

Christopher Richmann: Welcome to Professors Talk Pedagogy, a podcast from the Academy for Teaching and Learning at Baylor University. I'm your host, Christopher Richmann. Professors Talk Pedagogy presents discussions with great professors about pedagogy, curriculum and learning in order to propel the virtuous cycle of teaching. As we frankly and critically investigate our teaching, we open new lines of inquiry. We engage in conversation with colleagues and we attune to students experiences. All of which not only improves our teaching, but enriches and motivates the ongoing investigation. And so the cycle continues. Today, our guest is Dr. Corey Carbonara, Professor of Film and Digital Media at Baylor University. Dr. Carbonara is an active filmmaker and teaches corporate communication, lighting, cinematography, and production. Dr. Carbonara has frequently been recognized as an outstanding teacher. He was recently awarded the Excellence in Education medal from the Society of Motion Picture and Television Engineers. And in 2016, Dr. Carbonara was named a Baylor Master Teacher, the highest award for teaching given by the university. We are delighted to welcome Dr. Carbonara onto the show to discuss the symbiotic relationship between industry and academia, the importance of getting students involved and why it's probably not a good idea to stand on a table to make a point in class.

Corey Carbonara, thank you so much for joining our show and taking the time to talk with us today.

Corey Carbonara: Chris, it's a great pleasure for me to be here.

CR: I wonder if you could just begin by telling our listeners, our audience a little bit about your own academic journey and the kinds of teaching that you've done and positions you've held here at Baylor.

CC: Sure, sure, let me go back and start from the beginning. So for me, my first teaching experience was as a teacher of record at the University of Iowa, where I taught a beginning class in television production. And that was a very fascinating and interesting thing for me because I really enjoyed teaching and I didn't pursue that path thinking that I would actually just stay in the academy at that point, and then become a teacher, but I did enjoy it, so that was really interesting. As it turned out, I wound up getting my first degree at the University of Iowa in broadcasting and film, and then moved into working right away in the industry. I actually worked in Chicago in production and it was a few years after I had been out in the marketplace that I decided I wanted to go back. So that's how I got to become a teacher of record, was in my master's, when I went back to the University of Iowa to continue my work in graduate school. After that, I wound up going directly into the production world, working again in production with Columbia Pictures Television group out of Chicago. So the reason why I'm saying this is it's going to lead to my next teaching gig. But I wound up actually working for the Columbia, it was Columbia Pictures that owned it was called Edit Tell Chicago. And we wound up actually shooting and editing all sorts of commercials for big international, international clients. I mean, this was McDonald's and United Airlines and Quaker Oats and Prudential Insurance and a lot of other major companies like that. At the time I was doing that was I was pursued by Columbia College, which was located maybe about a mile and a half away from where our facilities were, where our sound stage and everything in Chicago. And I wound up teaching post, I want to teaching post-production there. And again, enjoyed it very much. It was kind of interesting, my life at that point was all Columbia, right? Columbia Pictures and then working at Columbia College. And it was really kind of an interesting time. Again, I wasn't thinking that that was going to be my, my career path. But I did enjoy it and I want them doing it for a couple of years.

Then we'll flash forward a little bit to when Dr. Corpie came to Baylor, now Michael Corpie had been a friend of mine from graduate school. We were filmmakers together at the University of Iowa. So he's responsible for getting me actually to Baylor. And what happened was he came here to Baylor in 1982 and he was here for three months. He started in August. And then about November timeframe, well actually it was December, He calls me up and says to me, Why don't you come down and checkout Baylor? And at that point, I really hadn't thought about actually teaching full time. But I came down to Baylor and I gotta be honest, I really fell in love with the campus. I fell in love with the school. So I made a shift and I actually moved here and joined the faculty the first time in '83. And my very first student, in fact, there's a name that most people out there who are affiliated with Baylor will know. Michael Singletary, the legendary football player, you know, who went on to actually do a great job taking and helping to get our Chicago Bears and Chicagoans, like I'd say, our Chicago, well, my life was bears too, so it was kind of an interesting—Columbia first, then now it's bears. I've got these bears are loyal to. But anyway, it was, it was fascinated.

Quick, little interesting story about that. If you don't mind. Michael Singletary. It was the first time I met him. I actually met him in the edit room when I was putting together the season before when he was actually here as a senior, I was putting together a real for NCAA college football. That was an ABC show that we were, we were producing. And I look at the fierceness of this guy's eyes. And I, this was before he actually went to the Chicago Bears. And I was, I was like, I'm amazed by this incredible linebacker. Well, it turns out it goes the Chicago Bears and then of course he's my first student. So that was kind of an interesting time. But anyway, that, that started the path.

And then the only other timeline thing I want to do to situate everybody is to say that in 1985, I received an offer from Sony to become the first executive in charge of high-definition television. The first product manager or the entire product line for high definition. So I wound up leaving. It was not an easy decision and I really love teaching. I love teaching at Baylor. I love the relationship with the students and the faculty. We had a great department, great series of events that were taking place here. And yet, after a lot of prayer, I felt that I was really being called to take this position. It was very interesting because my clients were the Hollywood film studios and all the presidents and the executive vice presidents there and then all the presidents off all the major networks in New York. Although it was based out of New York, I spent a lot of time--half the amount of time actually--in Los Angeles. And I did that for a couple of years and then an '80...--well, actually, it wasn't even a full two years. I wound up in the latter part of '86 coming back to Baylor, realizing that my true calling was teaching. Even though I had a successful time there, it was, we had some great first sales and things were going extremely well, but we did, I did make that decision when offered to come back. Would you like to come back to teach? Again, much prayer. Realized that I was a teacher and that was my calling. And so I came back to Baylor

Now Sony was really excited about the fact that I didn't go to a Panasonic or to Toshiba or any of the other competitors. So what happened was we wound up getting an incredible relationship with Sony that continued and continues to this day. And we were the first university in the world to actually have equipment that we could use that was high definition equipment. So we had the first curriculum on high definition here—it wasn't equipment that we had to buy, it was equipment that was really loaned to us, right? Until the point later in our years that we actually could afford to, to get our own equipment. But it was a fascinating, fascinating journey that got me here to Baylor. So from '86 I've been here ever since.

CR: All right. Wow. That's, that's, that is quite the story. And you know, anyone who could read your bio online sees all of the work in industry that you've done. And I'm sure that's just the tip of the iceberg in terms of how you've worked in the industry. And I, this is something that I find really fascinating because a lot of our colleagues in the academy and folks that I interviewed for this podcast, you know, they, they are typical academics, by which I mean, they've spent their adult life in higher education. And most the time went kind of relatively smoothly from undergrad to graduate school into, into teaching in higher ed. And so that--there's great things to be said about that--but I'm sure this great things to be said about having that industry experience that you bring into it as well. So I'm wondering first, if you could just say what your impressions are of the differences in terms of the work, environment and pace and relationships when you think about industry work versus academia.

CC: Yeah, sure. Christopher, the interesting things about it is, in the industry, one of the things, especially during the timing at the point when I was actually working with Sony, the pace is very fast. And there were a lot of days that were actually like, almost 18 hour days, right? On commercials, if we were running into any problems at all, sometimes I would wear 24 hour straight on a commercial. But it had to be done. And so there were a lot of hours that were actually put in in terms of working in the industry. And it's not to say that there isn't a lot of hours that we put in is as teachers, I think every, every teacher out there understands and knows that there is a misconception about the amount of work that we do. I think sometimes, not, not everybody, but some people. And you know, if, if you enjoy what you do and if you do it well, then I think every teacher out there realizes it's not, it's not an eight to five job. You know, it really is a job that involves going beyond the five o'clock timeframe at times. And so, so, you know, yes, it's probably lighter in terms of the actual pace. But at the same time, depending on your research agenda, depending on how you're getting students involved in the types of things that you do, not only in your classes, but also in your own research and in sharing that research with them, letting them become a part of that, then it can also accumulate hours. But if you enjoy it like I do, you don't mind that. In fact, it's rewarding to actually have that opportunity to work with students at that level.

CR: Just on the surface, it would seem that the, that the major difference between industry and academia would be that an industry you're, you're spending most of the time, if not all of your time working with colleagues. Whereas in academia you're spending a great deal of your time working with students. And I know the student/colleague line is, is, you know, depending on who you are as an instructor, how you want to view your students--as budding colleagues or students--I'm wondering if you have thoughts about how that relationship with students makes that kind of work different.

CC: You know, one of the interesting things about this is it's tied back to the conversation we were just having a minute ago, about that relationship in terms of like bringing them involved in the research and what have you. I think one of the benefits of what I teach in the area that I teach in, which is film and digital media, is that over the years I think the students have respected the fact that I have been in the industry. And one of the things that's interesting about Baylor is that they've encouraged me and allowed me to keep another foot in that industry lane and then have the other foot perfectly in the academic lane in terms of the academy. So, so with regards to students, I think that a couple of things kind of happen. One, there's a respect there for the knowledge base because it isn't just textbook or, or it isn't just pursued in a very, very narrow sense, but there's a wide range of experiences that I've been very fortunate to kind of bring into the, to the classroom. And when you do that, you know, it's, it's fascinating because in film and digital media we're about creativity and we're about creating things that have lots of different instrumentation that go together, and lots of different relationships of people working together. And that,

to me has been really, really one of the most fascinating things I think. I think you're, you're, you know, how do you view your students? You know, I, I tend to view my students really as burgeoning creatives. And, and, you know, scholars. And I, it's been fascinating because like you mentioned before, kind of a little bit atypical here. You know, I, I have research that I do that's straight publication and involves really working in both qualitative and quantitative methodologies as the tools to get there. But then I also create and I also produce and direct and edit, and I'm a cinematographer. And I've done that in my creative work. So the students, getting them involved and this is extremely important. And seeing them as being able to be future creatives and researchers of, of excellence, is how I treat them. And I think that's kind of what I go in by. I go in with the fact that you have a tremendous amount of potential here. You're at Baylor for a reason. There's a reason why we've accepted you. And because of that, my job is to help you get to the level of excellence that that really is your, your dream. I need to be able to do that. And the way you do that is you work with them side-by-side. We have a saying, Dr. Corpie, we have a saying where we really don't want to get involved in research if our students can't be a part of it. And that's undergraduates as well as graduates. And, you know, it started out in the beginning when companies that we would work with would say, well, you know, okay, yeah, we'll do that. And then all of a sudden they see how fascinating and how articulate our students are. I like to think of Baylor students as having abilities and articulation in writing and in speaking and in social skills, as well as in technical prowess. And when these students are involved in these project, now it's no longer well, okay. They're like, How many more of "Jacks" do you have and how many more "Joels" that you can give me? And they wind up getting either internships, or they wind up getting hired? And that's really the excitement I think, of what happens when the industry discovers the gem that is the academy.

CR: I gathered that you're, you're teaching bread and butter art classes that the outsider like me would look at and see as fairly technical, like lighting design, cinematography, production, and things like that. How do you think that is different if, if, if you have thoughts about this, from those more traditional academic ways of, of doing knowledge, of working with knowledge, as you were saying from textbooks, in those types of ways?

CC: Yeah, so for me, interesting, right, because I do both, right? So I've had the opportunity to be strictly academic in terms of the way in which some of my courses are done with regards to theory and practice. Theory and practice is absolutely fits into a production course as well. So when you take a look at this in terms of technical, there's technical which would be one interpretation. The other one is technique, which is another interpretation, right? And they are very closely aligned because they're both about tools. And so what's fascinating about that for me is the fact that if you are going to teach a course like lighting and cinematography, for example, you brought up, which I'm teaching right now, and I love the fact that we're teaching it in this COVID era where we're still practicing very safe techniques. And our students have been wonderful and understanding the reason why we do that, and what we're doing is we're actually incorporating--this is a classic example of what you're talking about--We're incorporating the practices that are allowing, that is allowing, sorry, that is allowing Hollywood to come back, right? In terms of the production sequence. And we're incorporating those same things that come from the union, for example, and we're, we're doing them at Baylor. So students who are coming out of this particular class, not only do they get the skill sets that are actually hands-on--because they have to have hands-on. That's the only way you can teach this type of, of course is you've got to get them create, create again, and learn from each one of the times that they go through an assignment and create something new. But they're prepared because now they're even more prepared than maybe some other folks that had who had just maybe got out before COVID hit. And they understand how to fit right into the production

environment. And they have been practicing those same practices and understand the reason why those have to be in place. So that's just an example of how, how to quote, students. They say, well, you know, one of the things I like about what we're doing, Dr. C.--and that's what they call me--is we're being real. And this shape is, you know, obviously providing a, a, a realistic environment. So everything that they're doing even in their productions we're treating it so that they understand when they go out, how this would have been done professionally. Now, it helps that I have been in that position. It helps that I've continued to work with the industry understanding that workflow, how that workflow has changed. And one of the things about Baylor that's great and what our students are doing is that they're able to be involved in cutting edge research. We started that with HDTV, continued that with editing movies on the desktop. We were very excited to say that we were the first university to ever really have a curriculum that allowed you to edit, edit movies on your computer, on the desktop. We wrote us a whole series of publications on this involving our students and the Society of Motion Picture and Television Engineers actually published that, that article that we did the year that we started it. And it was groundbreaking. And from that at least I can tell you, we got dozens, if not more than dozens and dozens of calls from both industry and from other universities that wanted to know like how were we able to implement this and how can we, can, can, can we offer some insight in terms of how they can do it? Well, our students are the ones that are coming out and benefiting from a lot of those firsts. So, so again, it's involving them getting their hands on things, but also not shying away from the theoretical foundation that is important--storytelling if we're talking about visual narrative, for example, you really need to understand aesthetic. And there is an aesthetic theory that is extremely important to this. So it's always for me, a balance between theory and praxis. Whether you're in a heavy production course, or whether you're actually in a lecture setting. Like diffusion of innovations where I'm teaching a theory of diffusion of innovation. A lot of methodologies about how to implement that theory in a variety of different industrial settings, especially for our sake and the media industries. But even there, what I tried to do is I try to build a simulation to allow those students that are in those types of classes to actually role-play, if you will, as a consulting firm. And so we created, in that, in that lecture course, we created a mythical company called NewCo. And there are role-playing opportunities throughout the semester where the teams have been "hired" by New Co and they have to present to each other, the board. And, and, you know what? Baylor students get really excited about those types of simulations. It's providing a practical opportunity, the Praxis side, inside of our lecture course. But getting them involved so that they actually do increase those, those skills I talked about that make Baylor students such articulate students. They could speak in front of people. They know how to write, they have to write white papers and learn how to do that. Why? Well, yeah, you can do an academic paper and they still do those. But I show them in that assignment how to do a quasi-industrial paper as well. Because not everybody's going to go on for a master's. I totally understand that. Or PhD. You I hope that they do and I encourage them to go on for further degrees. I really do. But I realized that maybe some people are going to take a stop like I did and go into industry. And if they do that, they are so much more prepared. And I'm so excited to say that I have both graduate students and undergraduate students that are in that particular course from time to time right, I have graduate students that do take it too. They come from different disciplines. I have a lot of students from the Business School as well as students from here. There's students who are interested. There are business fellows or I, I'll get MIS students that are coming from the graduate department at the business school. And what's neat about it is that they get so excited because a lot of them are receiving job opportunities either at the job fair or beyond, and they're saying, My gosh, you know what Dr. C., giving us that opportunity to have done that type of praxis really prepared me for receiving or getting a job offer from this company. I'm not trying to say that every single person gets a job offer immediately. But what I am trying to say is that I think as teachers, we owe it to our students to

make sure that we find creative and innovative ways of being able to get that mixture of theory and praxis down. And there are creative ways you can do that, even in a large lecture setting. There's still, I think, opportunities for that to be done.

CR: That leads me to another question I'd like to ask you is, throughout your decades of teaching, have there been any major turning points for you in and how you teach, how you approach the craft of teaching?

CC: One of the interesting examples about the question you ask about--some things that I discovered--I think came about is a direct result of first starting to teach those lecture classes. You know, I mean, I always came here when I came to Baylor, I always had both types of classes to teach. I had enough experience in the production side to do those, but I also came with a degree from Iowa. And this is even before I pursued my PhD at the University of Texas at Austin. But in Iowa, my background is in mass communication theory. So, so again, being in those academic settings, I realized very, very quickly that you can lecture and you can make that lecture as entertaining or as stimulating as you can. But very early on, I saw the articulate nature of our students and having taught at other places, all I'm saying is there's something very special about the environment here at Baylor and the caliber of students that has been consistent for me at least throughout all these 35 plus years. It warranted me to start thinking about how can I get them involved. So after doing a traditional approach in the beginning, I had very early on an opportunity to teach the intro course, which is about 150 students in the classroom. And even there, I thought, you know, what was popular back in the eighties--and this is going to predate, you I'm sure--what was interesting is there was a show called Donahue. And Donahue was a talk style show where they had the participants and the audience ask questions or make comments about things. So what was fascinating about that was I thought, well, you know what, why don't we take a Donahue, or today we would have called it maybe an Oprah style. You know, she did the same thing. She imitated that. Basically, I decided that, okay, I'm gonna lecture and there's going to be a point where I want to engage them, even though it 150 people. So what do you think about that? And if it's, if it's an issue about the advertising, let's just pick one out there, right? Does advertising negatively influence children on Saturday mornings? There was a Saturday morning cartoon festival in the eighties. So what I did was I did that and then I would run around, I would run around like Phil Donahue. And I made sure that I got myself a microphone. And I just said, okay, I know now not everybody is an extrovert and we're not going to let all the extroverts dominate, but I want to create a real interesting environment here. Let's, let's see if we can't get you to engage in this lecture. And they did. And, and even some of the shyer folks who maybe weren't going to come forward, by the time we hit about October, that fall I remember I first did this. All of a sudden, the shyer folks that I was kind of understanding, They were coming forward because they felt so comfortable so comfortable with the way in which we were letting everybody get a chance to kind of say their thing. And then my job was to weave it back right into where I wanted to take him in terms of destination that day, in terms of the content. And they came and they would, they would comment, you know, Dr. C., you know, that was really fun. Wow, I've never been in a lecture situation where they opened it up and, and we're all kind of thinking out there, at least some of us are. And, you know, it was great. We got a chance to kind of really engage further and it was a fun environment. So I think that was one of the discovery that I made that was really useful because then simulation became a real big part of what I did with undergraduates.

CR: So that leads me to the flip side of that question. And I love anytime I'm having discussions with teachers about teaching, especially when I'm talking with folks who have won teaching awards. So congratulations again by the way to you for being named a Master Teacher.

CC: Thank I'm still humbled by that. You know, the fact that you get this selection that happens, it is such a, it's coming from your students, it's coming from your peers. I mean, I you know, I'm still humbled by that. I am. Yeah. I'm an articulate person that I can't speak when I take could think of this, think of it. I really, I mean, is a 100 percent, I'm just humbled by it so much.

CR: So the opportunity I see in a conversation like this is to, to demystify what it means to be an effective teacher. Because so many of us think that good teachers are born. And I'm a firm believer that good teachers are made. And so what I love to hear from, from award-winning teachers is, what have you done that just hasn't worked? What have you learned so that you've become better? You weren't just born a master teacher?

CC: Yes. Like I have an actually interesting story about that because I had--it forced me to change my approach. I teach a class called digital media technologies and I, I've, I've taught this class--I taught this class first even before I left to go to Sony. So it's been many, many years I've been teaching it. And what I tried to do with these highly technical areas, especially in digital technologies, is, is demystify it and actually allow creatives to, without having an engineering degree or are having to get to techie, demystify the technology but yet still give them a, quite a lot of engineering. But do it in a way that it's been filtered by me to help them. So analogies and things of that nature. Well, I've been known over the years to kinda put my whole body into this. So I have two quick stories of why I had to change my teaching because it didn't work. But one of them was, I had this wild notion trying to teach them about the difference between AM and FM radio towers. Okay? So broadcasting towers for radio, amplitude modulation, frequency modulation, I'm really teach him about them. One of these, the am towers use the entire tower as the antenna. So whatever the structure is and how tall it is, if it's, you know, 300 feet in the air, you know, it, it basically is the antenna. Whereas FM, they have little antennas that just kind of, you know, are smaller and they may even be only like a yard in size or less. And, you know, so anyway, I was trying to teach them all of it. So there was a table that was in the auditorium and it was folding table that had been there for some other event. So I thought, well, you know what I'll do? I'm going to jump on this table and show them that you want to get on a big hill so that you can get height above average terrain. And I no sooner did that and got on there and I was less pounds than I am now and it cracked right in the middle and I want a cracking three ribs. I thought, Okay, Good thought. Wonderful way to throw your whole body into it. But not probably wise to do.

Okay, so then I said, Well, I'm going to modify and think of other creative ways to do it. So I have one more entertaining story for you. Hopefully it's entertaining, help your audience will likely. But teaching the same course. And I'm teaching Ohm's law. And what I do is I do the lecture on Ohm's law, which basically has to do with current and resistance and voltage. And I do it by a football analogy. So I tell all the students that, let's say it's the tickets, it's the Thursday, Tuesday, Thursday course. It's a Thursday before our first opening home football game. And I say, where all your Baylor gear, any gear--Baylor shirts. And if you've got uniforms or if you've got anything that you got, where it. Yeah. So we're going to celebrate the fact that...well, that year I had I had three football players that were in my class and they were on the defense. And what I did every year was I taught this, this lecture by saying and I, and I would be decked out in my home I Baylor stuff and I have a little football. Now. It's a Nerf ball. And I say, Okay,

I need some volunteers. I brought some about, and I do this every single year. I would do this, my gosh, about maybe 20 years before this, something like that. And end up It was it was the year when RG3 when the Heisman. Okay. So that was the year that we actually had this great upset. We were not--they didn't think we would go as far that year as we did. So, so of course, the football guys. These three guys come down and they were, they were they were defense they were defensive tackles. And every year I would do it and I would do it where I would be the quarterback yo get involved. And then I have the students in there too. And we do this in the beginning of the front of the auditorium. And every year it went fine and I clear everybody out for the first couple of rows just in case, you know, the balls went somewhere. Well, this year, I'm telling you I had some kids that were hiking the ball to me and the idea was I'm going to try to move forward as an electron holding the electron which is the footwall, move forward with current. And then it was up to the defense as the resistance to see how many yards I was going to get in this case feet, but we were converting it to yards. And how much feet, and that would be voltage. So it's a great way to teach. That's right. Oh my gosh. That year these two guys did a wishbone on me, pick me up, literally lift them because they heard "hike." Right? And it was like they just went into football mode. And next thing you know, I was tackled and I wound up tearing my thigh okay. Broke another two ribs. And they were like, Oh, they felt so bad, you know. Immediately the office was like Carbonara, what did you do it now? Oh my gosh, what were you thinking? So I actually went to our coach that year. And we had a great year and it's a coach, I want to tell you something. I said a lot of those victory. So I want you to really know the secret motivation behind that. I said it, it came from my class and he was laughing about it. He said, Well, I'm so sorry that happened. I said not all this and that was that was, you know, I didn't think that through. So the bottom line is, I don't do that anymore, but what I do is I do everything in slow motion. And I'm the coach on the side lines. And I don't have any football players come down. But I say, Here's the story and they laugh about that story. And then get them involved. And I don't think I can think of anybody who didn't get the questions on Ohm's law correct. I mean, I think that that visual, that participation, the fun, all of that are, are ways that we can stimulate our students and really bring things. It could have been dry. You can, you can bring a lot of life to him that way, but that was definitely a situation where I modified my style.

CR: Well, there's a theme here in your in your broken ribs. That's happening. The physical risk you're taking. But I think it, even though you've changed some of these things in the way that you teach those, those particular topics, there's a theme here also of risk-taking. I think that good, good teaching does involve some risks. You gotta put yourself out there, might not be physically standing on the desk, you know, but it's, you have to be willing to be made fun of and to look a little foolish because sometimes those things are the most memorable for, for students.

CC: I've been a goof more than I can tell you. In a good way though. I mean, not in a bad way. I know what I mean by that is, you may have tried to like start things up with an analogy that I think in my mind is like this is really good. And I look back and I go, that just didn't work for you did it, and they're like, no Dr. C it did not work. I go, alright, let's rethink it. Can anybody in here think of a better way to kind of provide an analogy? And you know what they did. And I think that was probably one of the best discoveries for me that you know what, we're on a journey together and it let me know at that point. My goodness, you know what? From the beginning, we've got to let them, we as teachers have to let our students know that we really are on a journey together. I think every teacher who's out there that's listening to this recognizes that they've learned something from their students, as well as what they feel that they've imparted to their students as their knowledge, right? Knowledge is one of those things where you give it to somebody, but you still have it. And when you get feedback from the people that you

give knowledge to, you have more knowledge. So it is one of those interesting situations where it's a multiplier effect. Being willing to be human. So important. Let me get another classic example. I have to augment, augment my lectures because of COVID, right? So Anna and I have it there so that students have narration. They can, they can take some of the lectures and watch them again or listen to them. I've learned that if you mess up on Zoom, I tell you what, especially in the teaching environment, It's okay. It's okay. Everybody messes up. Letting them see you as human and that we can make mistakes as well, I think endears us more to them and we don't have to be perfect. And that's the thing about teaching. You don't have to be a perfect teacher. But you know what? I think one of the most important ingredients that I get and I get fed to by the students is *passion*. If I can do anything, I'm trying my hardest to build a fire of passion inside that, that course. And I think our students recognize when we truly love them. And I mean this in a very, very good sense. When we truly love them, They know it. When we truly care about them, they know it. And when we are human before them, they love it. So those are some of the lessons that I've learned from my failures really. And I've plenty of them.

CR: Well, for the sake of time, I think we'll have to leave it there, but I want to thank you for talking with us. Thank you for your dedication to your teaching craft and for the passion that you bring to the work. And I think if there's anything that's the common denominator in, in master teachers, it is that, that passion. So Corey Carbonara, thank you again for joining us today.

CC: Christopher. Thank you. It's been a pleasure. Thank you so much for asking me to do this.

CR: Our thanks again to Corey Carbonara for speaking with us today. For list of the many exciting film and technological projects Corey has been involved in, you can see our show notes. And thanks also to Nick Townsend, Baylor graduate using composition students for composing and performing our steam. So that's our show. Join us next time for Professors Talk Pedagogy.