

Narrative of Teaching Philosophy and Evidence of Impact of Teaching and Learning

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Serving as the Kennesaw State University (KSU) nominee for the Regents' Scholarship of Teaching and Learning (SoTL) Award [1] is indeed an honor. In this dossier, I outline the evidence of my scholarship of teaching and learning (SoTL) work from a 4M framework (Friberg, 2017; Simmons, 2020) where *micro* refers to my teaching philosophy, the *meso* chronicles department-level work on faculty learning communities, *macro* demonstrates involvement with institutional level challenges, and *mega* delineates the work with disciplinary and/or interdisciplinary impact. [Subscribe numbers are referenced in curriculum vitae]

Micro Level | Teaching Philosophy Narrative

As an artist/researcher/teacher (Springgay, Irwin, Leggo, & Gonuzouasis, 2008) I am committed to boundary-spanning which guilds me to intertwine teaching and learning as a lifelong process of discovery, integration, and application (Boyer, 1990, 16). My scholarly KSU journey includes work in studio art, art education, special education, and leadership. In this narrative, I paint a portrait of my engagement with lifelong and lifewide learning (Jackson, 2012) and creativity [78] which is sparked by a natural curiosity to deepen knowledge through an intentional, planned, measured, and publicly evaluated scholarly process. "This work" is known as the scholarship of teaching and learning (SoTL) (Hutchings, Huber, & Ciccone, 2011, xiv). It is pivotal to my journey as a faculty member at KSU where my focus is squarely on student success. As an a/r/tographer, I am concerned with creating circumstances where knowledge and understanding are produced through artistic and educational inquiry-laden processes; it is a living inquiry process that is arts-and community-based (Leavy, 2017).

Like a painting process, I apply layers of research-based practices to build a structural component of understanding to the "sticky" art and design curriculum which is by nature: messy and uncertain, has values that stick to it that are difficult to see, is both sticky and stretchy, and is embodied and enacted while also being troublesome and challenging (Orr & Shreeve, 2018, 7). What process in the arts supports moving implicit art knowledge to explicit understanding and skill? I believe mentoring, and teaching by example, are essential. As a PhD candidate, I was included as a research partner on professors' projects that lead to presentations at state and national levels. When I joined KSU as an assistant professor in 2006, I mirrored my experience with pre-service art educators in ARED 3310 by exploring the Chen Zhen installation at the KSU Gallery [52]. While preparing for a presentation at the 2006 Georgia Art Education Association Fall Conference (GAEA) and developing lesson plans for a local high school, the students moved beyond intrinsic criteria building their work on a contextualist theory where the value and meaning of the work reside in its social context (Anderson & Milbrandt, 2004). Teaching and learning by example form a structural base for my community-oriented (Nancy, 1991) student-centered (Healey, Flint, & Harrington, 2014)

philosophy of teaching. Felten (2013) noted that good SoTL is practiced in partnership with students.

As an artist, I am interested in seeing parts to the whole, the gestalt of a situation. Thus, as Palmer and Zajonc (2010) note I am focused on the lived experience that “links the power of scientific knowing with the feeling we have before a work of art and the compassion we feel for those who suffer, a shift in perspective whose implications are pivotal to higher education” (11). This perspective scaffolds reflective inquiry and the use of design thinking (Brown, 2009) supporting students-as-partners in the process of lifelong learning within a world of uncertainty and chaos. Thus in 2012, while the Zuckerman Museum of Art (ZMA) was under construction, 12 undergraduate art education students in ARED 3302 completed CITI training and participated in IRB Study 14-341 “Unpacking a museum permanent collection for the classroom: community engagement meets creativity” [61]. The Zuckerman, recognized by AIA Georgia with a Citation of Excellence in 2014, has cultural importance in the greater-Atlanta community, especially Cobb County. While the study of works of art promotes the development of creative and critical thinking skills, with the close examination of artworks, and facilitated discussion within art lessons, students had an opportunity to learn about the creative process, techniques, and materials. Art museum learning provides the opportunity to open people up to new ways of seeing, experiencing, and connecting to themselves, others, and the broader world. The Cobb County School District (CCSD) Visual Art Supervisor participated in the study critiquing students' P-12 lesson plans which were disseminated online to the CCSD Picasso system for easy access by all CCSD art teachers. As a teacher, I creatively construct an environment that promotes students' natural tendency to grow, learn, and prosper through personal discovery, self-awareness, joy, and service to the community. One of the undergraduate students who participated in the IRB study, remarked when she returned to KSU as a graduate in the fall of 2021, how this research-based process connected to community service set the standard for her early teacher experiences (personal conversation, 2021). Obtaining self-knowledge is only half of the goal in life; the other half is to return to society the grace and creative power within. Whether teaching undergraduate or graduate students the motivation is the same. I want “to help students understand something about themselves and others through art and thereby to contribute to personal growth, social progress, and a sense of global community” (Anderson and Milbrandt, 2004, 3).

After obtaining university approval for the art education Master of Art in Teaching Art Education (MAT Art) in 2008 [88], in 2018 and 2019, I worked with the final students enrolled in the program. In the fall of 2019, one of the final students in ARED 6660, participated with Jonathan Fisher, Associate Professor of Art, and Foundations Coordinator, and me in the International Society of the Scholarship of Teaching and Learning (ISSOTL) presentation “*Performing the Personal: Moving Beyond Master Narratives with Creativity, Identity, and SoTL*” [20] which was submitted to the ISSOTL journal *Teaching and Learning Inquiry*. Post the feedback, we are reframing to resubmit with additional research. This is part of the a/r/tography “rhizomatic nature of research” (77) where negotiating and renegotiating our foci is a part of our work as our inquiry evolves and shifts over time. Graduates in the Master of Art in Art and Design (MAAD) [80] first cohort worked as students-as-partners (SaPs) (Healey, Flint, & Harrington, 2016) with me to answer a call for papers for the *Journal of Educational Partnership, Innovation, and Change* in December 2021. Student voices emerged through

qualitative research discussion posts and focus groups exploring the essential question: reflecting on your experience in the program thus far, do you feel you have developed a personal narrative that values art, and what facilitated this process for you? I presented the SaP model in Discord, the social media app embedded in the MAAD landscape, building capacity for trust, community, and responsibility. The article *Designing a Master of Art in Art and Design: Student-staff reflections on first-year experiences as a process* [66] was published online on November 28, 2022. As noted in the article, I envisioned writing the reflective essay with the students as co-researchers within a SoTL framework as an opportunity to examine the messy and personal work of living and analyzing our identities within the zeitgeist of our lived experience.

Impact of Teaching and Learning on Student Learning

Meso Level | Department Faculty Learning Communities

I served as lead writer on two School of Art and Design (SOAAD) initiatives from 2006 thru 2008: the 2006-2007 National Association of Art and Design (NASAD) Self Study Report [86] and the NASAD site visit in 2007-2008, and second, I secured university approval for the MAT Art. While working on these accreditation and curricular issues, I discovered the Center for Excellence in Teaching and Learning (CETL). At the first opportunity, I applied for a faculty learning community (FLC) focused on creativity. Creativity was central to my 2002 dissertation, *Creativity: Prime mover or silent partner in art therapy* [78]. My dissertation research provided a background for two essential questions in the FLC: what knowledge and skills are needed to support 21st-century learners, and what role does leadership play in the advancement of SoTL in higher education? The digital revolution set in motion an information age where rapidly evolving technology demands a highly knowledgeable workforce and a culture of engagement and creativity (Florida, 2014). Higher-ordered thinking skills and the application of knowledge to real-world problems in a rapid-response mode have replaced rote knowledge and correct answers. Problem-finding is equally important to problem-solving (Getzels & Csikszentmihalyi, 1976).

What was required of me as a teacher/learner/leader in this new environment? My inquisitiveness was also ignited by Parker & Zajonc (2010) who asked, “how can higher education become a more multidimensional enterprise, one that draws on the full range of human capacities for knowing, teaching, and learning; that bridges the gaps between the disciplines; that forges stronger links between knowing the world and living creatively in it; in solitude and community? (2).” In the collective space of the two Creativity FLCs [65], I facilitated a discussion with art and business colleagues examining creativity in student learning outcomes (SLOs) (Biggs & Tang, 2007) from an interdisciplinary approach (Jackson, Oliver, Shaw, & Wisdom, 2006) while producing *Creativity: Essential Elements and Assessment* that informed an IRB Study 10-084 and the 2009 survey of KSU faculty regarding creativity in the disciplines [64]. The results of our mutual discovery resulted in presentations at the department, and college events [49], SoTL Commons [39,41,42], NAEA [47], then later at ISSOTL [34]. The FLC process resulted in a university-wide initiative – a Fellow for Creativity and Innovation – a position I served from 2012-2014; it created philosophical unity among divergent studio faculty and shifted the focus from issues of authority and power to a concern for productivity and authentic student experiences, an aligned curriculum, and SLOs throughout the art and design curriculum.

When CETL offered the R2 Research Success FLC in 2020 I was selected to serve on the Human Development and Well-Being team [57]. I formed an interdisciplinary team from Coles College of Business, SOAAD, KSU Archives, and ZMA on a project titled: *Enabling Art Accessibility Online: The Southern Graphics Council International Collection at KSU*. Two questions drove this research: what is it about the arts that contribute to our sense of flourishing; and how can our students benefit from the ZMA's permanent collection, specifically the Southern Graphic Council International (SGCI) print collection and its archival materials donated to KSU in 2013? Through a competitive vetting process, Southern Graphics Council International, one of the largest and most significant printmaking organizations in America, selected to partner with ZMA to house its permanent collection. Each year following SGCI's international conference 800 works are added to the 9,000 original prints and organizational records SGCI donated to KSU. Interest in the collection includes universities, museums, the international, national, and local printmaking community, art historians, scholars in arts and humanities, and the community. Building on the previous work of ZMA, SOAAD, and KSU Archives to catalog, digitize, and make available the SGCI collections held by KSU, the project's cross-disciplinary team involved faculty and students from multiple KSU colleges and staff units addressing the very pressing strategic need to bring this collection to cyberspace. A core value for KSU success as an institution is dependent on our dedication to making student success a top priority - students first. The College of the Arts (COTA) R2 Road Map affirms this commitment by supporting student participation in undergraduate creative activities, scholarship, and applied learning experiences. The results of this collaboration included a Pecha Kucha, the R2 White Paper, and an I3 Grant proposal submitted by Coles College of Business Dr. Dominic Thomas in May 2021 [56]. I served as a consultant in Dr. Dominic Thomas' IS 4880 capstone course in the BBA Information Systems degree as students continued to build on the I3 Grant proposal gathering information on KSU processes to digitalize the collection. Students interviewed the SOAAD Director and the Dean of the College of Arts gathering material for a feasibility study and building a business plan for the project.

The second FLC – SOAAD MAAD [58] held a space for the emergence of the new MAAD degree, the first COTA master program. Although the MAAD FLC began in August 2020, the group met every two weeks once the degree was approved by the Board of Regents in November 2020. The FLC became an exploration of program identity, basic curriculum design, and (re)design, the formalization of faculty roles, and a place to process the ever-shifting landscape within the school and college. Peer review of coursework was accomplished, but importantly, the group was committed to allowing each FLC member the space to storm and form. Fundamental curriculum changes, including notification that the entire degree would be offered online presented the FLC with challenges and opportunities to (re)imagine the degree and the importance of the shared coursework. Course development received administrative support during the spring of 2021 and final course approval progressed for delivery in fall of 2021. Working with 6 SOAAD colleagues, I documented our SoTL process publicly presenting at the SOAAD Opening in August 2021, the SoTL Summit in October 2021 [17], the Georgia Council of Graduate Schools, in May 2022 [13], and ISSoTL in November 2022 [12]. Our work will continue beyond the lifecycle of the FLC, but the FLC catalyst provided a foundation for work to continue. Making our work public is an essential quality of SoTL providing a cyclical process of continuous improvement. This focus aligns with the College of the Arts R2 Roadmap to grow

enrollment and to improve student retention, progression, and graduation rates by developing curricular revisions, expansions, and a new graduate program. The mentoring and feedback I receive increase my self-reflective process and add to my knowledge base, a cyclical SoTL process.

Macro Level | Fellow for Creativity and Innovation

As the Center for Excellence in Teaching and Learning (CETL) Fellow for Creativity and Innovation, my universe exploded as I branched into faculty development through discovery, integration, and synthesis. The framework that seeded this endeavor was delineated in Hutchings, Huber, & Ciccone's (2011) *Scholarship of Teaching and Learning Reconsidered* which focused on four sites where coordination of individual and institutional priorities are challenged: classroom teaching, professional development, institutional assessment, and the recognition and reward of pedagogical work (p. x). I began my CETL work with *Pinning Down Creativity* for the *Engaging Teaching Series Workshops* on January 18, 2012. The heart of this work emerged from the Creativity FLC where we delineated a research-based model of creativity addressing person, place, process, and product through a cognitive and constructivist framework and broadened this description to include actionable teaching strategies across the disciplines. I worked with CETL colleagues to rebrand the Georgia Conference on College & University Teaching & Learning Summit to Research on Teaching & Learning (RoTL) to underscore CETL's commitment to SoTL with an emphasis on research and evidence to support 21st-century learners. KSU like other national colleges grappled with students' persistent early departure from the university. In response to the state mandate of *Complete College Georgia*, CETL initiated a 2012-2013 flagship series *Teaching, Learning, Completing* which reflected on research, academic trends, and sharing pedagogical strategies. With Lynn Boettler, Fellow for Community Engagement, we tackled the question: why do students drop out of college? In *Give'em what they want, what they really, really want* we explored student-retention theory, focused on national data to compare to the KSU context, and started to outline courses, curriculum, and institutional strategies to help students complete college. As noted in the research, creative and critical thinking strategies are important components of 21st-century learning. Thus, I offered a book club discussion on *Being with a/r/tography* to support faculty hoping the use qualitative and mixed methods to examine their classroom teaching and a workshop *Critical thinking/Creativity/Disruption/Innovation* based design thinking (Brown, 2009).

Lynn and I collaborated on the 2012-2014 FLC *Getting Innogaged: Innovation Meets Community Engagement – Resources for Faculty and Faculty Developers* to further KSU's pursuit of Carnegie Foundation's Community Engagement Classification [37]. I served on the university's Community Engagement Task Force and along with Harry Vardis from Coles College of Business was invited to present *Innovation: From Creative Ideas to Reality* at the Dean's Retreat in April 2014. KSU was recognized in 2015 as a Community Engaged institution, 1 of 10 Georgia institutions with this designation. The CELT Fellows presented research-based practices that supported institutional goals at the 8th Institute for New Faculty Developers co-sponsored by CETL and Professional and Organizational Development (POD) [36]. Knowing the rich history of CETLs involvement with research-based practices for faculty and staff on university and national higher education initiatives, Thomas Pusateri, former CETL Associate Director, and I

made this work public in 2015 at ISSOTL Conference by presenting *Leading from the center: One CETL's contributions to institutional change* [32]. My time at CETL passed quickly yet with boundary-spanning came a deeper SoTL knowledge base, strength, and wisdom through the mentoring forged during collaborations which built critical friends, and leadership skills that prepared me for new questions about teaching and learning which added to my a/r/tography palette. When the fellowship ended, I was firmly situated and saw myself as an a/r/tographer and a SoTL scholar contributing to new SoTL questions within disciplinary/interdisciplinary boundaries and within my new leadership role on the ISSOTL Advocacy Committee.

Mega Level | Mentoring & ISSOTL Advocacy and Outreach

A SoTL journey begins when faculty frame and systematically investigate questions related to student learning – known as going meta (Hutchings & Shulman, 1999). To navigate the SoTL landscape, I went “meta” collaborating with Professor Jonathan Fisher to measure the impact of creativity and conceptual inventiveness in the visual arts by asking “what will my students learn and why is it significant” (O’Brien, 2008). While serving on the writing team for the 2016-2018 NASAD Self Study Report [82] Jonathan and I realized we shared interests in assessment and creativity. When Jonathan joined KSU in the fall of 2016 as the foundation coordinator, I shared my work on studio curriculum through the previous 2008-2010 Creativity FLCs. Jonathan was eager to learn about the history of SOAAD efforts on portfolio improvement, curriculum design, and how to assess creativity in the foundational core courses. He had a natural curiosity about SoTL work and was eager to explore new territory in teaching and learning particularly in ART 2990: Concepts, Creativity, and Studio Practice.

The mentoring had an immediate effect. Jonathan and I submitted a proposal to SoTL Commons presenting *Pinning Down Constructive Alignment of Conceptual Inventiveness* [31] in March 2017. Audience feedback brought attention to how our work might connect to creativity in other disciplinary areas and questioned student engagement in our process. We pursued another presentation, this time at ISSOTL 2017, and with SOAAD colleagues Director Geo Sipp, Craig Brasco, and Don Robson as collaborators, we presented *SoTL Contours in Visual Arts: Delineating an Emerging Future* [30] – a story about the 10-year SoTL landscape that mapped the lessons learned and challenges noted in our work on the NASAD Self Study report. A question about the voice of students in our work promoted us to further research students-as-partners (SaP), a significant scholarly event that changed our collaboration.

If we were to engage students in SoTL work, then best research practice suggested we obtain a KSU Institution Review Board (IRB) approved study. In the fall of 2017, Jonathan completed CITI training and we submitted *Effective teaching of conceptual inventiveness and creativity in visual arts* which received IRB approval as longitudinal Study-17-533 [59]. In ART 2990, we could now research students' implicit ideas about creativity and conceptual inventiveness (Runco, 2007). This presented an opportunity to mentor Jonathan in research methodologies including qualitative processes of designing, collecting, and evaluating survey questionnaires and coding focus group data. Jonathan wanted to support undergraduate research, which intrigued an undergraduate student who joined our research study in the fall of 2017. After completing CITI training she served as a facilitator for focus groups while developing her individual research study sponsored and supported by IRB-17-553.

In the fall of 2018, we presented *Constructing a Learner's Culture: Merging Student Voice, Pedagogy, Creativity, and SoTL* [26] at the ISSOTL conference in Bergen, Norway. The undergraduate presented a draft of her research project to an audience of approximately 45 SoTL scholars who graciously critiqued her work and gave her valuable feedback. Our final presentation occurred in October 2019 at the KSU-sponsored RoTL Summit where the importance of self-reflection in the SoTL process was introduced in *Students as SoTL Partners: How Reflective Practices Impacts Learning in Art and Design* [22]. Jonathan completed the CETL (re)Design course converting ART 2990 into an online course that I currently teach. In 2020, Jonathan and I participated in CETL *SoTL Scholars* [55] course when we noticed a call for papers for a special edition of the *Journal of the Scholarship of Teaching and Learning (JoSoTL)* focusing on undergraduate research. We invited our undergraduate partner to join us in writing a reflective essay and submitted *The impact of continual reflection: Students as partners: Becoming a/r/tographers* [68] published in *JoSoTL* spring of 2021. This effort is another indication of the importance of mentoring a junior faculty member and a visual art student eager to participate in research as she also presented at NCUR twice before graduating from KSU. While my commitment to SoTL continues, the significance of the process is immersed in reflective practice (Finlay, 2008) which encourages critical self-awareness through evaluation while embracing transformation, change, and professional artistry. This focus aligns with KSU's mission and values – learning through engagement, personalized development, critical thinking, dedicated teaching, research with relevance, and student-centered success.

By far, my work with the International Society for the Scholarship of Teaching and Learning (ISSOTL) is a real journey in “this work” as defined by Hutching, Huber, & Ciccone (2011). When I attended ISSOTL 2012 as a Fellow for Creativity and Innovation, I moved beyond my customary disciplinary art and design walls achieving a 360° view of higher education thus broadening my concepts of teaching/learning/leading. The conference was for me a life-altering encounter. I found ISSOTL members to be open, collegial, inquisitive, funny, thoughtful, curious, willing to share, eager to engage, and respectful listeners. At the close of the 2012 conference, Harvey Weingarten gave a closing keynote asking, “How are we going to get teaching and learning higher on the radar screen?” (Weingarten, 2012). I joined a group chattering excitedly around a table after the keynote and quickly found myself involved with SoTL scholars forging a new frontier within ISSOTL. I participated in the newly formed ISSOTL interest group on advocacy and outreach (A&O) and in 2013 presented *From Classroom to Lobby? A Roundtable on Advocacy by ISSoTL* [38] with Kelly Hewson, Mt. Royal College, Katarina Mårtensson, Lund University, and Jennifer Meta Robinson, Indiana University. The roundtable examined: the barriers to better integrating SoTL issues into the fabric of the academy; discussed the current state of SoTL; looked at incentives to promote the adoption of best teaching practices; and the role of university administrations and governments in creating a culture where teaching and learning, and the scholarly investigation of them, is valued.

By the conference's end, I formally joined the A&O committee and collaborated on the development of its first mission statement. At ISSOTL 2014, Mary Huber, Jennifer Meta Robinson, and I presented *ISSOTL's Advocacy and Outreach Mission: Issues and Action Plans* [35]. Post the conference I contributed a case study for the matrix of engagement for SoTL advocacy and outreach adding my voice by posting on the A&O website and was acknowledged for my contribution by Huber & Robinson (2016). At the 2015 ISSOTL Conference in Melbourne,

Australia, I presented *Leading from the Center: One CETL's Contribution to Institutional Change* [32] with Tom Pusateri. Although the A&O committee did not formally meet, I gathered those present for an informal meeting that resulted in a presentation at the 2016 ISSOTL Conference by A&O committee members. Throughout 2017, A&O members met and planned to present three separate sessions at the ISSOTL conference in Calgary, Canada. I served as session chair for *Teaching Stream Positions: Mapping and Advocating for SoTL in Diverse Landscapes* [29]. This standing-room-only presentation drew considerable interest from participants, leading to an IRB-approved case study of teaching-stream faculty. Case study results were presented at the ISSOTL 2018 Conference in *SoTL in the Margins: Case Studies of Teaching-Stream Roles* [25], and an article from this presentation was accepted for publication by *Teaching and Learning Inquiry* 2021 [67].

In 2018 I collaborated with Nicole Simmons, Jen Friberg, and Virendra Misty on *The ISSoTL Journey: Creating a Culture that Learns* [27] investigating “where have we been...where are we going in ISSOTL” by asking “how often do we apply the lens of learning as a community of scholars to the development we have experienced in ISSOTL?” The presentation charted ISSOTL’s developmental highlights of ISSOLT from 2004 to 2019 delineating that “SoTL as a social movement where a change in higher education is core” (T. Roxa, personal conversation) was central. For the next moves we asked: what could ISSOTL members and committees do to support the further development of a learning culture; how can we mentor others and help create a legacy for future SoTL scholars; and “so what and now what?” In answer to that call, I joined the Grand Challenges (GC) discussion led by Lauren Scharff [19]. The GC project provides a framework of SoTL-related collaborations and conversations impacting individual classrooms, institutions, education, outreach, policies, and funding worldwide. At ISSOTL 2022 we will present the survey and data analysis of the coded results using the Delphi process with recognized leaders from the global SoTL community [11].

Diversity and inclusion are paramount topics within ISSOTL. In 2021, I served as session chair for *Galvanizing SoTL for Diversity & Inclusion in ISSoTL* [14]. In this online and interactive presentation Kelly, Matthews, and Troelsen’s (2019) *ISSOTL Strategic Plan Green Paper* served as a touchstone and springboard delineating what diversity and inclusion mean to ISSOTL within its current context. As Nicola Simmons noted in Chick & Friberg’s (2022) *Going public reconsidered: engaging with the world beyond academe through the scholarship of teaching and learning*, “we will be challenged to bring open-mindedness about what SoTL is and can be and whom else we can invite to join us; we need empathy in thinking not only about our colleagues and students, but also about the public context and how we might collaborate in the space” (xiii). When A&O was (re)organized, I was asked to stay on the committee and am currently working on three initiatives: the Grand Challenge Survey III with Lauren Scharff – the GC Phase III survey was sent to KSU’s SoTL listserv with help from Hillary Steiner, CETL Associate Director; working as a sub-committee member with Lauren on the ICWG Working Group pre-2022 ISSOTL conference; and co-chairing Group B to promote communications, diversity, engagement, and inclusion as outlined in the ISSOTL strategic plan. I have served as ISSOTL conference proposal reviewer since 2017 and a reviewer for *Teaching and Learning Inquiry*, ISSOTL’s journal [92], a conference reviewer for SoTL Commons [93], the National Youth Advocacy and Resilience (formerly National At-Risk Youth) conferences [91], and in 2020 the AAC&U General Education, Pedagogy, and Assessment conference [94]. I continue to review

articles and was recently asked to review an article for the *International Journal of Academic Development* [89].

Conclusion | 4M Ultra Beyond Higher Education

In my artist statement for *Bits & Pieces* I noted: I save my art like my grandmother saved cloth for quilting thinking this piece might have more life in it. Engaging with self and materials, I deconstructed, cut into tiny strips, then wove the bits into hardware cloth, a sturdy new frame to encompass emerging insights while breaking dimensional boundaries [3]. With SoTL, I engage in self-reflection, looking at thoughts and ideas by deconstructing, taking risks, playing, trying, brooding, smashing, and caring. The process holds my attention. Engaging in SoTL is also a process. Chick & Friberg (2022) advocate for public SoTL – going beyond the 4M framework to the ultra–beyond in higher education. What I’m doing with SoTL is like my artistic process. Friberg & Chick (2022) ask: why aren’t we in the SoTL community stepping up and contributing our expertise in conversations about the crises that face our communities, nations, and the world? (1-2). As a visual thinker, I address this question by supporting students-as-partners, giving voice to the marginalized, and finding problems that need solving – I am moving beyond.

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Condensed Curriculum Vitae

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Academic Appointments

Professor Art Education	2016 – to present
Kennesaw State University, Kennesaw, Georgia	
Associate Professor Art Education	2012 - 2015
Kennesaw State University, Kennesaw, Georgia	
Assistant Professor Art Education	2006 – 2011
Kennesaw State University, Kennesaw, Georgia	

Fellowships | Awards

- 1. KSU Nominee Regent's Scholarship of Teaching and Learning Award**, September 2022, Kennesaw State University (KSU).
- 2. College of the Arts (COTA) Research Advisory Committee Award**, April 8, 2020, KSU
- 3. National Art Education Association Member Exhibition**, Bits & Pieces, October 2017-April 2018, Alexandria, VA.
- 4. Fellow Creativity & Innovation**, January 2012-May 2014, Center for Excellence in Teaching and Learning (CETL), KSU.
- 5. Cobb Educational Consortium**, Leadership Academy, 2012-2014, selected as KSU representative
- 6. Distinguished Service Award**, August 2012, College of the Arts, KSU.
- 7. Teacher of the Year**, 2012, Georgia Art Education Association (GAEA).
- 8. Southeastern Higher Education Teacher of the Year**, 2009, National Art Education Association (NAEA), Minneapolis, MN.
- 9. Higher Education Teacher of the Year**, 2009, GSEA, Athens, GA.

Peer-Reviewed | SoTL Presentations

- 10. Fisher, J. & Gregory, D. (2023).** *Collaboration: Students as partners & embracing the 'we' of mentorship.* FATE, February, Denver, Colorado (Accepted).
- 11. Scharff, L., Draeger, J., Ahmad, A., Friberg, J., Hamshire, C., Maurer, T., Gregory, D. (2022).** *Grand challenges for Phase III.* ISSOTL, November, Kelowna, Canada (Accepted).
- 12. Gregory, D., & Munson, A. (2022).** *Indigenous research and Hopscotch 4-SoTL: Ways of knowing shaping our research future.* ISSOTL, November, Kelowna, Canada (Accepted).
- 13. Gregory, D., & Munson, A. (2022).** *Creating an online Master of Art and Design: Steppingstones toward a new destination.* Georgia Council of Graduate Schools, Atlanta, GA.
- 14. Gregory, D., Eady, M., Steiner, H., Abrahamson, E., Kelly, M. (2021).** *Galvanizing SoTL for diversity and inclusion in ISSOTL.* ISSOTL, October, virtual conference.
- 15. Gregory, D. & Fisher, J. (2021).** *Self-assessment of creativity: Performing the personal while moving beyond master narratives with creativity and conceptual inventiveness.* Southern Oregon University Creativity Conference, July, Ashland, Oregon, virtual conference.

16. **Gregory, D.** & Thomas, E. (2021). Through the looking glass: Best practice to learn about global culture contextuality for the Zuckerman Museum of Art. US-SEA Conference, International Society for Education in Art, July, virtual conference.
17. **Gregory, D.**, Brasco, C., Purch, P., Chamberlain, S., Dibble, V., Munson, A., Stephenson, J. (2021). *Designing a new Master of Art in Art and Design: Art and design FLC Hopscotch Model Case Study*. SoTL Summit, KSU, October, virtual conference.
18. Fisher, J. & **Gregory, D.** (2021). *Creativity and performance art: Contrasting successes & challenges in virtual vs. F2F modalities*. SoTL Summit, KSU, October, virtual conference.
19. Scharff, L., Draeger, J., Ahmad, A., Friberg, J., Hamshire, C., Maurer, T., **Gregory, D.** (2019). *Grand challenges for the scholarship of teaching and learning Phase II*. ISSOTL, October, Atlanta, GA.
20. Fisher, J., **Gregory, D.**, Mapp, L. (2019). *Performing the personal: Moving beyond master narratives with creativity, identity, and SoTL*. ISSOTL, October, Atlanta, GA.
21. **Gregory, D.**, Hochtritt, L., Munson, A., Ploof, J. (2019). *Social justice in art education: Similarities and differences with SoTL practice*. ISSOTL, October, Atlanta, GA.
22. **Gregory, D.**, Fisher, J., Leavitt, H. (2019). *Students as SoTL partners: How reflective practice impacts student learning in art and design*. RoTL Summit, KSU, October, Kennesaw, GA.
23. Fisher, J., & **Gregory, D.** (2019). *Reinventing curricular structures: Merging student voice, studio pedagogy and creativity*. Foundations in Art: Theory and Education, April, Columbus, OH.
24. Fisher, J., **Gregory, D.**, Leavitt, H. (2019). *Influence mapping the Four P's of creativity: Studio engagement, a/r/trography, & SoTL*. SoTL Commons, January, Savannah, Georgia.
25. Simmons, N., **Gregory, D.**, Scharff, L., Eady, M. (2018). *SoTL in the margins: Case Studies of teaching-stream roles*. ISSOTL, October, Bergen, Norway.
26. **Gregory, D.**, Fisher, J., Leavitt, H. (2018). *Constructing a Learners Culture: Merging Student Voice, Studio Pedagogy, Creativity, and SoTL*. ISSOTL, October, Bergen, Norway.
27. Simmons, N., **Gregory, D.**, Friberg, J., Mistry, M. (2018). *The ISSoTL Journey: Creating a Culture That Learns*, ISSOTL, October, Bergen, Norway.
28. Fisher, J., **Gregory, D.** (2018). *Designing assessment of student creativity in visual art and design*. Southern Oregon University Creativity Conference, August, Ashland, OR.
29. **Gregory, D.**, Huber, M., Ahmad, A., Maurer, T., & Simmons, N. (2017) *Teaching stream positions: Mapping and advocating for SoTL in diverse landscapes*, ISSOTL, October, Calgary, Canada.
30. **Gregory, D.**; Brasco, C.; Fisher, J.; Robson, D.; & Sipp, G. (2017). *SoTL contours in visual arts: Delineating an emerging Future*. ISSOTL, October, Calgary, Canada.
31. Fisher, J. & **Gregory, D.** (2017) *Pinning down constructive alignment of conceptual inventiveness in visual arts*, SoTL Commons, March, Savannah, GA.
32. Pusateri, T. & **Gregory, D.** (2015). *Leading from the Center: One CETL's contributions to institutional change*. ISSOTL, October, Melbourne, Australia.
33. **Gregory, D.**, Stockdale, S., Loomis, K. & Funk, L. (2015). *Diversity: Making our Shared Values Visible*, ISSOTL, October, Melbourne, Australia.
34. **Gregory, D.**, Robson, D., Thomas, J., Haffner, M., Robinson, S. (2014). *SOTL in visual arts: A portrait of creativity in action*. ISSOTL, October, Quebec City, Canada.
35. Huber, M., Robinson, J., **Gregory, D.** (2014) *ISSOTL's Advocacy and Outreach mission: Issues and action plans*. ISSOTL, October, Quebec City, Canada.

- 36. Gregory, D.,** Boettler, L. (2014). *Jolly good fellows & Riding the waves of institutional Initiatives & trends*. 8th Institute for New Faculty Developers, POD & CETL, June, Atlanta, GA.
- 37.** Boettler, L., Coffey, D., **Gregory, D.,** Keltner, S., LeDuc, B., Satterwhite, R., & Smith, S. (2014). *Getting Innogaged! Part I & II: Faculty Exploration + Collaboration = Publication*, RoTL Summit, KSU, February, Kennesaw, GA.
- 38. Gregory, D.,** Hewson, K., Mårtensson, K., & Robinson, J. M. (2013). *From classroom to lobby? A roundtable on advocacy by ISSOTL*. ISSOTL, October, Raleigh, NC.
- 39. Gregory, D.,** Dibble, V., Robson, D., & Mauge-Lewis, C. (2013). *Evolution of evidence: redefining visual art student-learning outcomes*, SoTL Commons, March, Savannah, Georgia
- 40. Gregory, D.** (2012). *Connecting an online portfolio in student teaching to advance a MAT action research project*, NAEA, March, New York, NY.
- 41. Gregory, D.,** Robinson, S., & Robson, D. (2012). *Portfolio review: Evidence of student learning outcomes*. SoTL Commons, March, Statesboro, GA.
- 42. Gregory, D.,** Dibble, V., Sperry, J. (2011). *Effective Enhancement and Improvement of Creativity in Student Learning*. SoTL Commons, March, Statesboro, GA.
- 43. Gregory, D. &** Jackson, K. (2011). *Showcasing creativity: How the Georgia All-State Art Symposium (ASAS) creates buzz and recognition*, March, NAEA, Seattle, WA.
- 44. Gregory, D.** (2011). *Creative Expression: Mandalas for Discovery, Self-Awareness, and Understanding*, March, NAEA, Seattle, WA.
- 45. Gregory, D.,** Dibble, V., Sperry, J. (2010). *Creativity: Essential Elements and Assessment*, Atlanta Creativity Exchange, May, Kennesaw, GA.
- 46. Gregory, D.** (2010). *Developing positive learning environment for social justice and lifelong learning*, NAEA, April, Baltimore, MD.
- 47. Gregory, D.** (2010). *Practical resources for reconsidering creativity in middle-level art classrooms.*, invited presenter, NAEA, April, Baltimore, MD.
- 48. Gregory, D.** (2010) *Creativity: Essential Elements and Assessment*. 16th Georgia Conference on College and Teaching, February, CETL Conference, KSU Center.
- 49. Gregory, D.** (2009) *Creativity: Essential Elements and Assessment*, Opening of the University, August, KSU PTEU, COTA, Visual Arts Department, Kennesaw, GA.
- 50. Gregory, D.** (2008). *Creativity in a Postmodern Context*, Georgia Art Education Association (GAEA) Fall Professional Learning Conference, October, Athens, GA.
- 51. Gregory, D** (2007) *Chen Zhen: Creativity Not So Different*, NAEA, March, New York, NY.
- 52. Gregory, D.,** Dempsey, K., Merrion, P., Connelly, G. (2006). *Merging East and West: The Art World of Chen Zhen*. GAEA Professional Learning Conference, November, Valdosta, GA.

SoTL Related Grants | Sponsored Research (FLCs) | Institutional Review Board (IRB) Studies

- 53. Gregory, D., Principal Investigator (PI) &** Munson, A., Co-Principal Investigator (Co-PI) (2021). **IRB Study FY21-642: Designing a new master: A case study from art and design.** Exempt – ongoing.
- 54. Muson, A., (PI) Gregory, D., &** Jorin Abellan, I. (Co-PIs) (2021). **IRB Study FY22-117: Art and Healing Aesthetic Experience (AHAE)** Exempt – ongoing.
- 55. Gregory, D. &** Fisher, J. (2020-2021). **SoTL Scholars.** CETL, an asynchronous faculty course designed to encourage structured engagement and accountability to complete a SoTL project.

- 56. Thomas, D. (PI), Gregory, D. (Co-PI)** Supporting: Brasco, C. R., Dibble, V., Helms, A., Lopez, M., McDonald, S., Parker, R., Thomas, E., Thomas, H., Turner, A., (2020). *Enabling Art Accessibility Online: Southern Graphic Council International at KSU*, KSU OVPR, **KSU Grant**, \$58,656.00 (Applied, under review)
- 57. Gregory, D.** FLC Lead, Members: Brasco, C. R., Dibble, V., Helms, A., Lopez, M., McDonald, S., Parker, R., Thomas, E., Thomas, H., Turner, A. (2020). **R2 Research FLC: Human Development & Well-being**, *Enabling Art Accessibility Online: Southern Graphic Council International at KSU*. CETL, KSU.
- 58. Gregory, D.** FLC Lead, Members: Brasco, C., Burch, P. Chamberland, S., Dibble, V., Munson, A., Stephenson, J. (2020-2021) **SOAAD MAAD**, CETL funded |\$7,000 | ongoing.
- 59. Fisher, J. (PI) & Gregory, D. (Co-PI)** (2017). **IRB Study 17-553: Effective teaching of conceptual inventiveness and creativity in visual arts**. Ongoing.
- 60. Gregory, D. (PI), (Co-PI)** Funk, L., Loomis, K., Stockdale, S. (2014). **IRB 15-438: Value Statement Visual Sort**, Exempt, closed.
- 61. Gregory, D. (PI)** Co-PIs: Condon, J., Bishop, J., Buromskikh, G., Carswell, M. C., Garrett, S., Hackett, W., Hemelgarn, T., Henderson, S., Ibrahim, F., Rease, J., Thompson, P., Raymond, L.B. (2012). Unpacking a museum permanent collection for the classroom: community engagement *meets creativity*. **IRB Study 14-341**. Exempt, closed.
- 62. Stoope-Mokaba, J. (PI-student) & Gregory, D. (Co-PI)** (2011). **IRB Study: Using contemporary art to change student perceptions of Native Americans**. Exempt, closed.
- 63. Zschaber, A. (PI-student) & Gregory, D. (Co-PI)**. (2010) **IRB Study 13-386: Play and self-efficacy in middle school educational settings**. Exempt, closed.
- 64. Gregory, D. (PI) & Munson, A. (Co-PI)**. (2009) **IRB Study: 10-084: Creativity Essential Elements and Assessment**. Exempt, closed.
- 65. Gregory, D.** FLC Lead, Members: Dibble, V., Sperry, J. Adams, D. Baldwin, M. Mann, A. & Munson, A., Vardis, H., Selden, G. (2009-2010, 2008-2009). **Creativity Essential Elements and Assessment**. CETL funded |2009-2010: \$7,000 | 2008-2009: \$5,250.

Peer-Reviewed SoTL Publications

- 66. Gregory, D.** (2022). Designing a Master of Art in Art and Design: Student-staff reflections on first-year experiences as a process. *Journal of Educational Partnership, Innovation, and Change*, <https://journals.studentengagement.org.uk/index.php/studentchangeagents/issue/view/84>
- 67. Simmons, N., Scharff, L., Eady, M., & Gregory, D.** (2021). SoTL in the Margins: Teaching-Focused Role Case Studies. *Teaching and Learning Inquiry*, 9(1), 61–78.
- 68. Gregory, D., Fisher, J. & Leavitt, H.** (2021). The impact of continual reflection: Students as partners: Becoming a/r/tographers. *Journal of the Scholarship of Teaching and Learning*, 21(1), 30-34.
- 69. Gregory, D.** (2021) Finding a Path: Personal Reflections on the Lifewide Learning Research Process. In *Lifewide Magazine*, 24, June (online).
- 70. Gregory, D.** (2014). Creativity: Unmasking the Process and Product of Art Educators as Pro-c Artists. In Enid Zimmerman & Flavia Bastos (Eds.) *Connecting Creativity Research and Practice in Art Education: Foundations, Pedagogies, and Contemporary Issues*, Reston, VA: NAEA.
- 71. Gregory, D.** (April 2014). Creativity, Imagination, and Play. In Jeanette Wachtman (Ed.) *Art for the Elementary Teacher and Middle School Teachers*. Dubuque, Iowa: Kendall Hunt.

72. Boettler, L. & **Gregory, D.** (2013). Riding the wave of Institutional Initiatives and Trends in higher education, *8th Institute for New Faculty Developers: Theory, Research, Praxis*, Michele DePietro (Ed.), CETL & POD, p 33.
73. Boettler, L., **Gregory, D.**, & Braden, S. (2013) Jolly good faculty fellows, *8th Institute for New Faculty Developers: Theory, Research, Praxis*, Michele DePietro (Ed.), CETL & POD, p 37.
74. **Gregory, D.** (August 2013). NAEA, Monthly Mentor blog, online.
75. **Gregory, D.** & McDonald, S. (2013, 2012, 2011, 2010, 2009). All State Art Symposium Catalogs.
76. **Gregory, D.** & McDonald, S. (2011). Unmasking Creativity: Process & Product. Georgia Art Education Association 2011 Member Exhibition, KSU, College of the Arts, Art Museum & Gallery, available at <https://kennesaw.academia.edu/DianaGregory>.
77. **Gregory, D.** (2009). Color plates 4 “Resting in the Darkness” & 16 “Falling Apart.” In Susanne Fincher (Author) *The mandala workbook: A creative guide for self-exploration, balance, and well-being*, Boston: Shambhala Publications.
78. **Gregory, D.** (2002). Creativity: Prime mover of silent partner in art therapy. Dissertation, Florida State University.

Department/College/University SoTL-Related Committee Work

79. **Gregory, D.** (2020 to present). Program Coordinator, undergraduate & graduate
80. Munson, A., **Gregory, D.**, Brasco, C., Kiernan, P. (2020). Master of Art in Art and Design. Board of Regents, University System of Georgia.
81. Brasco, C., Munson, A. S., **Gregory, D.** (2019 – present). Curricular Revision BFA in Art
82. Munson, A., **Gregory, D.**, & Fisher, J. (2016-2018) *Self-Study Report for Reaccreditation*, National Schools of Art and Design, Alexandria, Virginia.
83. **Gregory, D.** (2010-2015). KSU Teacher Quality Partnership Grant | \$8.6 M | Professor Development School, Team member, Co-Chair (2014-2015) KSU & CCSD Coordinating Council.
84. **Gregory, D.** (2014, 2011). COTA Summer Intensives. Lead, Visual Art Department, coordinated week-long sessions and culminating art exhibition.
85. Thomas, J. and **Gregory, D.** *SACS 5-year Reports (2013). BFA; BS Art Ed; BA Art History*, School of Art and Design, KSU.
86. **Gregory, D.** (2006-2008). *Self-Study Report for Reaccreditation*, National Schools of Art and Design, Alexandria, Virginia.
87. **Gregory, D.** (2006-2012). Assurance of Learning, COTA representative, consultant, reviewer.
88. **Gregory, D.** (2020 to present) Program Coordinator (PC) undergraduate & graduate, (2012-2014) PC, graduate (2006-2011), PC, undergraduate & graduate.

National/International SoTL-Related Committee Work

89. **Gregory, D.** (2022). Journal reviewer: *International Journal of Academic Development*
90. **Gregory, D.** (2013 to present) ISSOTL Advocacy & Outreach Committee.
91. **Gregory, D.** (2017- to present) National Youth Advocacy and Resilience (formerly National Youth-at-Risk Conference), conference reviewer.
92. **Gregory, D.** (2018 to present) Journal reviewer: *Teaching and Learning Inquiry*.
93. **Gregory, D.** (2019 to present) SoTL Commons, conference reviewer.
94. **Gregory, D.** (2019). American Association of Colleges & Universities, conference reviewer.



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October 21, 2022

To the Members of the USG Office of Academic Affairs,

I am honored to write to you in strong support of Dr. Diana Gregory's nomination for the Regents' Scholarship of Teaching and Learning Award. Dr. Gregory has demonstrated sustained impacts across her career that have advanced the field of the scholarship of teaching and learning (SoTL), ultimately supporting the global endeavor of teaching and learning in higher education. More specifically, Dr. Gregory's SoTL work have helped to transform practices and perceptions related to evidence-informed pedagogy in many significant ways. The remainder of my letter of support provides a summary of Dr. Gregory's contributions to SoTL. For context, I have served on several committees with Dr. Gregory and have contributed to several publications/presentations with her over the last eight years. That said, I believe I can provide an objective review of her work for your consideration.

Dr. Gregory has shown herself to be a prolific SoTL scholar. Focused on topics such as social justice, identity, reflective practices, and creativity, Dr. Gregory's work has helped others think critically about the enhancement and improvement of their own pedagogical practices. Her work at the "micro" level of her own classroom has led to continued improvements in her own teaching and course design that have positively impacted her students for well over a decade. Beyond this, Dr. Gregory's work at the "meso" and "macro" levels have supported her department, college, and institution in a manner supportive of evidence-informed curricular change, accreditation, and the work of her colleagues engaged in SoTL. From a "mega" perspective, Dr. Gregory's recent work on SoTL in the teaching stream has allowed for many SoTL scholars to examine their own positionality within their institutions and the broader field of SoTL. This has led to increases in opportunities for individuals who had been marginalized in past SoTL conversations, projects, and opportunities to have their voices heard and valued. I am convinced that Dr. Gregory's SoTL work has been timely, impactful, and has undeniably improved the field of SoTL as a whole.

Dr. Gregory is a leader in SoTL, not as just a scholar, but as an advocate and mentor. Dr. Gregory has supported the SoTL work of her disciplinary and institutional peers for her entire career, widely publishing and presenting with students and colleagues in high-profile journals and conferences. Dr. Gregory has been deeply involved in the work of the International Society for the Scholarship of Teaching and Learning's (ISSOTL) Advocacy & Outreach committee since its inception. The purpose of this group is to support the advancement of SoTL both at the level of individual scholars and as a worthy and meritorious field of study. As a historian of sorts for

ISSOTL, Dr. Gregory has helped to curate documents and resources to map SoTL's evolution and advocate for changes to praxis that led to increased inclusion of students as partners in SoTL, expanded opportunities for non-tenure line faculty to engage in SoTL, and reported the history of advocacy and outreach via ISSOTL. Recently, Dr. Gregory has been working with her Advocacy & Outreach colleagues to study the "grand challenges" of SoTL to identify the wicked problems the field of SoTL faces and might work to address. She is also engaged in emerging work on SoTL as public scholarship and has engaged in work and conversation about how SoTL scholars might share their work with an audience beyond higher education to support important work that is tied to teaching and learning. Every important effort underway in ISSOTL at this moment has been supported in some way by Dr. Gregory's advocacy and mentorship efforts. I find that impressive.

Overall, the depth of Dr. Gregory's work is multi-focal and impressive. The originality of her work is undeniable, and she has impressive stature in her specialized field. I am clearly not the only one to recognize Dr. Gregory's contributions, as she has won numerous awards for her SoTL work and has been funded on many occasions for her SoTL projects and efforts. One last point: it is important to note that the broader field of SoTL lacks representation from the fine arts. Dr. Gregory has been a tremendous influence in increasing the engagement of her peers in the arts as active and productive SoTL scholars and supporters.

Thank you for the opportunity to contribute to Dr. Gregory's nomination portfolio. I believe her to be richly deserving of recognition as a Regents' SoTL Scholar. To that end, please feel free contact me if you desire information beyond that which I've provided above in support of Dr. Gregory's nomination.

Sincerely,



Jennifer C. Friberg, Ed.D., CCC-SLP, ASHA Fellow
Director of Scholarly Teaching and Cross Endowed Chair in the
Scholarship of Teaching and Learning, Center for Integrated Professional Development
Professor, Communication Sciences and Disorders
Illinois State University
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Dear Regents SoTL Award Committee,

I write this letter with enthusiasm for Dr. Diana Gregory as a nominee for the Regents' Scholarship of Teaching and Learning (SoTL) Award. Diana and I became acquainted in 2012, when we both became members of the newly forming Advocacy and Outreach (A&O) Committee for the International Society for the Scholarship of Teaching and Learning (ISSOTL). In the years that I have known and worked with her, Diana has consistently impressed me with her deeply thoughtful contributions to a variety of projects and her always gracious ways of working with others. These qualities, along with her readiness to be involved quickly led her to be asked to serve on panels alongside some of the leaders of ISSOTL, making an impact at the international level (e.g. From Classroom to Lobby? A Roundtable on Advocacy by ISSOTL, led by Diana Gregory, Kelly Hewson, Katarina Martensson, and Jennifer Meta Robinson, 2013).

I have personally worked with Diana on two projects, both of which started as efforts related to the A&O Committee. The first project related to efforts to better understand the perspectives of and challenges experienced by teaching stream faculty (and other non-tenure-track sorts of teaching positions). Diana led the initiation of the effort, and the first panel presentation at ISSOTL in 2017 was standing-room only in a large presentation room. It was clear that there was a large number of faculty in such positions around the world who struggled to obtain support and resources to engage in SoTL. A second well-attended panel followed in 2018, and then four of us worked together to more officially (ethics approved) gather case stories, qualitatively analyze them, and publish our results in *Teaching and Learning Inquiry*, a top peer-reviewed SoTL journal. Addressing the inequities experienced by teaching stream faculty is ongoing and largely happens at the institutional level; however, this project helped establish a global community to provide support and the sharing of resources for these efforts.

The second project we have worked on together involves identifying the Grand Challenges of SoTL. Grand Challenges are complex, dynamic problems involving many

stakeholders. As a discipline, SoTL has often struggled to communicate its value to others (e.g. other higher education colleagues, administrators, or the broader public). We believe that the identification of Grand Challenges can promote greater concentration of scholarly efforts, far-reaching collaborations, an increase the likelihood of impact on policies, and new funding opportunities. Our group has followed the lead from the Engineering Discipline, which established their grand challenges in 2008. Our efforts began in 2018, and Diana joined us in 2019. She has been especially active in our latest stage to thematically code over 1100 responses from a variety of global stakeholders. These will be presented at ISSOTL this year. The final stage, a Delphi process with SoTL experts from around the world, is underway to finalize the list. The final Grand Challenges of SoTL will be published on the ISSOTL website and through other venues. We hope they will have a broad and impactful contribution.

In sum, both my own personal experiences working with Diana, and my observations of her interactions and work with others, reinforce my conclusion that she has made valuable contributions to SoTL across the course, program, institution, and global levels. I hope you recognize her work with this year's Regents' SoTL Award.

Sincerely,

A handwritten signature in blue ink that reads "Lauren Schorff". The signature is written in a cursive, flowing style.