

My teaching philosophy is grounded in student-centered, experiential learning, treating the classroom and rehearsal hall as laboratories for exploration, risk-taking, and professional development. I focus on bridging academic study with real-world application, preparing students to thrive as versatile, resilient, and ethically minded theatre artists.

In the 2024–2025 academic year at Old Dominion University, I taught courses across voice, acting, theatre history, and script analysis for undergraduate and graduate students in both in-person and online formats, with enrollments ranging from 1–35 students. Highlights include:

- Course Development: Redesigned *Theatre Experience* for in-person delivery; enhanced asynchronous *Theatre Histories* sections for clarity and engagement.
- High-Impact Learning Initiatives:
 - StageCoach: Student-run trips connecting undergraduates to the regional theatre ecosystem, promoting professional exposure.
 - Connection Fair: Annual event bringing Broadway and regional industry professionals to campus, fostering mentorship and networking.
 - Professional Development Workshops: Monthly sessions on auditions, career sustainability, healthy boundaries, and summer work.
 - Travel to SETC: Guided 10 students through professional audition processes, resulting in multiple first professional engagements.
- Individualized Mentorship: Supervised internships, independent studies, and professional development for students and alumni, providing tailored coaching in voice, text, and performance analysis.

Student evaluations demonstrate high satisfaction and effective learning outcomes. For *Script & Performance Analysis* (THEA 449W, Spring 2025), mean ratings ranged from 4.33–5.00, with students noting clarity, scaffolded assignments, and structured feedback as key strengths. Pedagogical innovations include scaffolded multi-part assignments, experiential learning, and integration of performance, research, and historiography.

My approach emphasizes inclusive, equitable instruction, supporting diverse learners—including queer, non-binary, and BIPOC students—and empowering them to explore bravery, vulnerability, and collaboration. Beyond classroom outcomes, I integrate arts administration and professional skills, preparing students for careers in performance, management, and interdisciplinary collaboration.

In sum, my teaching effectiveness is demonstrated through curriculum innovation, high-impact experiential learning, professional mentorship, and measurable student outcomes, all designed to cultivate versatile, critically minded theatre artists prepared for both academic and professional success.