Statement of Teaching Philosophy
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While every course should focus on a narrow topic or genre, the goal of any English instructor is to reinforce the value of reading and writing more broadly. As Elaine Showalter suggests in Teaching Literature, her aim is to train students to "do" literature, not to simply cover a specific historical era or genre: "Our objective in teaching . . . is to train our students to think, read, analyze, and write" (25). Most instructors such as myself use student-centered teaching strategies, but beyond that I have developed three key areas to emphasize what Showalter and others see as essential to the English classroom: digital or creative writing, ethics, and professionalization.

In addition to traditional reading and writing opportunities, I ask my students to work in digital and creative environments. Two of my favorite assignments are online journals and collaborative digital blogs, as they emphasize the value of reflection in analysis and build a sense of community in the classroom. My courses also include multimodal assignments such as collaborative wiki entries, a film or literary "magazine," and podcasts—each of which develops students' skills in academic and nonacademic genres. In introductory courses such as Composing through Narratives, I ask students to read and write creative nonfiction to illustrate the role of narrative in shaping identity and memory. Digital and creative projects not only make reading and writing more enjoyable, but they also demand greater attention to rhetorical situation and prepare students to live and work in a variety of contexts.

Drawing on my research, my teaching also focuses on empathy and the ethics of representation. For example, in Great American Books, my students compare representations of Native Americans in the nineteenth century to those seen in the work of indigenous authors such as Joy Harjo and Leslie Marmon Silko. Students also analyze disability in Sherwood Anderson's Winesburg, Ohio and Toni Morrison's Sula. And, in a course on cultural film studies, my students analyze postcolonial identity in Western and Non-Western cinema, including the films of Akira Kurosawa, Deepa Mehta, and Hayao Miyazaki. Course activities include a visual analysis of movie posters and fan art as a way of stressing to my students that the ethics of representation is not always relegated to traditional texts. Key to any discussion of ethics is an emphasis on the ways art and literature can allow us to empathize with other individuals without Othering or stereotyping marginalized groups.

Finally, my teaching focuses on the professionalization of students. In some ways, this relates to projects that incorporate remix or remediation. I commonly pair assignments such as a research paper and a multimodal project, which requires that students adapt their scholarship for a nonacademic audience. In Digital Rhetoric, the culminating project is an advocacy infographic that is derived from a research report on a social justice movement. Alternatively, I also draw on

my own professional experience as a content developer and managing editor to develop assignments such as a "job ethnography." This requires that students investigate potential jobs in their field, perform informational interviews, analyze job ads, and prepare a job portfolio. This assignment is specifically derived from my student mentoring: I commonly encourage my students to see me during and even after the semester for advice on professionalization or to work on job materials. For example, during my first semester teaching, I often met with an international student named "Susan" (a pseudonym) during office hours, as English was her second language and she struggled with nuanced aspects of the language such as article use and subject/verb agreement. After the semester, I helped her apply for a marketing internship at the local zoo and together we revised her cover letter and practiced interviewing. She received the position, and the experience led me to recognize that professionalization could also be effectively integrated into teaching. Assignments such as the job ethnography develop students' interviewing and researching skills, but it also increases potential job outcomes for students once they leave the classroom.

I always adapt my courses to accommodate student needs, but I aim to emphasize digital and creative writing, ethics, and professionalization in every course. Instructors in English are often pressed to find new and creative ways to show students that literature is a valuable area of study, but it is also important to remain true to what Showalter refers to as "doing" literature— critical thinking, reading, writing, and analyzing. If a student leaves my class thinking she has not only learned about but also contributed to a pool of knowledge, I know that I have been an effective instructor. Work Cited Showalter, Elaine. Teaching Literature. John Wiley and Sons, 2003.