

**Assistant Professor of Art History
Comparative Arts & Letters
Faculty Development Plan**

Overview and Self-Assessment

I feel blessed to join the faculty in the Art History Section of the Department of Comparative Arts & Letters at BYU. I began teaching as an adjunct instructor at BYU in 2014 and continued in this capacity during my six-year tenure as the Curator of American Art at the BYU Museum of Art. I number the profound experiences I have had working with BYU students among my greatest professional successes. My love of the classroom and my commitment to BYU's educational and spiritual mission compelled me to apply for this position and made leaving the museum that I love an easy decision. This faculty position brings new opportunities, but also allows me to build upon the skills I have honed through years as a teacher and academic researcher. I have received very positive feedback throughout my teaching career and continue to strive for excellence and refine my skills in the classroom. I am proud of my academic record at the museum, having curated numerous exhibitions which combined original research with public-facing scholarship. I have also engaged in significant intellectual discourse outside of the gallery and classroom. Conference participation and publication were not required of my museum position, but I have consistently presented new research at symposia over the last decade, and have published several articles, book reviews, and one book chapter.

My biggest areas for improvement are citizenship and publication. While I have been a member of the University community for nearly a decade and have participated in the larger community by giving public lectures, including teaching at Education Week, and mentoring student mentors and TAs, I wish to become more involved in service through committee work, and additional formal mentoring opportunities. While I have published multiple works, including two exhibition catalogs through the MOA, I need to diversify my output to balance my public-facing work with scholarly publications. I also need to focus more on turning my conference presentations into publications.

Scholarship:

I have been diversifying my scholarship by converting conference presentations into academic essays for publication. I have worked with a colleague from Cincinnati to co-edit a volume on illustrated sheet music, which began as a panel at the CAA conference. Our book has been contracted and will be published fourth quarter 2024. I am also working to produce an edited volume on the artist Maynard Dixon, and beginning work on a monograph about the Grateful Dead and visual culture.

Goals:

- Continue other dissertation-related sheet music illustration research and writing.
- Work with authors who presented at MOA Maynard Dixon Symposium to produce an edited volume.
- Build on successful Popular Culture Association conference presentation and expand into Grateful Dead monograph.
- Move forward with research project on Visual and Material culture of "Mormon" cemeteries, documenting the imager on Holladay Cemetery Headstones.

- Evaluate existing research for potential American Comic Strip exhibition and consider for potential future monograph.
- Continue project on Gerald Murphy/American Precisionism and possible connections to European art of inter-war era (particularly German Neue Sachlichkeit movement).

Citizenship:

I believe that I am a good colleague and a positive addition to the collegial atmosphere in our department. I have purposefully tried to form relationships with faculty colleagues built both upon research connections and interest beyond academia. I actively participate in all department and section meetings. I have tried to be an active part of important conversations and decisions, including volunteering to serve on the job search committee for our department Office Manager. In my first year as a faculty member, I served my section as Internship Coordinator and enjoyed working with students to find suitable positions and help them get the most out of their experiences. I enjoy mentoring students, whether in formal environments, such as serving on a thesis committee, or in casual conversations. Owing to my experiences in the museum and the classroom, I often have the chance to discuss multiple different career trajectories for students majoring and minoring in art history. I also have served as supervisor for Hum grant applications and worked with several students to revise and polish papers written for my class with hopes for future publication.

Goals:

- Spend individual time with each member of our department. Stop by during office hours, or reach out via email, to get to know them better personally and professionally.
- Invite senior faculty whose work I admire to provide feedback on my scholarship.
- Look for opportunities to collaborate with others (i.e., talk with Prof. Sederholm about crossover with his research).
- Magnify role as Internship Coordinator, looking for new internship opportunities.
 - Discuss creating new section-specific curriculum for internship program.
- Start and serve as faculty adviser for Visual Culture Studies student club.
 - Help plan and organize activities to support student interest in popular/visual culture and art history.
- Use time at professional conferences (CAA, SECAC, PCA) to network and develop projects with scholars at other institutions.

Teaching:

I am very proud of my work in the classroom. I receive consistent praise from colleagues and in student evaluations. I believe my greatest strengths are: 1-conveying my passion for art history as a way of understanding the human condition; 2-fostering an atmosphere of acceptance and belonging.

Over the 2023–2024 school year I have worked on improving testing procedures to create an environment that is more closely related to our regular classroom experience. My students have offered positive feedback on the changes I have made. I am continuing to explore ways to diversify my assessment procedures to make them more flexible and engaging.

Goals:

- Revise testing procedures, especially in introductory courses.
 - Take greater advantage of testing center/online options.

- Consider some flexible assignments, allowing students to choose whether they want to take a more traditional exam, produce additional writing assignments, or participate in another serious project.
- Encourage TAs in teaching. Assign each to lead classroom discussion of one section of class.
- Try more student-led reading discussions in upper division classes.
- Introduce additional short assignments related to primary and secondary source readings.
- Foster more one-on-one time with all students. Learn their names. Know them.

Summary

I have loved all my years working at BYU, and my appointment to this faculty position has brought additional blessings to my family. I have worked hard to be where I am today, but I know that my greatest accomplishments have come from learning to galvanize my intellectual pursuits with spiritual commitment. I look forward to continued growth as I pursue the goals outlined in this document. I know that as I seek improvement in my teaching, scholarship, and citizenship, I will be better prepared to serve the Church, my students, and the academic communities of which I am part.

Scholarship Project Proposal

I believe that diversifying publication venues, converting conference activities to publications, and maintaining greater consistency in researching and collaborating are three keys which will lead me to greater scholarly success. To date I have focused primarily on public-facing scholarship, because of my position at the BYU Museum of Art. I have produced a significant body of work in exhibitions and catalogs. Now I look forward to shifting my focus to the academic press in both articles and book projects. After some productive conversations with colleagues, I am working with the presenters at a recent MOA symposium to produce an edited volume about the American artist Maynard Dixon. The University of Utah Press has expressed interest in the project, and I plan on having a proposal submitted for their review by the end of Fall Semester. Similarly, in February of 2023, I co-chaired a CAA (College Art Association) panel on sheet music illustration, the topic of my dissertation. The resulting papers were so promising that my co-chair and I worked together to propose an edited volume of sheet music illustration scholarship, which has just been accepted by Bloomsbury. We are on track to sign the publication contract during Fall Semester.

I am also working on expanding the presentation I made at PCA (Popular Culture Association) two years ago, which focused on the visual iconography associated with the American musical group the Grateful Dead. My paper, though well received, was a brief case study. To broaden the project's scope, I am collaborating with a colleague on distributing a survey to assess the emotional and musicological meanings which listeners and non-listeners alike associate with key images from the Grateful Dead's widely known iconography. I am submitting a proposal to present the survey findings, along with initial analysis and suggestions for further research, at the next PCA conference. My long-term goal is to produce either a series of articles or a monograph, on the unique modes of visual production and communication utilized by the band, as part of a larger inquiry into the under-theorized visuality of popular music. Lastly, I am formulating initial research questions about the American Precisionist movement of the 1920s and 1930s, and its potential connection to European movements such as the German *Neue Sachlichkeit* movement. I believe that the persistent suggestion that American art experienced less dramatic change than European art in response to WWI to be unsatisfying. I believe that connections between Precisionism and various European modernist movements may hold a key for revisiting this question. I hope this research project will turn into a monograph over the next 3–5 years.

Citizenship Project Proposal

I have two major citizenship goals for the coming year. One will nurture positive feelings and potential collaboration with colleagues, the other will provide new opportunities to serve and mentor my students.

First, I am anxious to foster deeper relationships with all the members of my department. In my first year in Comparative Arts & Letters, I enjoyed meeting the faculty and getting to know many of them at department meetings, informal lunch gatherings, and special lectures and workshops. I would like to build upon the foundation of our department's collegiality by getting to know all the faculty on an individual basis. My goal for accomplishing this is to begin a practice of setting up a time to visit each of the faculty in their office, just to chat and get to know them. I plan to ask them simple and general questions about how they became interested in their field, and how their work has been a blessing in their life. My hope is this will create foundations for new friendships that will continue through the years.

Second, I am starting a new student club for those interested in Popular Visual Culture. I have noticed an increase over the years of students asking to write art history papers about objects or artists who would not traditionally fit within the "art history," discipline. Students have asked about studying comic books, animated films, advertisements, etc. As I have always been interested in popular culture, visual culture, and interdisciplinary studies, I am excited to serve as the faculty adviser for this new club, the Visual Culture Studies Club, to give our students a space for exploring these exciting connections. With the support of the Comparative Arts & Letters department, we will meet several times a semester to host special talks, have discussions, and offer presentations on visuality in all its forms. This will serve students by engaging with their interests, introducing them to scholarship they might not encounter in their classes, and opening doors for possible collaboration and student mentoring.

Course Development Project Proposal

I will focus on ARTHC 345, American Art to 1875, for my course development project. In the near decade that I have taught at BYU, I have not yet had the opportunity to teach American Art, even though I am an Americanist by training. I am excited not only to share my love of American art with my students, but to bring many of the things I have learned as a curator into my classroom experience. I will do this by introducing seminal American art exhibitions from recent years into the class material, through occasional breakout discussions and reading assignments. Museum exhibitions can be at the cutting edge of art historical scholarship, as museums always search for innovative ways to expand the discourse and reach new audiences. My first goal is to spend additional prep time researching recent museum exhibitions and spend research funds purchasing relevant exhibition catalogs which can be used for reading/response assignments. I will also try to find exhibitions which can serve as review or “summing up,” discussions throughout the semester. In this way, the students will benefit from the point of view offered in our textbook, the further analysis offered in lecture and classroom discussion, as well as the more focused theses or themes presented in museum exhibitions. This will help demonstrate to students the evolution of scholarship, beginning with foundational knowledge and research, and moving on to engaging in a wider discourse and crafting a contributing argument. This also serves many of our art history majors, who will make up most of this upper-division class, who are thinking of a career in museums.

Course Development Project Grant Proposal

As discussed in the “Course Development Project Proposal” above, I will be augmenting my lectures, review sessions, and reading assignments with new scholarship gleaned from the best of recent museum exhibitions. I therefore propose to use the grant money to purchase relevant exhibition catalogs to form a dynamic research library of current scholarship.

SAMPLE 1

History of American Art & Architecture to 1876 – ARTHC 345

Fall Semester 2023; Times: M W 9:30—10:45 am; Location:

Instructor:

Email:

Office Hours and Location: By Appointment; Open Door Policy

Course Objectives:

- The purpose of this course will be to provide a chronologically based survey of American art and architecture from Prehistory to 1876, which will enhance the student’s knowledge of the basic trends and movements in the visual arts – painting, sculpture, photography, etc. – and architecture of the United States. It will also seek to explore the social/historical framework in which the work was created.
- To provide a firm understanding of the diversity of the visual arts on the North American continent.
- To provide an insight and understanding into the art of Native Americans, and, where applicable, the art of the L.D.S. Church.
- D&C 88:78-80

Primary Objective:

- Increasing your visual literacy is the underlying goal of this class. With the enormity of the subject matter and the brevity of class time, there is no way we can even begin to scratch the surface of this immense subject. We are living in an increasingly visual world and you must be equipped with the tools that you will need to examine and interpret what you see. In a L.D.S. context, in particular, this is more important than ever as we must learn to navigate these complex waters.

Required Texts:

- Frances K. Pohl, Framing America: A Social History of American Art, 4th Edition Vol. I (Thames and Hudson); ISBN: 0500292957
- Marianne Doezema and Elizabeth Milroy, eds. Reading American Art (Yale University Press, 1998). ISBN: 0300069987
- Other readings as assigned

Requirements:

Midterm	= 100 Points
Final Exam	= 100 Points
Reading Responses (4 x 25)	= 100 Points
Research Paper	= 100 Points
Peer Review (15) /draft (10)	= 25 Points
Monument Paper & Presentation	= 50 Points
Class Attendance & Participation	= 50 Points
Total:	= 525 Points
Grading:	

At the conclusion of this class I will divide your point totals by the total number of points to produce your grade. There will be no curve.

Grading System

A = Excellent. One who answers all of the course requirements and performs at a level which is clearly outstanding.

B = Good. One who answers all of the course requirements and performs at a level measurably above average.

C = Fair. One who answers all of the course requirements and performs adequately in so doing.

D = Poor. One who answers all of the course requirements but performs on a level measurably below the average.

E = Failure. One who either does not complete all of the course requirements or does so inadequately or both. E is a failing grade.

Exams and Assignments:

Reading: It is absolutely imperative that you keep up with your reading and be able to use what you have read in class discussion. Additional readings will be posted on Learning Suite. The readings listed on the schedule are to be completed prior to class time. I will require you to thoroughly familiarize yourself with their content, style, and topics. I also strongly encourage you to explore artists and works of art, ideas, and art-related topics through other sources including additional texts (especially from other disciplines), journal articles, and the internet. LS has a list of helpful websites and other information.

Attendance and Participation: Regular attendance is an expectation for this class. I have designed this class as a discussion-type course. I want to hear from you. Moreover, I do not believe that a class should be a passive experience. Therefore, if you come to class, you will be required to participate. Your comments and opinions are strongly encouraged. After every class I will make a tally of those who participated. Role will be taken at the first of class daily. *Computers brought to class for note taking are to be grounded (i.e. no surfing) and please do not text during class. Both activities are tremendously distracting to your fellow students and to your instructor!*

Exams: Exams of four parts (Slide Identification, compare and contrast, i.d.s, and short essays and one larger essay (~ 2 pages in length). (1) The slide identification portion will require you to name a work, the artist, and the date from a projected image. (2) The Compare and Contrast section will test your knowledge of two slides by, surprise, comparing and contrasting various elements of the works (artists, culture, medium, historical import . . .). For this section you MUST probe the images beyond mere observation. (3) For the I.D. portion you will be required to define two terms as well as the way these terms (person, place, thing. . .) impacted the world of art. (4&5) The exam essays will test your knowledge of the larger concepts gleaned from class discussion and the reading from the text. They will also test your ability to use examples as a means of analysis and observation. Before each exam we will have a short review secession and basic review sheet, which will include a list of roughly 50 images that you will be required to know for the exam. The final will not be comprehensive but will include a comprehensive essay and other elements that will test your knowledge of the material from the entire semester. There will be no make-up or early exams so please make the proper arrangements to insure that you are suffering with the rest of your classmates during the scheduled examination times!

- o Midterm: October 13

- o The final exam: December 16 (but...

- o Images marked with an asterisk (*) in the Power Point are those which you will be required to know for the exam and will be included on the review sheet.

Responses: These assignments will test your ability to assimilate and analyze diverse materials including readings works of art, and web recourses. Subjective in nature, these assignments will require you to

think. Responses should include a brief summary of the reading/experience and an insightful, cogent analysis. Forming a synthesis of disparate texts (i.e. readings museum exhibitions, online content. . .) will be an important aspect of this project. Responses are to be at least two pages in length. You will be required to turn in four assignments from the list – others may be forthcoming. A fifth response may be turned in to replace a lower grade.

o Please note that the deadlines listed on the Learning Suite schedule are only place holders for grades and not actual deadlines.

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Research Paper: For this assignment you will be required to write a cohesive, clear, and cogent research paper on any thing relating to American art or architecture from prehistory to 1876. You are strongly encouraged to be scholarly, creative, and interdisciplinary. I also encourage you to use primary sources where applicable. I am purposely leaving this assignment ambiguous so that you have to think!

o Format: Paper must be 8 to 10 pages in length, double-spaced, using 12 pt. font, and one-inch margins. You must also include a title page (no folders please), footnotes or endnotes (mandatory), a bibliography, and illustrations (placed in a section following your bibliography). Failure to follow this basic format will result in a failing grade.

o Near the end of September, you are required to submit a well thought-out thesis statement and preliminary bibliography of ~ 5 to 10 sources (see schedule for exact due date). Advice: avoid vague theses statements by formulating a narrow and arguable thesis statement. A paper titled “The Art of Winslow Homer” is too general, too bland, and impossible to truly cover in 8 pages. There will be no points assigned to this assignment but the failure to submit a statement will forfeit your chance to turn in a research paper. In other words, no thesis statement – no research paper - no exceptions!

o Roughly two weeks prior to the final due date you will be required to turn in a working draft of your paper to be reviewed by a peer. This does not mean that you turn in rough partially completed draft!! Once collected the papers will be randomly distributed to a fellow student for a peer review. If you do not submit a paper you cannot receive one in return and you will forfeit the 25 points for this assignment. The peer will review the paper according to the requirements and will offer constructive feedback to the writer. A successfully completed review is 25 points. Incomplete papers will receive a 0 for this portion of the process. You must be present on each of the days outlined on your schedule to receive credit. Please review the schedule for dates.

o You will be required to submit your research paper in hard copy as well as through Turnitin via Learning Suite. Failure to do both will result in a later paper and will not be graded until completed.

o Research Assistance. Chris Ramsey, the Arts Librarian (5447 HBL). Please avail yourself of Ms. Ramsey’s expertise.

o Students are strongly encouraged to take advantage of the Writing Center and primary sources.

o Note that plagiarism, in any form – large or small, will automatically receive a failing grade for the class and the student will be turned over to the proper authorities within your college and this university.

o You are strongly encouraged to keep in mind future symposia and/or student-edit campus journals such as Americana or the Utah Conference on Undergraduate Research as a venue for your work.

• See <http://amstudies.byu.edu/involvement/americana/> for more information

• See also <https://www.ucur.org/> (paper submissions due November 1)

Exhibition Review – You will choose an exhibition from a list provided, to “visit,” virtually by reading the catalog and looking carefully at the chosen artworks. You will then write a review/response where you address the exhibition’s thesis, the curatorial voice, and the cohesion of the chosen artworks.

Cheating

Cheating in any form (including plagiarism) will result in a 0 on that particular assignment (research paper, exam...) and possible involvement with the Honor Code Office. Please don't cheat!!!! A bad grade on an assignment or exam is better than being dismissed from the university.

"HUM Grant"

I strongly encourage you to apply for a college-grant (formerly known as ORCA grants) to assist you with a project. Your project is yours to choose and does not need to be connected to this course or American Art - although I would strongly encourage it. I will offer extra credit (5 points) for those who apply. For more please come and see me. Check your college for deadlines.

- o For more information and to know if you are eligible to apply for a grant visit:
- <https://humgrant.byu.edu>
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Extra Credit Assignment

On the last regular day of class, we will hold an art show and tell. Any student who brings a work of art they have created and shows it to the class will receive extra credit. I encourage all of you to participate, even if (especially if!) you do not consider yourself an artist.

Additional Information

Preventing Sexual Discrimination or Harassment

Sexual discrimination or harassment (including student-to-student harassment) is prohibited by the law and by Brigham Young University policy. If you feel you are being subjected to sexual discrimination or harassment, please bring your concerns to the professor. Alternatively, you may lodge a complaint with the Equal Employment Office (D-240C ASB) or with the Honor Code Office (2-4440).

Students with Disabilities

If students have a disability that may affect their performance in the course, they should get in touch with the Office of Services for Students with Disabilities (1520 WSC). This office can evaluate the student's disability and assist you in arranging for reasonable accommodations.

If you are a student with disabilities, I strongly encourage you to take this course. Please bring me your letter from the Accessibility Center as soon as possible so that the proper arrangements may be made. For mental health help please visit <https://caps.byu.edu/>. You may also look into downloading and using the Sanvello App whose services are free for BYU Students. For more visit: <https://www.sanvello.com/> <https://universe.byu.edu/2019/12/06/byu-offers-new-self-help-mental-health-app/> Know that you are never alone.

Honor Code Standards

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work students present as their own must in fact be their own work and not of that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for themselves and others and ensures an effective learning and working environment. It is the university's expectation, and the Department's expectation in class, that each student will abide by all Honor Code standards. If you have any questions about the University Honor Code Standards, please contact the Honor Code Office at 422-2847.

Final Exam Policy

It is University policy that Final Exams are to be held the day and the hour they are scheduled on the Final Exam Schedule. Final Exams are scheduled according to the beginning hour. No early exams should be given; reading and examination periods are firmly scheduled parts of the semester. Students should not make plans that interfere with these important academic activities. Instructors may give Incompletes, depending on the circumstances. The Final Exam schedule is available online at <http://saas.byu.edu/classSchedule/finals/winter.html>.

Respectful Environment

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional."

"I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010

"Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

The BYU Department of Comparative Arts and Letters actively promotes gender equality and encourages mutual respect in all interactions between students and faculty. We expect students to conduct themselves in ways that are both professional and unbiased. Students sometimes treat female and male faculty differently. Studies suggest, for example, that student evaluations rate male instructors in terms of knowledge and competence, but female instructors in terms of appearance and temperament. Please consider how the following behaviors may have a gender-bias:

- Assuming an instructor knows less than you do
- Referring to male instructors as "professor," while addressing female instructors as "sister" (unless invited to do so)
- Challenging a faculty member's authority
- Asking prying questions or making comments on marital/family status or personal life

Our department prides itself on being a community seeking spiritual, intellectual and emotional maturity. And our faculty members, male and female, are fully qualified: all are hired according to the same strict standards with board approval and each has the requisite degree, research ability, and teaching experience. We thank you for your help in eliminating gender-based bias from our classrooms. Final Point – If for any reason you need assistance in this class do not hesitate to come to talk to me. I will gladly do what ever I can to help you do well in this class and come to a greater understanding of the subject.

Course Development Project Report

In Fall Semester 2023, I taught ARTHC 345, *American Art to 1875*, for the first time. I proposed a plan to integrate my experience as a museum curator into our classroom experience by utilizing museum exhibition checklists and catalogs as supplemental readings which were to be discussed in class. My hope was to frame the art museum as a unique space which can be both the cutting edge of art historical research and discourse and an interface with the public. Thus, bringing museum projects into the classroom would be a way of both summarizing our broader class discussions and synthesizing academic research and broad cultural awareness.

In addition to this goal, I was also using this class as a pilot for new testing procedures that I have subsequently implanted in other classes. I replaced the traditional “slide identification” based art history exam with a model that tests the students’ abilities to recognize and discuss the style and historical context of artworks we had not seen in class. In preparation for this I encouraged them to spend time looking closely and analyzing a broader range of material, rather than simply memorizing a proscribed list of objects.

Both efforts were successful. I was able to use the grant money for my development project to purchase several significant exhibition catalogs, which I shared with my class both in classroom lectures and in individual mentoring sessions with students. Several students later reported that the museum exhibitions I shared with them helped clarify their research goals pertaining to the research papers they wrote for the class. My students also reported that my revised tests were less stressful to prepare for and more fun to take.

I would like to continue revising these goals as I move forward. The use of museum work in the classroom was useful, but I mostly featured recent projects. In the future I hope to integrate more seminal exhibitions more fully and to pinpoint more historical exhibitions which changed the art historical discourse. I also want to continue revising my testing process to include more flexibility, including more choice on the students’ part as to what they wish to write about.

I am grateful for the push this development project gave me to rethink my teaching goals and procedures. This has been a meaningful experience and I believe it has helped me progress as a teacher over this school year.

Scholarship Development Goals Report

My scholarship goals for this year focuses on diversifying my research projects and venues and collaborating with colleagues. I have found success pursuing these trajectories during what has turned out to be a very productive year.

Working with a colleague from the University of Cincinnati, I co-edited a volume on illustrated American sheet music, which has been accepted for publication by Bloomsbury. The book has 18 chapters; my co-editor and I each contributed two essays individually and co-authored the introduction. We have been busy all year editing the chapters and received very positive feedback from the external review. The book will be published fourth quarter 2024.

I have also expanded my research into the visual culture of the Grateful Dead and will be presenting on this topic at the Popular Culture Conference at the end of March. I plan for this presentation to be the first step toward a monograph on the subject. I have discussed this project with a series editor at Duke University Press, who has expressed an interest.

Citizenship Development Goals Report

My citizenship goals this year included collaborating with my faculty colleagues in CAL and creating a student organization focusing on visual culture studies. While I have found success in both of these paths, I acknowledge I have more to do in reaching my goals.

I have been collaborating with faculty members in my department, including working with Dr. James Swensen in co-editing a volume about American artist Maynard Dixon. I have also had many wonderful meetings, both formal and casual, with other colleagues where we have continued forming relationships. I can, and will, do more to reach out to all of the faculty in my department as I seek to foster meaningful connections on campus.

I was able to start the Visual Culture Studies Association on campus and have met with a number of students multiple times this year. We have had several fun and enlightening conversations about the role of visuality in culture and society. I would like to expand this association's reach by handing over the general operations to student officers but will continue in my role as adviser. This will also help them to have more hands-on experience.

Teaching Grant Request

During the 2023–2024 school year, I was able to use grant moneys to purchase museum catalogs to use supplemental texts for my American Art course. This effort was successful and appreciated by the students.

I propose to use additional teaching development grant award money to continue expanding my teaching library with seminal exhibition catalogs as well as art reproductions to be used in the classroom. This will allow me to further synthesize my museum background with my classroom lectures through hands-on activities.