

KENNESAW STATE UNIVERSITY ORAL HISTORY PROJECT

INTERVIEW WITH CAROL D. EDWARDS

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DY: We will just start from the very beginning and ask you why you came to Kennesaw State University, which was not Kennesaw State University when you came.

CE: That's right. I had just finished graduate school. I had finished everything but my dissertation, and I was far enough along in my dissertation that I felt like I wasn't moving as quickly toward the completion of it as I wanted to. I really felt like I needed to move on. My major professor disagreed with me; she thought if I moved on, I would never finish; but I looked and had a lot of job interviews from Research I institutions.

DY: You came out of that premier program.

CE: I did, out of Florida State University. It's one of the top three for Art Education in the United States, with Ohio State and Penn State. So I thought I wanted to go into a Research I institution, and I interviewed up here. The department chair, Dr. Patrick [L.] Taylor, knew one of the professors at Florida State, and I believe he had called and said, "Do you have any graduate students coming through?" And the professor had mentioned me, so I was called and asked if I would come up for an interview, which I did. Other than the head of the department, Dr. Taylor, I would have been the only other art educator here, and so I came. I was offered the job, which I was surprised because I didn't think the interview went that well. In my perspective it didn't; I didn't think I was that great in the interview, but they called, and I decided that I would accept the position, came up here, and it was the beginning of an opportunity that totally changed the art education program.

DY: When did you come? What year did you come?

CE: I came in the fall of 1991, finished my dissertation in the spring of 1992, and graduated in April.

DY: Congratulations! That was fast.

CE: And I knew if I got away from my major professor . . .

DY: You'd get it done?

CE: I'd get it done. Because I just wasn't making progress. So I did, and I have people on the campus to thank for being able to complete it within a reasonable time period.

TS: What was your dissertation on?

CE: It was on education change models based on a program that we ran. We conducted them at Florida State, dealing with administrators and teachers. [We questioned] did that educational model actually change attitudes about art in the public schools or art in the schools, because I think we also had some private [school] people that came. And absolutely it did because it was an in-depth program, and it was geared toward making change. So my dissertation for that program was very timely. That was one of the Getty Center for Education in the Arts—that was one of their programs. They had five through the United States, and Florida State had one of them. I was lucky enough as a graduate student to become involved in that program on the ground floor of the first year that the program existed. So my dissertation for that program was very important because we knew we were making a change in the schools, and in the teachers and the administrators, and their ideas of what art should be in the classroom, but you have to have some way in which you can show that. .

DY: So you came here fresh.

CE: I did.

DY: To a very small department. How many were in the department when you came?

CE: I think there were a total of seven of us at the beginning, and that includes the department chair and the rest of us. And I think the number of students was around 125, maybe 150 was pushing it, but about 125 students so it's grown exponentially since then, because I know they've got over 400 students now.

DY: Well, what did you find when you came here? Did you find your niche?

CE: Well, I did. I found that I was really lucky coming out of a Research I institution because we had a lot of resources, and when I teach art education one of the things that I have to have are curricular materials; I have to have reproductions to teach from. Those things weren't here, and so I went to the department chair, and I said, "I can't teach without resources to teach with." He said, "Well, start ordering some." So it became, year after year, that we began to build the resource center, and the materials that we needed in order to be able to teach.

DY: And Pat was your other educator.

CE: Right.

- DY: Just the two of you that were not sole MFA's.
- CE: Right, just the two of us. When I came here, student teaching was a course and there was a methods course, two courses at Kennesaw for art education majors. Right now, there are nine art education courses, so it changed dramatically.
- DY: That's wonderful. I thought it was curious that you said you had to sort of get away from the major professor. Sometimes it's person, sometimes it's place, and sometimes it's both. Did you have a mentor at all? Who would you consider your mentors?
- CE: I would consider Dr. Taylor to be my mentor, when I first came. He was a mentor in two ways: one is, if I had a question about details, he was obviously there to help me and assist me; but the other way that he was a mentor was that I guess he figured that I came in with some credentials, and he allowed me to do what I needed to do, to teach the way that I had been taught to teach and I felt was a good way to teach. It allowed me to modify the program, change the program, and add courses. When we went from quarter to semester conversion, it meant really going back and looking at the courses again. When we had issues with NCATE—now the Art Education department did not have issues, but the College of Education did.
- DY: Yes, I can remember that vividly.
- CE: And they were restructuring, so we restructured our whole Art Ed Program, and then going from two courses to nine courses. Huge difference in the abilities of our students to be prepared to go out into the schools to teach the way that they need to be teaching.
- DY: Oh sure. I remember very well when you were hired, when you came, how excited Pat was for your coming, and how excited he was about your credentials.
- TS: Did you come here because it was a chance to get in on the ground floor, or what was it about Kennesaw?
- CE: I don't really think it was that. But now that I look back on it, that was the plus that I probably couldn't see at that time. And to be honest with you, when I came in, I thought that I probably would stay here for a few years, and then it would be a departure point for some other position. But what I noticed, what I knew as I moved through the first five or six years—and I had a lot of friends at about the same period that did go to Research I institutions, and they were having very difficult times. There was the pecking order of “you're going to teach the lower level courses; you're not going to have master's students, and doctoral students until somebody dies and goes on.” I had a friend about the same time period for both of us, and she went to Research I. She went to Ohio State, and we used to

see each other a couple of times a year at various conferences. I knew from talking to her that I had made the right decision. That the strong emphasis on teaching, and that's what I was encouraged to do. For whatever reason, nobody said, you can't do this. I mean, Dr. Taylor kind of just got back out of the way, and just let me go. As I've looked back over what has happened, that has been the best growing period for me. I wouldn't have had the opportunity to really test the waters and do lots of different things if I'd been at a Research I institution. The focus is so different, and I really, now that I look back—but no, I can't say that I came here specifically because I saw the opportunity. It was there, and I seized it. I didn't know at the time that . . .

DY: What you were grabbing hold of!

CE: Until I had an opportunity to see what other people did not have and what things they really had issues with where they were working. So I felt quite lucky.

TS: I just wondered because most of the people that we've interviewed, when you ask them why did they come to Kennesaw, it was because the job market was so horrible out there, and Kennesaw made an offer. But everybody I think that we've talked to has said, "Well, I only meant to stay two or three years."

CE: Yes, I really did. And as a matter of fact, when I came in, I chose the optional retirement plan because it was affordable, and I never thought that I'd be here for thirteen years, I'm finishing up the thirteenth year. But looking back on it—well, my mother always says things work out for the best, and that's a prime example for me, it worked out for the best. I've had the opportunity to develop courses, and to teach courses that I know colleagues have never taught, and will not teach probably.

DY: Carol, do you think that you came in with a teaching philosophy, and that it changed or mutated somehow with your development here? If you would just talk some about what you're . . .

CE: Okay, I came in from this program, the Florida Institute for Art Education, which was a very hands-on approach to training professional development for teachers and administrators. That probably had as big an impact on me as the philosophy courses and everything else that I had as a doctoral student. I really have to say that from my perspective I've had the hands on, front-line experience of working with teachers in the schools, and I had been a teacher before I went into graduate programs. I taught in Mississippi public schools for five years at a variety of levels, grades one through twelve, and so I had the credentials when I came in front of teachers that they knew that I had been in the classroom. There was a respect there, where I think some other people from the "ivory tower" might not have gotten that kind of respect because some people who teach in higher ed have never taught in the public schools. Yet, they're teaching teachers. So, I believe that my teaching philosophy is based on understanding and theory. I understand

the concepts of art education, but I also know how to take that theory and those concepts and turn them into understandable language for people that I'm dealing with, and I think that's been my strength. Whether I'm working in a workshop with seasoned teachers, or whether I'm working with pre-service art education majors, or even elementary majors, I believe that I bring to my teaching the ability for people to understand the field, what it's about and what good teaching practices are.

DY: Hearing this is so fascinating. It sounds almost like your mentoring was the program itself; it was kind of the programmatic setup that you came out of. Of course, you brought something in there too; you brought real-life experience in. When you were in grad school, and even undergrad or even when you were teaching in Mississippi, were there any individuals that you think helped to shape or guide you?

CE: There were some administrators when I was in the public schools that were very supportive of art. It was very difficult teaching in the small town that I was in because I taught the masses.

DY: Where were you?

CE: I was in Columbus, Mississippi.

DY: Home of Tennessee Williams.

CE: Right, exactly.

CE: And I taught for several years as the only elementary art teacher—I taught 1,600 students every three weeks, and I rotated through six schools. That was a challenge. Then I went to the middle school, and then I did one year at the high school, so I had a variety of opportunities. I had some supportive administrators, and I began to realize at that point in time, the role of the administrator and the success of the school. The school, when you walk through the front door, the school's environment is determined by the head administrator, and it became very obvious to me since I was rotating through six different schools that had six entirely different principals. So, I had some administrators that were really supportive and made me feel good about what it was I was doing. Through graduate school, I went to the University of Alabama, and worked on my master's degree and finished up there and then taught there for three years, just as a non-tenured, three year appointment before I went into the graduate school at FSU. When I was at FSU, I was in this development program at Florida Institute with Dr. Brent Wilson, who is an incredibly well known art education writer from Penn State. One of his jobs was that he came into the Florida Institute, and he was an evaluator for the Getty. He came in to evaluate what we were doing with teachers. He's the one that made me realize that all the theory and concepts that I knew and understood, that I was able to just walk in front of the teachers and

administrators, and I was able to tell them very directly, and involve them in understanding those concepts, and I didn't even realize I was doing that. So I have to say that Brent Wilson probably had one of the biggest impacts on my professional career, and I have written to him over the last year to make sure—because I knew he was getting ready to retire from Penn State. Fall will be his last semester there—but he's incredibly well known. He's well written, and he's just a wonderful individual. And for me to have somebody that I consider to be the god of art education evaluating my interaction with others, and what I was delivering in that program, just meant the world to me. It gave me a confidence that I'm not sure I necessarily got from other professors at Florida State. You know, you're the peon when you're a graduate student, and he gave me an incredible amount of self-esteem, that what I was doing was different than what other people were able to do and deliver. It gives me confidence today to get up in front of groups of people that I don't know. I can do a quick little workshop or whatever, and I'm very comfortable because I'm very confident of being able to deliver the goods when I walk into [a room]. If somebody asked me to come as a consultant, I know I can deliver the goods. Brent was instrumental.

DY: What a gift to give someone.

CE: Absolutely. And I told him how important he was.

DY: I heard that, that was very touching. And as a teacher, you know how important that is.

CE: Oh, absolutely.

DY: And the farther back it is, however many years back, it's even more important. The fact that now you're very successful.

CE: Yes. And I just e-mailed this past week, and told him that I accepted this position at Western Washington University as the dean, and he's very pleased for me.

DY: I'm sure he is.

TS: Could you say something about what it was that was unique about what the Florida Institute was doing to art education, and what were teachers doing wrong that got set straight? [chuckle]

CE: We tried never to tell them they were doing anything wrong. They were doing things right, but gosh, couldn't we enhance that? In the mid-1980s, there was a move afoot in the art education arena. The writings and everything about art education is not just about the production of art in the classroom; it's also about the theory of criticism of art. It's about the aesthetics, and it's about art history. And to be honest with you, even today, the majority of the classrooms you will go

into, the teachers were taught that production, elements and principals of design, are the most important thing, and that's the way they teach.

TS: Mechanical stuff.

CE: And most students who leave public schools are not going to have a career in art.

DY: Right. They're not going to go into the art classroom and teach.

CE: Exactly. But they are going to be people who can appreciate the arts, but not unless they're able to look at and talk about art, unless they're able to understand some of the history of what all cultures have brought, and unless they're able to have their own aesthetics in how they view works of art and value art in their environment. So that's called the four disciplines of art education. And so that was, in my opinion, and in the Getty's opinion, a lot of writers that revolutionized the way that art can, and in my opinion, should be taught. And it is the philosophy of the art education program at Kennesaw State. Now, we still have students who go out in the schools, and the teachers don't want them to do history, criticism or aesthetics; all they want them to do is production. And they're out there to learn, so they learn a lot of different approaches, and we try to say no one approach is *the* approach. But as far as I'm concerned, it is the only approach; it is the best approach.

DY: I think from my perspective as a student who could only draw stick figures, then what was here in this classroom for me?

CE: Right. And if you're this student sitting in the classroom—and by the time they get into the third and fourth grade, they already know whether they can or can't draw, and so at that point if you don't have something else for the student to connect with, then you basically have lost those students. That was the dramatic difference of that program. When you would have art teachers, classroom specialists, and administrators coming in, they could really understand writing, talking about art and the learning of the historical elements of art. And the emphasis for me became to teach that way; you have to shift the way that you teach, and you have to teach through an inquiry- based approach, by which you set the scenario for the students to discover it themselves. Then, in my opinion, learning takes place, and students are actively involved in the classroom. So that's the kind of model that I embraced and have imparted to my students here. It's all inquiry based. Production is inquiry based because the students are exploring the materials. If you can set up the other three areas—and you can—there are lots of different teaching strategies. Students really like it, and I think when they go in the classroom, they realize that there are a lot of students who simply are apprehensive about drawing, but, boy, they sure can talk about art or they can write about art or they've learned something about an artist. So that's the difference.

TS: We didn't do any of these things in my seventh grade art class, which I hate to think how many years back that was now. I still remember that class because it was kind of like an intellectual awakening for me in being able to understand how you draw depth in a picture, how you show how deep a building is or how you see around the corner or whatever. Maybe I was just unusually slow that I hadn't noticed these things before, but just to see how—I guess that's production—but it still had an intellectual aspect to it that I thought was mind-opening to me.

CE: Absolutely.

TS: You know, in literature, I know from teaching with Dede that there's been such a tremendous expansion of the canon to include women and blacks and Hispanics and so on; is that part of the history with what y'all were doing with art education too? To maybe bring in some artists that were underappreciated?

CE: Absolutely. And especially when you deal with the culture and the history. And it makes sense to approach a culture through its art forms, so it lent itself to understanding various cultures and historical periods besides just white, western, Eurocentric art. So yes, we did. We looked at a lot of different types of cultures and art works from a variety of time periods. Also, when you're dealing with the aesthetics, it's helpful to understand that a good question is, "Is there a world aesthetic? Is there an approach to an ideal beauty?" All those issues can be very intriguing to people and to students, so those are some of the issues that are explored. How do you look at cultures' aesthetics? Can you really understand their aesthetics? And there's a lot written in the literature saying that you can't understand culture unless you live in it, and I don't know that I totally agree with that; I think that it's helpful. I also think that if you look at their art forms, and begin to understand why they create the way they do, then it's an opportunity to really understand that culture in a different way.

TS: I guess you don't have to go back too far in most cultures to find where the majority of people were illiterate, so artwork was really a way to democratize a culture, wasn't it?

CE: Absolutely. Many of the cultures have been lost to us through extinction. Some of the ways that we know of those cultures are strictly through their art forms, whether it happens to be their sculpture[s], and usually three-dimensional objects; a lot of times there aren't two-dimensional objects.

DY: That's what survived.

CE: Right. And you can go all the way back, and have the discussions with students about why man creates. Some people say it's what sets us apart from animals; that it's not just enough to have an axe with a handle, but you have to decorate that axe handle. It has nothing to do with the functionality of the piece, and it has everything to do with man's need to embellish his environment. I think when we

look at other cultures, it begins to dawn on students that there are those types of issues out there.

DY: Have you found, in the thirteen years that you've been here, that there have been so many changes, not just at Kennesaw, but in the world? Our visual culture that our students have when they come into the classroom—I know mine do—they're far more visually literate than they ever were. I'm incorporating more and more visual imagery in my teaching of literature. Often, I'll use a film analogue as a possibility. How did that change your teaching, or did it? Or, I guess what I'm thinking is, isn't it wonderful when we come in, and our students, instead of being way, way far away, are much closer to us?

CE: Right. I think that from what I've seen, that the majority of students—you're right—are bombarded. Somebody's done research on how many millions of images that people see within a short time period—and so I think we take things for granted that we're seeing. We tend not to analyze images anymore. You get students to begin to look at images in a different way, and do some critical thinking of analyzing an image. I often use examples when I'm trying to intrigue students into why they would want to look at the Mona Lisa. We start with something they know, and that's advertising: the subtle images and the not-so-subtle message from images that can appear to be subtle. There's lots of literature out there on advertising, and it's a departure point for deeper discussions about artwork. If you just start with the artwork sometimes, students don't want to talk about it.

DY: Right. They don't see anything they can relate to at all.

CE: Exactly. So I think I've seen students, well, and even for myself just recently—what did I go see? I saw a movie, Shrek II, and I found myself flip-flopping in my mind, as to whether I was looking at a computer generated image or whether it was a real image. I think that younger people have already made—I'm not a big moviegoer—but I think young people have already made that leap. They don't even flip-flop back and forth anymore. It doesn't matter to them whether it's real or not. But that was one of the most jarring things I found in Shrek II—some of the things, when I was looking at them; I thought it was a person. Then I realized, it was just an animated figure on the screen. It's a pretty scary concept really. The other thing that I noticed that has changed so dramatically is our students' use of the Internet. We were limited in art education by what images are available through a publisher, somebody that makes reproductions.

DY: And the quality of those images, too.

CE: Absolutely. If you wanted a contemporary artist it had to be somebody—you know—"contemporary" to some people is Andy Warhol. But if you want real contemporary artists like Barbara Kruger, you're not going to find a reproduction of Barbara Kruger. You might find a book somewhere of her work, but you're

- not going to find her images readily available for classroom use. You can get them off the Internet now, and you can download them, and the best thing is, if you can do an overhead transparency. Then at least you have an image. So I have found that the Internet for students has been very helpful in looking at contemporary art and having access to images. The downside of it is they're not very critical on what information they get from the Internet.
- DY: Right. They're very non-discriminating. And so what we had to do in terms of writing, and getting them to look at websites, was teaching what is good because the disciplines begin to blend and meld there.
- CE: Right. So that's the biggest change that I've seen is that they are used to images now, and they don't necessarily critically analyze and ask questions when they look at something. There are ways of getting students to do that, and the other thing is their dependency on the Internet. They don't want to go to the library anymore; they want to get everything off the Internet. That's a challenge because some of the stuff out there is really good, and I use it myself.
- TS: Is the quality okay on the Internet? Or comparable?
- CE: I think it's comparable, I really do. I think if you're researching an artist, you can very easily see a wide variety of their work, and it's really good. I use it all the time when I'm creating curricular packages. I'm pulling information off the Internet all the time.
- DY: But then there's that incredible thing when you see images of David, and then you go and see David; there's nothing like that.
- CE: That is true.
- DY: So that difference that happens, I don't know whether it's emotive, whether it's being in the presence of that piece of art; it's just an amazing thing.
- CE: It is. And we wonder if the Internet will replace being in the classroom, and I don't . . .
- DY: You can do a virtual of the Louvre or the Prado now.
- CE: And you can, but what good is that? It's nice to prepare you for what you're actually going to see, when and if you ever go there. I guess that's okay for the person who's never going to go; you could take a virtual tour. But for those people who want more, I think it prepares you, and gets you ready for what you're going to see or do.
- DY: And you just brought up something that I think is a really important issue, and that is our place as living, human beings teaching students in the classroom.

CE: Right. And one of the things that I had to let go of as I progressed as a teacher was that there was no way that I could supply students with everything they needed to know, and that was a real turning point for me. There is now so much information and access to it, that all I can do, all I can hope, is that I can give them the drive to want to know. [I hope] to give them the research tools that they need in order to be able to discover it because I can't supply all the information for them any more. Not that I ever could, probably.

DY: It's good to hear you say that. I don't think we've heard anybody say that in talking to veteran teachers, and that's just what you have to come to terms with. It is because we're in this world now of information, resources, and access that wasn't there when you and I were in school, and when we first started teaching. It's relinquishing something.

CE: Oh, it is. It was a big, emotional relinquishing for me when I began to realize that there was just way too much information now for me to feel comfortable with the massive amount of information. Even if you use a textbook for a course, there is so much more that is in that textbook. To just say I covered it because I covered Jansen's *History of Art* is ludicrous because Jansen isn't going to cover contemporary artists. There's going to be a gap. But I think they have to have the willingness to dig into the material. Another thing that I found, and it never dawned on me for a long time, is that I needed to tell students what I was doing in the classroom. Why I was doing it? What I was teaching? And I also found that I needed to tell them if I was going to teach them about critical teaching skills. I needed to stop along the way, and say, "You know the critical thinking skill that I have just asked you to apply here?" And I began to realize that I needed to start teaching about my teaching, and it was, for me—maybe people discovered this all the time—revolutionary when I discovered that I had taken things for granted. I just came in. I'd sit down and start going through materials—having them interact with each other. Then I thought, "I've never told them why I created that."

DY: Or why I chose what I chose.

CE: Exactly.

DY: Why I chose the book that I chose. Now it's just sort of trite, the teacher is a text. But I'm like you Carol.

CE: It was maybe nine years ago that that hit me, and I thought, "I have an agenda; I need to let that be known." So I found that students really buy into or appreciate your teaching much more when you help them understand what it is and why you're doing it. And what it is that they're getting as a result of it. I can't just assume that they know if we're dealing with critical thinking skills; that they know that what they're doing is synthesis, or it's application, or it's evaluation, or

whatever application. When we're going through the process, I need to be telling them exactly what it is, stopping myself, saying, "Okay, let's talk about what you just did, and what you were doing." When they go into the classroom, they can apply it within the classroom too.

DY: In the same sense, I don't think we can just expect them to think the Mona Lisa is stunningly, amazingly wonderful. No more than we can expect them to appreciate a Shakespeare sonnet. Maybe they don't.

CE: Right. I have found that I raise more questions in the classroom than I used to. I think students are used to being lectured to; when you raise questions sometimes, they will look at you like: she's expecting an answer. I always preface it by, "The question that I asked, I'm not necessarily looking for a particular answer. I'm asking you to think about it."

DY: This is not "read the teacher's mind" work.

CE: Right, exactly. So I want you to think... I want to know what your ideas are on this. That's changed the way that I teach too; I'm much more of a questioner than somebody who thinks they have the answers and gives them to students. I know I have the answer. [laughter]

DY: Right. *Your* answer.

CE: My answer. But I've told them my answer may not be any more valid than their answer, if they can think of the reason why their answer is valid.

DY: If they can support it. I read the funniest thing in the "Vent" this morning. I don't know if anybody else reads the "Vent" in the *AJC* but it's just people who just call in things. This person called in and said, "I wonder if anybody else who saw the movie *Spider Man* saw it as he strings on this web and swings around and looks just like a great fishing lure hanging from a line." And I thought, "That's perspective." So to honor that in students, and I know Carol, because I've heard a lot about your teaching, and because I know you do honor the student, and meet the student where he or she is. Have you seen any manifestation in, let's say, scholarship, of your teaching? Students taking it and turning it into scholarship? Your taking it and turning it into scholarship? Because we hold teaching and scholarship together.

CE: Right. I've seen it within my students, and the fact that until I started taking students to conferences, state and national conferences, they didn't go. If you make the arrangements and help it be easy for them to go, and in some ways assist with travel, [they'll go]. We've sold Avon, we've sold Tupperware, and we've had the ability to get some travel money from student activities funds. But what I've seen them do is go to conferences and do their own presentations, present their own ideas. And we would talk about presentations that we saw at

conferences, papers given, we'd come back, and talk about them, and some of the students would say, "I was in the session; it was horrible. I could do better than that." So that became, "Let's do better than that." So yes, I've seen students developing their own things. I've seen some of the students who leave the program, and one of the things, their goals within the next few years is that they want to apply what they've learned to National Board for Professional Teaching Standards. They want to be nationally certified, and so that's very rewarding. I have students, obviously as you do and as Tom does, that go on to graduate school, and you know they're incredibly well prepared for graduate school. For my own teaching, I think when this university began to have the conversations about the scholarship of teaching. I can't remember the year, but I can remember that we had multiple sessions around the university. It was about the time that the [Ernest L.] Boyer model was being discussed.

DY: We had him here.

CE: Yes. And I remember sitting over in the Burruss building. It was a multiple, mixed group of people, and we started talking about the scholarship of teaching. It was a really interesting conversation because a lot of my business colleagues weren't buying into that, that teaching could actually become your scholarship. But it became an opportunity on this campus for those of us who embrace teaching to do something with that, and it was like permission to go ahead with developing the scholarship of teaching. I'll be honest with you; I am not interested in writing for journal publications. I am interested in writing for curricular publications, and I feel like there's a broader audience out there. It's the people on the front lines who are going to use that. And so, when I realized that was something that could be respected at Kennesaw, it really freaked me out because I left the desire behind to publish or perish. It no longer became an issue for me, and I wasn't tenured. But it no longer became an issue for me.

DY: Carol, where did you find support for this developing the scholarship of teaching? And I mean in terms of persons or in terms of CETL? Clearly you don't find it in every faculty group of colleagues that you talk to.

CE: That's true. And not even in the arts either. [chuckle] Not necessarily my arts colleagues that were receptive of it. I began to seek out people on the campus, and a lot of it had to do with people that I knew, and weren't necessarily in the college of education but were like me. They were the professional teacher education unit. They were in the broader discipline. I began to realize that there were people out there like you, like Sarah [R.] Robbins. Sarah is a published person, but she also understands the other side of it; she understands the application side of it and what teachers need. I began to find people around campus, and I did some presentations on teaching large classes. I remember Lana [J.] Wachniak asked me to come and do a presentation. I began to realize that when I talked about my teaching methodology, others responded very well to it. I pretty much took my teaching methodology, and how I get students actively

involved in learning, on the road; I went to all my national conferences, and almost always had my presentations and my papers accepted. I was rarely ever turned down for acceptance. It became clear to me that people had a hunger for practical application when I was put into one of the larger rooms at the National Art Education Association conference. It was not because of who I was or what I had to say. I just lucked out on getting a large room. I counted while I was up front doing my presentation. I had over 150 people in that room, and they came in that room because they began to realize that I was doing a presentation, and it was something they wanted to hear: “Strategies for Teaching Art History,” “Strategies for Teaching Aesthetics.” I mean, I could have gone on and on and on for the rest of my life delivering those types of workshops, presentations, and written papers.

DY: And no doubt been well received, and the school would have benefited. But you didn't.

CE: Absolutely. Well, after awhile, one begins to focus on other things and probably moves away from that kind of national exposure, to be honest with you. And most of it came when I went into administration.

DY: But as a creative person and a creative teacher then, clearly you were, you needed something else, you needed some other spark. So the turn, how do you see the turn that your career took? Or explain it, or what do you think was the impetus there? And where did you go? Maybe that's what I should say.

CE: I think it was when I began to go to conferences and see what my colleagues were doing, I knew that I had a voice. I thought I had a voice, to be heard, and so I began to present at conferences, state and national, and the response that I got from people really was the turning point. That people wanted to hear what I said. Sometimes when I think about a teaching strategy, it seems so simple, and it was like, “Did anybody really want to consider this in their classroom?” I found out evidently they did want to hear about it, and while it might have been simple to you and me, it wasn't to others. I also began to realize that my teaching strategies could be presented in a broader manner, so that it wasn't just something that art educators could understand. It was something that anybody who was teaching in the classroom could understand. I began to focus on developing critical thinking skills in the classroom, active learning strategies in the classroom, and I started doing workshops for people who weren't art educators, that were high school history teachers. I'm always going to think about how I can convince high school history teachers or high school English teachers, “How do you use art to teach concepts that you already teach?”

DY: So interdisciplinary and multidisciplinary, yes.

CE: Absolutely, multidisciplinary ideas for enhancing learning in the classroom. And I got a lot of positive response from teachers. For instance, I would do some consulting for Calcasieu Parish in Louisiana. One year, I went out to work with history teachers, history high school teachers, and I mean, I don't know anything. I don't know a lot about history, other than art history. I probably know more about history than maybe the general person does, but one of the things that I did know is that all history books are full of reproductions of artwork. So I thought that I would approach it from that perspective—so I asked them to send the textbook that the history teachers were using. They did, and there were overhead transparencies included, but the history teachers didn't use the overhead transparencies of great works of art because they didn't know what to do with them. So when I went in, we started with the painting, a reproduction of the painting, by [Hans] Holbein of Henry VIII. I have to be honest; I don't know a whole lot about Henry VIII, but I knew they would know a whole lot about Henry VIII. So we started with them doing a critical reading of the Henry VIII portrait by Holbein.

TS: Is this the one that's kind of the heavy-set Henry VIII?

CE: Exactly. And they began by saying, "Well, he takes up the whole image." Absolutely. He took up all of England. He became bigger than life. And everything that they saw in the image that they could make reference to when we went back, and I said, "Now, you've looked at the image, now you tell me about Henry VIII." And they began. But I said, "But when you're telling me about Henry VIII, I want you to now root it in what you've seen within the image. And I have to tell you, that was one of the most successful workshops that I had. And they loved it. They absolutely got so much out of it. So that's what I'm meaning by I was beginning to turn the corner on what I could, the excitement that I came to in helping others understand interdisciplinary learning. It really was a turning point for me. I still don't know a whole lot about other subjects, but I do know how art can connect with them.

DY: You said something earlier in this history about you realized when you walked in the door of a school that it was the head administrator that was responsible for what you saw and what you felt, all of that. How do you see yourself as an administrator? I think I'm seeing your connection to opening up, broadening, creating a place for people to learn. I do want to hear what you have to say about how you see your own teaching relating to being an administrator.

CE: I do think that it applies to being an administrator. First of all, I don't think I hold all the answers and I think you have to be open and honest about it. Recently, during a job interview, I was open and honest about it to the faculty that I will be working with as a dean. I don't hold all the answers, but what I do hold is a willingness to seek out answers, find solutions, and to work cooperatively with people. And that's what we want teachers to do in the classroom.

DY: And our students to do.

CE: Absolutely. So I have learned a lot from teaching that I will apply, and have been applying, to being an administrator. That is, you can lead a horse to water, but you can't necessarily make him drink! So how do you motivate people? So for every person that comes into an administrator's office, I was asked quite often, "What's your administrative style?" To be honest with you, I don't have an administrative style; my style depends upon the situation and who's sitting next to me or across the desk from me. And to say that I have an administrative style, I think, would probably not be truthful. Now, are there things that I do and have strengths in? Absolutely. I am very detail-oriented; I have a high work ethic; all of those things, I also impart to my students. I believe if you're going to be a teacher, it's not just your job; it is your passion in life. And I just shared this summer with a group of teachers—I did a workshop in Montgomery, Alabama, at the Montgomery Museum of Fine Arts, and I had about forty teachers for a weekend. What they were asking me about was an activity that we had just completed: Edward Hopper, a great American realist painter. They had gone through history, criticism, aesthetics, and production dealing with Hopper's images. But when I was talking to them, as one teacher to another, I said, "I don't watch a lot of television, I don't go to movies a lot, what I do is eat, sleep and breathe art education because I have a passion for it. I love it, and I get more excitement out of creating activities or setting a scenario for people to do inquiry-based learning than I ever would sitting in front of the TV watching *Friends*.—that I have to say I've never seen one episode of *Friends*. And they all looked at me incredulously because they were just wrapping up this whole *Friends* [series] that meant nothing to me; I didn't even know what they were talking about.

DY: But you could probably read the images if you had seen one show of it.

CE: Absolutely. So I think for me as an administrator, I haven't lost the passion. I'm not a passionate administrator; I'm a passionate learner. And I see administration as an opportunity to learn from people in a different way.

DY: I can sure see why you got this job.

CE: [laughter]

DY: I'm sold!

TS: I'm glad that there's somebody else in the world that's never seen an episode of *Friends*.

CE: [chuckle] I don't even know who the people are who they talk about.

DY: You probably haven't missed a great deal.

- TS: I am also glad to hear that you're not a passionate administrator.
- CE: I'm not, but I am passionate about setting the stage for people that can have the opportunity to do things and realize the projects that they want to complete and do what it is that they want to do in teaching. That's what I'm passionate about.
- DY: And I hear that continuity: it's the same principle that you used in speaking about your students in your classroom. What you're about is empowering them.
- CE: Absolutely. Because for me to know that others are successful is what drives me. I mean, have I been successful? Yes, people will tell me that I've been incredibly successful. And I think if you look at success as, yes, you've obtained certain stations in life, which basically don't mean a whole lot to me.
- DY: External measure.
- CE: Exactly. But the way that I view my success is the people that I've interacted with and the fact that they've discovered new things. They had opportunities, whether it's students or colleagues I've mentored, some colleagues who never went to a conference and never presented; it's real exciting to see them now seeking out conferences. That's success to me.
- DY: You have led beautifully into one of our key questions, and it is about the intellectual climate on this campus.
- CE: That's a tough one. I think that the intellectual climate on this campus is set by the faculty. I think that the demand for many ways of teaching, many ways of scholarship, I think that comes from the faculty. I do think that the administration—and when I refer to the upper administration, it's always people in a station higher than I am—but I think the administration, if they've got a plus, it's that they don't necessarily interfere with that. I'm not sure that they're necessarily financially supportive of it. They don't try to interfere with it. So if you can figure out various things that you want to do, then certainly the doors are there, and open for you. There's some respect from your colleagues on this campus. I think there could be more support from the administration. I know that CETL has worked really hard to support financially, but they have a limited pot of money.
- DY: So you're saying that the actual fiscal resources haven't been there. That the climate is what we faculty have created and that we mentor one another?
- CE: Yes.
- DY: But that it's okay.

- CE: I don't think there's a plan for professional development on this campus. I think that CETL does a really good job in some ways, but that should be pervasive. I was having conversations recently with the senior faculty, and how do you motivate senior faculty? How do you reward people who have already obtained full professor, who sometimes feel like their scholarship may not be as respected by administrators as they feel like it could be? You know, if you're a full professor, you can sit back and do nothing. I know we have post-tenure review, but I don't think there are any teeth in post-tenure review. I certainly don't see anybody taken to the door and kicked to the side of the curb for not being productive.
- DY: No, and I've been on review committees, where it darn sure could have happened, and perhaps should have happened.
- CE: I do think there are senior faculty that wish there was more of a plan of how they can be motivated. I think everybody says to junior faculty, "Well, you know, you've got to do your scholarship, you've got to do this, and you've got to do that." Because there's always a hurdle, there's always either promotion or tenure. There's more than promotion, and I think that sometimes we forget that senior faculty also would like to have some opportunities. And I know CETL is beginning to address that. Just recently I heard that they've got something for post-tenure faculty. They've got some monies in the form of three or four CETL grants at \$15,000 a piece. Now, that's motivation for senior faculty.
- DY: I guess what I'm thinking about Carol—and I can't help but come from my own perspective, you know, and sitting here with two master teachers—how do you get to be senior faculty? I mean you work your way up those ranks. Is this not the place where you have the opportunity to do what you want to do? And the sky is the limit? We have a term in our department: we call them the sun-setters; you know, they're just going to walk into the sunset. Then what is missing is not necessarily the fact that we haven't mentored or we haven't worked collegially with each other because we do a lot of interdisciplinary work on this campus. But where along the line does someone get disenfranchised? What I want to ask you is, from your perspective—and you have a wonderful perspective; you come from a master teacher perspective, you come from the perspective of a very successful department chair, assistant dean—what do you think happens?
- CE: To senior faculty?
- DY: Yes, or what happens in between that space when you become junior and senior. Are you the little gerbil on the treadmill, and then finally, when that's done you go: okay, now that's done.
- CE: I think there's an assumption that senior faculty will just move into that realm of the kind of focus. That they have their scholarship, and I don't think that necessarily occurs. For instance, I was told that once I got promoted and tenured,

I could begin to say no to all the busy stuff and to address whatever I wanted to do. Now, I have to tell you, the busy stuff rarely ever goes away. So that's kind of a not true. But I did have an opportunity to really begin to define the freedom maybe for myself; I never had a fear of tenure, so it's hard for me to understand that some people are fearful that they won't be tenured. I just never had a fear of it; I always felt like if I did what I was supposed to do, and it wasn't good enough, then it just wasn't good enough. I felt like it was going to be good enough, probably. But I do think that I had the opportunity, or I took the opportunities, to remain active in my own enthusiasm for the scholarship of teaching. And maybe it's because I am enthused about teaching and the scholarship of teaching that I remain active: Going to the workshop this summer and working with teachers and developing new activities for them, new curricular materials. I don't know, maybe some faculty that do the publish and perish, maybe it does have the glow that wears off; maybe, there's not a drive for it.

DY: Well, I'm wondering about that too; I think we can look at our faculty here at Kennesaw, when Betty Siegel did those cohort groups, and the changes that have occurred in the aspirations in the different groups. The faculty who have come here in the past seven years, what they want is publication; they came to Kennesaw because they saw it as a place that they could develop a research agenda and grow in scholarly way. True, in terms of publishing, but you go back to that previous group, which you [and I] are in, and then go back ten or more years, and you're in yet another group. There are other issues there too, or other passions maybe that come in. I think, for example, you created a program when you came here in the art department.

CE: Right. But it was wonderful that it could be based on the belief that I have about the way I teach art, that it wasn't foreign.

DY: Yes, so there's that openness, there's that receptivity.

CE: Right. I also think that one of the reasons I'm sitting here is because I was selected as Kennesaw Distinguished Professor. I was also selected as a Regents Professor the following year.

DY: Yes. What were those years again?

CE: [In] 1999 for KSU and 2000 [for the] Regents Distinguished Professor. I know in Kennesaw that you've got people sitting there that know you and know what you do. But when it went outside of the institution. . . . I believe the reason I was selected from the thirty-four other institutions was that I made a direct connection between my teaching, my scholarship, and my service. I was able to articulate that clearly to others. For me, the fact that my teaching flowed into my scholarship, and I could pull in the service component, it just made it so incredibly easy for me, and enjoyable. I wasn't at odds; I wasn't loving teaching, and then running off to my office or going home and working on the journal

article. It wouldn't have been exciting to me. But to be able to show the connection between those areas was why I was selected. I have no idea why I was selected; I can just say what I put forward made very clear links between those three areas.

DY: You said from the beginning that your gift that Brent Wilson helped you see, was that you were able to present to others very clearly, in an understandable way, concepts that may be difficult to communicate. I think that's the same thing you're saying about linking.

CE: Right.

DY: But I'm also thinking about the fact that KSU has been so heavily service [oriented]—especially our college was back when we were the Division of Humanities. With service, you had to somehow see how to hook all that together, and you did that very beautifully. I do have a question here: do you see key changes in the philosophy of the institution about teaching and service and scholarship?

CE: No, I don't. I don't think; if you look at the written materials that the institution has—the faculty handbook . . .

DY: Of tenure and promotion?

CE: Right. I think it's been fairly consistent over the years. Some people will say that service is not respected on this campus—that you can't be promoted and tenured by service—and I disagree with that. I think you have to make a case for it, but I think it is respected. It may not be respected by your colleagues who are also doing some service. I do think that the bar for publish or perish, the bar for scholarship is coming from the faculty, and not necessarily the administration. So I think there's a difference there of expectations, but I think it's very clear in the faculty handbook that you choose an area. Yet, I do know that there are administrators that hire in and tell people if you don't come in and do some publication, you're going to be in trouble. I find it interesting that there's a disconnect between what the handbook says and what, under the table or above the table, people are saying. So you have new faculty that become very apprehensive that they may not be promoted or tenured. They know they have to be strong in teaching and that they should be strong in service or scholarship. But, they're being told up front that they really need to be strong in scholarship. Now, I myself have said that if you plan to leave Kennesaw, you're not going to be hired somewhere else because you had a windfall service record. That's not going to happen. You're probably going to be looked at according to your scholarship if you leave the institution. It depends upon what people want to do with their academic career. I think it changes when you become an administrator. I think people hire administrators, and they don't give a hoot whether you've ever published; they want to know you're a strong administrator. They'd love to see

some scholarship along the way, but the truth of the matter is you're not going to have a strong administrator if you've got somebody who's also—it's a rare occasion to have a strong scholarly person and a strong administrator.

TS: At the same time?

CE: At the same time. Something has to give or that person's not living the life that most of us live.

DY: Well, yes, and I think this is where the scholarship of teaching idea comes in too. If you are writing about your teaching, and your teaching is substantive, and you're teaching in a discipline, then you are doing scholarship. That is going to translate nicely if you want to leave.

CE: Absolutely.

DY: I mean as clearly you have done.

CE: Yes. So I think we're very clear in our writing and our expectations, but I think there is another voice out there that's being heard loudly, by faculty coming in. And we do carry heavy service loads, all of us do. But it's an expectation of a growing institution.

DY: Do you think we're still growing? I mean physically we are; you can look around and see that. If I can tie that back to the whole intellectual climate and key changes in that, which is what you're defining, I think there's another component; we've got this other voice out there.

CE: Right. I do think that we're growing. But I think that right now, we want to be a research institution; I think there are a lot of people who want [us] to be a research institution, and I think there are the beginnings of how we get to that next level. I do think that the Board of Regents has to consider us other than just a comprehensive institution. I think there's going to be a selling job on the part of the next president to do that. I think that as we move forward, we'll be getting the new Ed.D in education. That's a step toward redefining ourselves along the lines of scholarship. So I do think that we're continuing to grow. I don't think it's as rapid as it has been over the last thirteen years; I think that we've matured to the point that it's not frantic like it was before. It seemed like it was really frantic before.

DY: Oh, I feel that word totally, yes.

CE: I think when I see the faculty handbook change now, it changes by tweaking wording. It's not changing by huge policy that's being changed.

- DY: Something that we left that I think is crucial is your point that there seems to be no coherent or clearly articulated plan for professional development, and where we see this lacking is with our senior professoriate. What do you see we can do there?
- CE: I think we have to have a plan for professional development. First of all, I think we have to have an understanding across all disciplines of what professional development means.
- DY: So an institutional buy-in.
- CE: Absolutely. There's institutional buy-in for professional development in K-12 schools. In other words, you can't be re-certified unless you've had professional development, and that means workshops; that means that you gather these staff development credits. We don't do that; so we don't have a formalized process for professional development. So people either get professional development on their own or they go to conferences where they're learning new ideas...or they don't.
- DY: So all we've got is the measure points.
- CE: Yes. I think we need a clear idea of what professional development is, what are the kinds of things that faculty would appreciate or like to be involved in with professional development. It would vary from college to college and from discipline to discipline. If you're in the high tech area, even within the Department of Visual Arts, you've got graphic designers that need professional development on a yearly basis. They cannot keep up with the technology to be able to teach in the classroom unless they have received professional development. To do that on one's own is climbing a mountain; I mean financially, and for the time to do it.
- DY: Right.
- CE: If they do it in the summertime, can they teach classes? It becomes a financial consideration.
- DY: Oh, very much so.
- CE: But the same thing is true for studio; if you don't go to any professional development workshops, you don't know what the latest techniques are for non-toxic materials in printmaking. I just don't think we have a plan in place for that.
- DY: Well, in the instance of our hard sciences, for example, we don't have the laboratory facilities for our faculty to do research. Patti [Patricia H.] Reggio pointed out that she was able to do her research simply because it was computer imagery.

CE: Right. If people don't have a definition of what professional development is, then I don't think we have a plan for it. There's nothing to implement. There's the idea that people who want professional development will seek it. But I think you always have to have professional development because it's the motivation; it's what keeps you interested.

DY: Well, you need guidance too.

CE: Yes, and it's not necessarily just going to a conference either. There's a variety of ways that people can seek professional development. I know that money's tight in the public schools. But, there's a demand that if you're going to be re-certified, you have to attend professional development. I suspect it would be the same in any discipline. But, there are people on this campus that couldn't tell you what critical thinking skills are or what Howard Gardner has written about multiple intelligences. These are people who are teachers because we're all teachers, right? So obviously, there are people who could benefit from professional development along the ideas of what has occurred recently in cognition, in different learners and in different teaching styles. That's professional development. Doing a presentation—I'm teaching large classes—is professional development for others.

TS: It's sad that you've got to say this, though, because you would think that self-respect would be enough of a motivation for people to keep up with their field and continue to do these things.

CE: Yes. And some do, but some, for whatever reason, don't. I think it's because it's the area. We expect teaching, we expect service, and we expect scholarship. But do we expect professional development? It used to be outlined in the old faculty handbook as one of the areas that you should address, and I don't think it's in there anymore.

DY: No, it's not. It's moved out.

TS: Academic achievement?

DY: Academic achievement is not there anymore; it was there when we had faculty who did not yet have the terminal degree in the discipline. So now we hire faculty with the terminal degree, with the exception of the Core instructors that we hire.

CE: So it used to be that there were four areas.

DY: There were four areas.

TS: There were four.

- CE: And it's gone out the window. I have no doubt that there are some senior faculty [members] who say, "What can I do to be motivated?" How do you motivate senior faculty? I really do not believe it's just the fact that they want the university to pay for their professional development; that's not it at all.
- DY: No, I don't think it is either. I think it's—as Tom said—self-respect, the human need and desire to grow.
- TS: Sounds like a lack of imagination too.
- CE: Yes. Sometimes, though, if the expectation isn't there, people don't rise to the expectation.
- TS: I have a few questions. I'm interested in how you got interested in art in the first place?
- CE: Oh, that's an interesting question. I'll be honest. When I went to college, I had one high school art course—it was a ceramics course, and we made ceramics by pouring molds, not very creative. I had a great time; I had all these little figurines that I painted, but it wasn't very creative. When I went to college—I was so good in English in high school; I was in an accelerated English class, and I had teachers that loved everything that I wrote—I was going to be an English major. I went to Mississippi University for Women, which was Mississippi State College for Women at that time. The freshman comp teacher that I had hated everything that I wrote. I believe I made a "D" in that class. It changed the course of my career. She hated everything that I wrote, and yet I never found what it was that I needed to do to be better. So I'm pretty sure I made a "D" in freshman comp. And I wandered over to the art department, and I thought, "Well, I wonder what I can do over here?" And as a result of that, I am one of the firm believers that people can be taught the techniques for becoming an artist because it is all about technique. Now, obviously if you become a really good artist, you have to take it to the next level. Everybody can learn to play the piano in some ways, but not everybody can be a great pianist. I found some teachers that really taught strong drawing techniques, and I learned the tricks. I found that I had a high degree of success along those lines. And that's how I became an artist. But certainly, in graduate school, I became a lover of the history of art and the appreciation of art that I don't think that I necessarily got as an undergraduate. I got the strong skills, but I didn't get the history.
- DY: It sounds like you loved the word too.
- CE: I do. I love the word.
- TS: Any mentors from Mississippi University?
- DY: That freshman comp teacher! [laughter]

CE: Well, I have to say that there was a teacher that tested my stamina, Dr. Maryellen Stringer, who had a Ph.D. from Yale. She was one of the most diligent teachers I had—she was an art historian. She would give us an art history test, and there'd be 200 slide identifications on there. While I hated it at that time period, I couldn't stand it, it absolutely drove home my memory of visual images, and I have a real good understanding of art history. But she tortured us. Her tests were horrible! But yes, I can't say she was a mentor; she was just a person with a prod. [She] stuck it to you all the time, and prodded you right along whether you wanted to go down that road or not.

DY: They're still doing that?

CE: No.

DY: In art history class . . .

CE: It's called "Art in the Dark."

DY: That's right. My daughter had a class her first year, and it was the same thing.

CE: It was grueling.

TS: I was also wondering, if I wrote down correctly, you got your bachelor's degree in 1970, and then there's fourteen years before the master's. You're out teaching for a while, and so on. You spread it out long enough to where you were really a non-traditional student by the time you got through; did that help you relate to non-traditional students at all, to teach?

CE: Yes.

TS: I know in most of our programs we've got lots of non-traditional students; has that been true in the art program?

CE: Yes. In my undergraduate, I married when I was a junior. By the time I graduated, I had a child. So it very much made me be able to identify with students who come on our campus, who have families and are trying to have an education as well. I understand the determination that it takes to complete an undergraduate degree with those kinds of demands on a person. So, I definitely think that I have a connection with the non-traditional student. My willingness to go back to school at the expense of a regular paycheck has helped me with advising of students. People who want to come back to college may not have finished an undergraduate degree. [They] have some sort of drive at mid-life to come back and [just] can't see themselves as doing it or are apprehensive and not sure that they're going to be able to do [it]. I share my experiences of jumping off into the unknown with a master's degree, and then jumping off further for the

Ph.D., and my husband and I leaving two jobs that added up to \$88,000 a year and both of us becoming students. Is that crazy or what? But I would never change that for anything in the world because the money meant nothing, and the education was everything. I certainly would never advise a student just to quit a job and come on! But I do share that there are extrinsic values that one gets from the intrinsic drive to have an education. If you're just looking at finances, you can never go back from graduate school and recoup the finances, but I wouldn't trade it for anything.

TS: Just as we need to recognize multiple intelligences, we need to teach that there are multiple forms of wealth; I mean, there's money wealth, but there's also wealth that comes from knowing and enjoying what you're doing.

CE: Absolutely. And I think it's really important in the arts too, and [I] advise students or prospective students—a lot of times their families simply don't want them to come into the arts. I'm sure they don't want them to be an English major or history major. What are you going to do with that?

DY: Yes, yes. How is it going to pay?

CE: Right. I think, as teachers, it's our responsibility to show people how they [can] make a living, but also that there's more to living than just bringing home the paycheck. Yes, the paycheck is important, but there are other things. Nobody ever put on their tombstone, "Gee I wish I had a bigger paycheck."

DY: "I wish I'd worked more."

CE: Exactly. "I wish I'd gone to one more meeting."

DY: [laughter]

TS: Is the art education student different from the art major?

CE: After I get hold of them, they are!

TS: Okay. [chuckle]

CE: And the reason I say that is the discipline is wonderful; the discipline of art is, you wouldn't be an art educator without it. But when you go into the classroom, it really doesn't matter if you're a great drawer; it does matter if you're a great teacher. And the principal hiring the art education student doesn't care if they can draw at all. I'm not saying that they shouldn't strive to be a good studio artist; they should. But their concentration needs to be on being a good teacher. As I move through with the students, they begin to understand that. I also think that it would shape the master's program here if I were still involved in creating a master's program. Traditionally, a master's program in our education has about a

one-third focus on studio production. I honestly don't think that does teachers much good as they go back into the classroom with a master's degree. It might [better] their self-esteem and their thoughts about themselves as an artist; it might assist along those lines, but it's not going to help them be a better teacher in the classroom.

TS: How would you define a master teacher?

CE: A person who is a facilitator of learning, a person who is concerned with a student's success in whatever realm that might be—and I mean all students to be successful. That's how I would define a master teacher.

TS: I just have one more question I want to ask you, and that is about your new job that you're going to. Could you talk about that a little bit?

CE: Well, I'm going to be the dean of the College of Fine and Performing Arts at Western Washington University, which is in Bellingham, Washington. It's about eighty miles north of Seattle, forty miles south of Vancouver, and twenty miles from the Canadian border.

TS: And it's not in the South.

CE: And it's not in the South. And it is absolutely gorgeous. And I'll tell you why I accepted the job; I was not dissatisfied with Kennesaw; I'm very happy. I love my colleagues, and I love the area I live in. I felt like I had a skill set that I needed to apply in a broader arena, and so I began to look. When I went to Western and interviewed for the job, and I did interview on campuses at some other institutions, there was a level of professionalism that was apparent from the first contact that that university made with me. I expressed that to the provost when I had my meeting with him, and that's what convinced me to go to Western Washington. There are some commonalities between the arts programs at Kennesaw and the arts programs at Western Washington. Western Washington was founded in 1893. So it's got a long history, and the arts have been there for quite a while. It's a small area, a city of 70,000, so it's very much a college town.

DY: What's the name of the city again, Carol?

CE: Bellingham; 70,000. So it's a college town. And the arts are key to that college town, and I'm just excited about the colleagues that I'll be working with there. I'm very sad to leave Kennesaw. I'm very sad to leave a lot of good friends, but it's the right move for me at a particularly ripe time in my career. I'm pumped about it.

DY: I'm so happy for you.

CE: Thank you.

DY: They are very fortunate.

CE: Thank you. A lot of people have told me that. Obviously, there would be challenges wherever I went. But I would be very, very disappointed if the professionalism isn't what I saw when I was there. I saw it from everybody. I saw it from students—and I did a two-day interview, very rigorous. I saw it from the faculty; I saw it from the administration; I saw it from the president when I went in the president's office. She's very supportive of the arts. The provost is very supportive of the arts. They have a person that had retired two years ago, and they had an interim dean. They're ready to move to another level. So I'm excited about the opportunity.

DY: So performing and fine arts.

CE: Music, theater, visual arts and dance.

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