

This teaching statement outlines the foundational principles and instructional practices that guide my teaching and shape my classroom environment.

I **design** courses that illuminate the intrinsic and extrinsic value of a humanities education. Intrinsically, the humanities provide a window into what it means to be human, and to the similarities of human experience across time and space, and this principle underpins my teaching. Extrinsically, instead of viewing the university as an ivory tower separate from our everyday experiences, I make clear the humanities' stake in the "real world" by focusing my teaching on transferable skills: composition, argumentation, collaboration, and public speaking. For example, in my rhetoric and composition courses, I do not assign fixed topics for the final essay, but rather encourage students to pick an issue in their given field or an academic discussion that is of interest to them individually. I then work with students to identify the topics that are exciting to them, and I make sure to draw connections between the students' work in my classroom and their personal endeavors.

I **conceptualize** the classroom as a space for dialogue between students and their classmates, between students and their instructor, and between students and the texts. I build opportunities into every class for students to voice their own interpretations of our readings and to exchange knowledge with their classmates. For instance, I commonly pair writing exercises with small group discussions. In my literature courses, I also incorporate an extended peer review activity where students bring a copy of their final essay's introduction to class and work in small groups to review each other's work. The students are equipped with a worksheet that guides their critical feedback and everyone must read three of their classmates' introductions. At the close of the session, each student leaves with valuable comments and insights from three of their classmates—preparing them to revise and strengthen their final class assignment.

I **value** the inclusion of current events and salient cultural references in my instruction as a way of aligning my lessons with students' knowledge and showcasing the contemporary import of literary study. For example, when teaching Aristotelian modes of persuasion, I use widely recognized historical speeches or recently released news articles. For identifying *logos* arguments, the students read a publication from the *New York Times*; for identifying *pathos*, they read Dr. Martin Luther King Jr.'s "I Have A Dream" speech. When teaching Jane Austen's novel *Pride and Prejudice*, I include video clips from popular adaptations and discuss the effects of direction, casting, and editing on our interpretation of the text. These types of activities work to bridge the perceived gap between historical literature and our world today.

I **acknowledge** that each institution has a unique campus culture. This culture is shaped by a number of influences, including institutional resources, location and land history, and student demographics. A successful class works with, not against, these factors. For example, in introductory research and writing courses, I liaise with university staff to organize a library tour that instructs students on how to locate physical materials and search for online resources. This will usually include showcasing the library's special holdings and history or touring a current exhibit. In my experience, this is often the first time students browse library stacks, and student feedback from these tours highlights the positive impact not only for my course but for their broader academic life—connecting them with their campus and people available to assist them.

In sum, I **understand** the classroom as a site of knowledge creation, not just knowledge regurgitation. All of my pedagogical strategies are dedicated to equipping students with the skills and confidence to actively participate in their own education.