Teaching and Learning Statement

With over five years’ experience teaching in different institutions, across various ability levels, teaching both theoretical and practice-based curricula, I am an experienced lecturer and tutor that provides a student-centred approach, balancing content delivery with exercise-based active learning. My teaching practice is informed by an underpinning dedication to privileging student experience; a goal I achieve through a mixture of dynamic content delivery, making use of multimedia and interactive technologies, face-to-face contact time, and by allowing course content and exercises to evolve to the needs of students’ inquiries, feedback and demand. If successful in becoming a member of staff at TCD, I would aspire to build on my experiences putting them to full use within the department meeting the needs of the research community and students alike.

My teaching experience can be divided into two distinct areas: my primary expertise is delivering core courses in theoretical and archival Film/Television studies and critical analysis of Digital Media Cultures. However, I also have experience teaching practical Digital Media Development (including digital-game and web design) and practice-based personal student development. I have had success as a lecturer, seminar tutor and workshop leader throughout my time at higher-educational institutions and have attempted to foster an approach to instruction that blends these skillsets together. My hope is that this diverse skillset would be particularly applicable to the department at Trinity due to the interdisciplinary nature of both the MPhil and undergraduate programs. I look forward to the opportunity to support students wishing to engage in traditional theoretical studies of digital media or to provide more practical avenues to those working in more experimental fields, particularly within the MPhil Digital Storyworlds elective module and doctoral study.

As a lecturer, I was most recently involved in reimagining and delivering the long-running History: Aesthetics and Genre course at The University of Glasgow. Working alongside Dr Rebecca Harrison and Dr Julia Bohlmann, the aim was to bring the course up to date with contemporary issues in Film and Television History. By fostering an intersectional awareness of the historical constructions of race and gender, we updated the previously implicit focus on great men in film history. We encouraged students to engage with the practice of making history, developing microhistories through exploration of physical and digital archives in object-lead research. The course placed a focus on team-based, summative exercises, in the form of presentations where students challenged a specific moment in film history. This was reinforced through two reflective, formative assessments with a greater emphasis on wider reading and research. Students were encouraged to critique their own actions through the course materials, placing a theoretical lens on their own narrativization of recorded events. Our hope was that this would foster more immediately transferable critical thinking skills. In asking students to critique their own academic practice, we encouraged a more personal, subjective engagement with course material, reducing the risk of students perceiving scholarly practices as removed from the everyday.

Previously at the University of Glasgow, I was solely responsible for delivering the core Film Studies course, Film Aesthetics to the entire single-honours student body. As I had more personal input over how this course was to be delivered, I placed greater emphasis on

Throughout my time as both lecturer and research student at Glasgow, I have acted as a seminar tutor to Film and Television Groups

Responding to feedback – Although I have received exclusively excellent feedback from students I continuously try to improve my attitude and approach to teaching.

(specify details for institution)