.m. at Melrose Elementary School in Wooster, and as each youngster arrives at the library, a member of a three-person Wooster team greets them. Ellie Kleber ’14 teases a tyke who arrives with a Ninja Turtle backpack and matching hat. “I think you like ninja turtles,” she says. “Why would I not?” the turtle fan replies elegantly.

It is clear that these children feel special. The adults present in the sunny library might think this class is about literacy, but the kids know it’s really about fun. They head for their “Bare Books,” personal journals where they record what they learned the day before. This week’s unit is on ecosystems, and many creative renditions of cactus plants appear on the pages. Kelly Simmons ’14 peers over the shoulders of the young journal writers. “Don’t just draw!” she says. “Tell me! Write words.”

They quickly move from journal writing to the day’s discussion and story about shelters and habitats. Team leader Abby Rodenfels ’14 takes every opportunity to mime animal behavior, excelling at a prairie dog impersonation. “What is a habitat?” she asks. Ideas explode: A cave, a barn, an ocean, Texas, an apartment house.

The curriculum has been developed to use creative content and activities to spark and inspire reading and writing. For example, team leader Eve Boonin ’14 describes the ancient Egypt unit. “We

The curriculum uses creative content and activities to spark and inspire reading and writing for students who may be at risk of failing the statewide third-grade literacy requirement. Every day, children write what they have learned the day before in their personal journals, called “Bare Books.”

Kelly Simmons ’14 is one of six Wooster students in paid tutoring positions with the Connect, Write, Share program. Wooster students have had a role in both the preparation of the curriculum and its implementation in four Wooster elementary schools.

The curriculum uses creative content and activities to spark and inspire reading and writing for students who may be at risk of failing the statewide third-grade literacy requirement. Every day, children write what they have learned the day before in their personal journals, called “Bare Books.”
mummified apple slices using gauze, salt, and baking soda. We talked about preservation, and the students had to follow instructions and write a hypothesis. And there was our space unit, where the students wrote postcards to their dogs and cats from the moon. And the pioneer unit, where we contrasted life between then and now."

Team Wooster’s strategies include choral readings, dancing, poetry, storytelling, phonics, and playacting. The grant allowed them to purchase iPads for the children’s use, and they find ways to incorporate the new technology. “They just love them,” says Boonin. “We’re thinking about creating books on them, including videos.”

Says Kleber, “This experience is why Wooster is so awesome. We developed the curriculum, we were part of writing the grant, we presented it at a professional conference, and now we’re doing it. We’re living it.”

“This experience is why Wooster is so awesome. We developed the curriculum, we were part of writing the grant, we presented it at a professional conference, and now we’re doing it. We’re living it.”

ELLIE KLEBER ’14

Kelly Simmons ’14 and Abby Rodenfels ’14 lead the children in a “brain break.”
rooke Skiba '14 stands before her third-period class with quiet confidence. To the assembled eighth graders, this is just another English class. To Skiba, it is a culmination of sorts. She has been involved with teaching since she began at Wooster, but this is the first week that she's taken over. Her cooperating teacher, a veteran at the high school, is present, but in a supporting role.

For today's lesson, Skiba uses the science fiction story "Flowers for Algernon" to teach concepts of inference, foreshadowing, and prediction. Of the four sections she teaches, third period is a favorite. The students are alert, not too sleepy, not too hungry, not too tired. There are spurts of boisterousness, of course. Skiba's question of "What are some examples of foreshadowing that you remember seeing in a scary movie?" is met with excited babble, punctuated with "Bam!" and "Crash!"

"Up here," she says pleasantly. "Up here."

She reads aloud a portion of the story; the image of her finger following the words is projected on a large screen. "What inferences can you guys make from what I just read?" Dead silence.

She lets a few seconds tick by. Timing is critical. "Why don't you talk in your small groups about it?" Two minutes later, the class is alive with ideas and answers. The groups are an innovation of Skiba's mentor teacher, who brings together students with differing abilities and assigns them specific roles in their small groups.

Skiba likes the approach and thinks she might use it when she has a classroom of her own. "They are more willing to trust their answers after they've talked with their group about it."

In the midst of the discussion of foreshadowing, one corner of the heavy projection screen smashes unexpectedly to the floor, swinging precariously close to Skiba's head. It foreshadows—absolutely nothing. She flashes a smile and keeps on going.

"I'm much more comfortable than I thought I'd be. I was watching a video of myself teaching the first year I was here. I was terrified and I was terrible. I like my students. I like doing this. This is good."

BROOKE SKIBA '14
Alison Schmidt ’75, associate professor of education and associate dean for educational planning and advising, and Megan Wereley ’94, associate professor of education and department chair, have a long view of the evolution of their departmental alma mater.

A major change, they say, is the degree to which faculty today are involved with and supervise students in the accreditation program. “We were on our own a lot more,” says Schmidt. “It wasn’t the philosophy of the time to do a lot of supervision and modeling.”

Wereley sees an increase in today’s students’ involvement in the community. “There are so many government mandates today; I think we need more partnerships. The schools need our support and we need opportunities for our students.”

And both Scots remember well the challenges of Wereley’s student teaching experience in Madrid, Spain. Wereley, supervised by Schmidt, was one of the first Wooster students to student teach abroad. “I remember working very hard to place Megan,” says Schmidt. “That was before email, so everything was done by mail or by phone at late hours.”

Today, two to three student teachers are placed abroad every year, and many consider the placement a high point of their experience. For example, Kelsey Johnson ’12, a kindergarten teacher in Ravenna, Ohio, did her student teaching in Mooroolbark, Australia. “It was one of the best decisions I’ve made. It was overwhelming at first, but I got to see how another country runs their schools and was able to bring ideas back to the States.”
## IN THE TRENCHES
### Alumni Teachers Share Insights

**What do you remember most about student teaching?**

**Shane Bartholomew '00**  
Honors Mathematics  
Milford High School, Cincinnati, Ohio

> “I remember how much my eyes were opened when my cooperating teacher handed her classes over and said ‘It’s your show now.’ I knew I could handle it, I knew I was prepared for the material, but ... wow! Now it was my job to discipline, to decide who could use a pass, and when they could use it. It was not just my job to teach and answer mathematical questions; I had become the students’ leader. I had to listen to them when something was wrong, learn what they were interested in, and what they did for fun. I knew there would be the need for these additional roles, but when you finally get to be ‘the man’ it hits you—this is real. It made me look back and appreciate much more what my teachers had done for me when I was in school.

> “To this day, my favorite part of teaching is becoming a part of my students’ lives, for the good or the bad.”

**What advice do you have for new teachers?**

**Katie Huber-Welty '01**  
K-5 music  

> “Enter your job with an open mind and open ears. I believe it is very important to take advice from veteran teachers who work in the same building or district and who know the best methods and techniques to use for ‘their’ kids. Of course, all new teachers want to use their own ideas and techniques, but taking advice and opinions from others will help you grow. Finally, be flexible and ready for change. The ever-changing requirements in education could overwhelm a new teacher who isn’t prepared.”

**What is the best part of your job?**

**Kelsey Johnson '12**  
Kindergarten  
Southeast Local Schools, Ravenna, Ohio

> “I teach because many of these children need someone to make a difference in their lives. You know you’re making a difference, sometimes just from a little hug. That is the best feeling.”

---

**What advice do you have for new teachers?**

**Brian Watkins '00**  
Principal  
Claymont Junior High, Uhrichsville, Ohio

> “Enter your job with an open mind and open ears. I believe it is very important to take advice from veteran teachers who work in the same building or district and who know the best methods and techniques to use for ‘their’ kids. Of course, all new teachers want to use their own ideas and techniques, but taking advice and opinions from others will help you grow. Finally, be flexible and ready for change. The ever-changing requirements in education could overwhelm a new teacher who isn’t prepared.”

**What is the best part of your job?**

**Jon Swann '07**  
Preschool and Elementary Music  
Beth Yeshurun Day School, Beren Academy, Houston, Tex.

> “Plan, plan, plan! As a new teacher, it’s one of the most valuable services you can provide for yourself and your students. It doesn’t matter if you teach general preschool, elementary music, middle school history, or high school football; whether or not you plan your time with your students can make or break your teaching career.”
I’ve learned that it’s easy to overreact when working with teenagers. Even great kids make mistakes. Take your time, be patient, avoid jumping to behavioral conclusions, and exude confidence in your teaching, in your students, and in your instructional purpose. It’s so much easier and more effective to connect with a student through respect and admiration. There’s plenty of truth to the adage ‘Students don’t care how much you know until they know how much you care.’

Technology is influencing instruction. We’ve moved from chalkboards to visualizers and SmartBoards. Now, my teaching is geared more towards visual learning and less towards auditory learning. Email and teacher webpages are key communication tools.

What hasn’t changed is my intention to make learning fun and to enjoy my daily interactions with students. I also develop additional relationships as a coach. Most days, I consider myself blessed to be working with curious, talented and engaged teenagers.”

From an “accidental” teacher, winner of the Presidential Award for Excellence in Mathematics and Science Teaching

**KAREN HYERS, '89**
advanced placement calculus, geometry, and algebra
Tartan High School, Oakdale, Minn.

“I didn’t go through Wooster’s licensure program, but I use my Wooster education every day. Wooster provided me with an excellent background in my subject, research skills, leadership opportunities, and models of excellent teachers.

“I love what I’m doing. My favorite moments happen when students struggle together to resolve a difficult problem, point out new insights into concepts, and get enthusiastic about math. Connecting with students is the key to teaching success, and finding that connection is the ultimate challenge for any teacher. Everyone learns the most when the entire class is working together. Establishing a classroom environment that is warm and welcoming with high behavioral and academic standards is key.”

**AIMON DWAN ’13**
elementary and middle school orchestra
Worthington, Minn.

“Remember the priceless moments. While student teaching, I began writing down especially touching or funny events that occurred during the school day. By thinking of teaching as a sequence of these memories, rather than as a schedule of classes, I believe the job can become much more meaningful.”
It's now part of our family history, and we love the story every time we tell it. In September 1962, 1,300 members of the Wooster family helped move 125,000 books from the old Frick Library to the new Andrews Library. A public address system, faculty guides, and student leaders kept the workers moving in neat lines; bright strips of cloth guided them to correct destinations. The first books— the Bible and a Webster’s dictionary— were shelved by College President Howard Lowry and Mabel Andrews, the trustee who gave $1 million for the building’s construction.

A 1962 documentary that promotes the College and chronicles the move (six minutes, 40 seconds in) with purple prose and tinny music will make you smile.
The College of Wooster is in the foundation business. We cement the bricks of textbooks and classes with experiences and discussions to form solid foundations of inquiry and learning. Upon these foundations, students build their families, careers, and lives. The College is able to do this work because of the generous gifts that create its financial foundations. Can you help reinforce these foundations by including The College of Wooster in your estate plan?

For more information about how you can help build the College’s financial foundations, please contact us.

Call 330.263.2390
Visit: http://wooster.planmylegacy.org
Email: plannedgifts@wooster.edu
In Closing

Wooster Music Camp

Sheila O'Connor Fitzpatrick ’06 is one of about 30 teachers at the Wooster Music Camp, which has been held on campus for the past 16 years. Approximately 200 campers attend the five-day residential camp each summer, and the experience may lead to their enrollment here as music majors, say department organizers. Teachers for the camp are drawn from alumni, community professionals, and College music faculty.