

After Teaching Statement:

My teaching philosophy begins with a simple question: who is the student at the end of the quarter, and how have they changed since the first day? In the humanities and in art history specifically, I want students to leave my classroom with more than just knowledge of historical periods, artistic movements, or visual terminology. I want them to become more attentive observers, careful interpreters, and historically aware thinkers. By the end of my course, students should be able to analyze visual culture critically, situate objects within broader historical contexts, and communicate their ideas with clarity and confidence. Just as important, I want them to better understand how images, including architecture, objects, and symbols, influence and shape collective social memory.

Art history stands out in the humanities because it asks students to connect visual observations, historical context, and critical thinking. In a world full of images, learning to slow down and look closely is more important than ever. I encourage students to see art not just as beautiful objects, but as cultural artifacts shaped by hegemony, beliefs, work, identity, and memory. Whether we discuss medieval images, the built environment, early modern maps, nineteenth-century photography, or digital and popular culture today, I want students to see that visual culture both mirrors and shapes our social realities, as such awareness would enable them to be critical thinkers about the world around them.

My teaching emphasizes active participation and engagement, rather than passive reception of content knowledge. I have found that students learn most effectively when they interpret and discuss ideas collaboratively. In many classes, I begin by asking students to identify an aspect of the weekly reading that they found most compelling, a concept that challenged their prior understanding, or a topic they wish to explore further. These prompts foster close reading and deeper engagement with the material, moving beyond just finishing reading assigned pages. This approach also allows students to hear their classmates' perspectives and recognize areas of shared interest.

Discussion is central to my classroom, as humanities and art history education rely on the exchange of perspectives and the willingness to engage with complex ideas and methodologies. I aim to foster an environment where students are intellectually challenged and confident that their ideas and questions are genuinely valued. Instead of presenting interpretation as the pursuit of a single correct answer, I encourage students to approach historical and visual analysis as an evolving process shaped by diverse viewpoints and critical frameworks. Through collaborative discussion, students develop the ability to articulate their arguments, listen attentively, reconsider ideas, and engage respectfully with different opinions.

Written expression is equally crucial in my pedagogy because it enables students to clarify and deepen their thinking over time. Many students begin art-historical writing with uncertainty, and they often struggle, especially when moving from summary to interpretation and argument. To support their development of writing skills, I create scaffolded assignments that progress from visual

analysis to analytical and research-based projects. I emphasize writing as a process of drafting, revising, and intellectual discovery, not just a final product. My feedback aims to improve clarity and organization while building students' confidence in their analytical thinking, academic voice, and interpretive skills.

Students come to my art history classes with diverse majors and minors, different backgrounds, learning styles, and varying levels of familiarity with art and culture. I am dedicated to fostering an inclusive and accessible classroom environment. I recognize that some students may initially perceive art history as distant, static, or intimidating. My primary objective is to demonstrate the contemporary relevance of the humanities and art history, emphasizing that visual analysis provides critical insights into current social, political, and cultural complexities. I teach my students to frame our studies around topics and concepts such as movement, migration, connectivity, portability, patronage, exchange, and technology, enabling them to understand how historical themes continue to shape the present.

To me, being inclusive as a teacher means being transparent, clear, flexible, and giving students different ways to get involved. I set clear deadlines and expectations, encourage everyone to participate in class discussions, and help students improve their written expression by allowing them to revise and resubmit their papers after my feedback. Since students learn in different ways, I use a variety of assessments, including discussion questions, group projects, visual analysis papers, exit reflections, argumentative writing, and building video presentations and digital tools such as text-based games and ArcGIS StoryMaps. I also use museum collections, archives, popular culture, and digital humanities projects to give students access to a wide range of learning materials.

Teaching continually reshapes my own intellectual practice and scholarly research. Each classroom experience offers opportunities for self-reflection, reverse engineering, and growth. My students' feedback and classroom discussions consistently challenge me to reconsider pedagogical approaches and refine my course design. I view reflective teaching as an ongoing responsibility for my pedagogical growth. In art history and the humanities more broadly, the questions we ask about past communities, events, ideas, artifacts, and artistic and cultural contexts continue to evolve. I regularly revise assignments, experiment with new forms of engagement, and seek ways to make learning more accessible, meaningful, and intellectually rigorous for diverse student groups.

After leaving my classroom, students might not remember every monument, object, or historical figure we studied. What I hope stays with them is a way of seeing: the ability to observe closely, think critically, ask thoughtful questions rooted in history, and recognize how visual culture shapes our experience. My approach to teaching art history is grounded in the belief that humanities education is not simply the transmission of information, but the cultivation of an attitude of not taking everything for granted. The humanities offer interpretive skills that remain meaningful far beyond the classroom and their college. My goal is to help students become critical readers of images, more reflective thinkers, and more engaged participants in the cultural and social worlds around them.