

There is a clear continuity in the arts between service, research, and teaching. The way research, service, and teaching complement each other can help reinforce a whole ecosystem of experiencing while generating immediate benefits to a given surrounding context, such as a classroom, a city, and abroad. The very way these categories exist as spheres of influence can be immediate in impact while also allusive to possible future-enriching benefits. Therefore, what discipline in the arts I am teaching anticipates and expects these other areas to inform my pedagogical approach to an ever-expanding and diversified student population that will invariably be the next generation of makers for an expanded, complex world that needs these makers. Therefore, service, research, and teaching vitalize this whole and, for me, cannot be fully separated.

I wholeheartedly believe in human value, dignity, and the creativity that follows; at a minimum, then Art and Design are essential and pervasive to human life as we know it. Creativity and culture-making are also a fact of human existence. Not only that, but Creative expression carries significant weight towards telling us about ourselves in many ways. Suppose we thought of creativity as a thermometer for testing how well a given society is doing; Art and Design, culture-making broadly speaking, will tell us. Often but not always where the arts wither, so can we find a people languishing. But on the other hand, we may see people going through great suffering and/or oppression. The arts preserve and sustain the people amid their suffering while giving them hope and/or power to alleviate such suffering.

Throughout history, when art is flourishing, we often find people doing so as well in the broader sense. That said, Art and Design are expansive and all-encompassing; there is nothing in our lives that are not directly affected by the arts, if not indirectly affected. Overall, this conceptual framework heavily informs my pedagogical approach to teaching as it also informs my research practice and service. This broad and deep view of Art and Design's importance means my classroom anticipates needing to equip makers for a changing and expanding world while not diluting the given subject taught to each student humanity as beings made in the image of God. A deep foundational inquiry into the patterns of Creation we see in God's good work is particularly situated to help students see art-making's importance as a subject both historically and in a contemporary context for now and the future.

Suppose Art and Design are as pervasive as I mentioned. In that case, Makers, Artists, Designers, and Performers of all kinds cultivate the artifacts and experiences that help build up and extend a community's visual and cultural language. My class structure and content must serve students' ability to connect their given areas of focus to their relationship to the other studio areas; while enabling a working understanding of how this understanding empowers them towards God's plan for making all things new. The world we find ourselves in is uniquely dynamic and full of diversely expressed human longings, values, and points of view. With mindfulness of the changes that are constantly at hand, I aim to teach Art Making of all kinds as a means of equipping artists and designers with the tools necessary to bring about excellent works in a varied array of forms. This same aim dually builds from an essential understanding of our need to cultivate visual literacy, mental acuity, deft of touch, and "Artistic-fitness," as it pertains to what is known and what is still unknown for each student.

In other words, to be equipped well in my class means students are equipped for a future yet understood or fully seen. Thus, I am continually shaping and adjusting my classroom content and environment to holistically engage and apply a depth and breadth of understanding of visual expression and communication that expands the history of making to the present and pushes students to anticipate the future. In this dynamic dance, the constancies inductively show up due to the faithfulness of Christ holding all things together. I want a student to safely learn to be comfortable with being outside their comfort zones.

My teaching style exhibits instructing, mentoring, and motivating students to examine, consider, observe, execute, conceptualize, and realize their particular vision, emphasizing seeing and "getting the eyes in front of the brain," as it were. The classroom environment must be a thriving, engaging context that does not lean toward arbitrary preferences or shut down differences. However, instead, it should include and support the students' distinctness and unity in Christ. Furthermore, the classroom must be a place safe for students to succeed and fail as a means of growth without being belittled by their peers or professor. The classroom is a growing learning environment that thrives on the process of coming to know while remaining open to questioning. A dance-like tension between knowing and coming to know is optimal and generative to the class environment, which by extension, promotes measurable growth where students flourish in their competency as a maker with an increasing potential for visual and creative application across disciplines and vocations.

I encourage and safely situate students in a way that allows them to anticipate and bear more weight in their practice with the freedom to examine their possible weaknesses and given strengths while providing them with a working understanding of how to develop in whatever direction they choose. What this means in the classroom is that students find themselves engaged, challenged, and rewarded on multiple platforms throughout the semester, whether from lectures, field trips, presentations, demos, instructor-led critiques, peer-led critiques, team projects, out-of-class assignments, or in-class challenges. Whatever it may be, each facet promotes growth in the student personally with an eye toward where they are most inclined yet engaging them in a way that helps them keep an open mind to other interests and manners of expression.

It is crucial to teach to the whole of each distinctive person as much as possible. The mind, ability, and spirit of the person must be engaged as fully, vigorously, and deeply as possible. I work hard to empower my students to see themselves as more than mere art consumers and, rather, most critically, creators. I seek to teach students to work with excellence and press away from apathy, to see holistically, and make holistically. Students in my class learn to generate all of their content from the ground up, which means building their still lives using materials and objects that are not necessarily valuable to them in utility or name recognition. This allows them not to align their prior knowledge of such materials in a way that breeds over-familiarity and complacency—enabling them to have to look more closely to record what they see more clearly. This produces more personalized singular works, even when it comes to things in the

category of still life. Another benefit is the deepening of their appreciation of the materials we use from the world we find ourselves in.

A "kind-of" material world appreciation enlarges gratitude and invites them to have a more adept appreciation that carries over into sculpting, designing, making, and performing. Ultimately, we must have a community well equipped to shape the future we all want because making the future is far too big for any few people to generate. Indeed, it requires all of us; my teaching philosophy and, by extension, classes play a critical role in supporting this urgent fact and need.