

As a teacher, I have learned that I must practice and model the same critical engagement with art that I expect from my students. After my first semester teaching the second half of the western survey, I was puzzled (and perhaps a little indignant) when a student implied in an evaluation that my course was whitewashed and phallogocentric. Didn't my acknowledgment on the first day of class that Western art was historically dominated by white men, as well as my casual nods to Artemisia Gentileschi, Vigee LeBrun, and Helen Frankenthaler, help to dispel these issues? What this student helped me realize is that by not exposing and dismantling the structures of the Western canon in my teaching, I was inadvertently reproducing its problematic rhetoric. Learning to dismantle these structures in order to work towards greater equity is an ongoing process, but by engaging in this practice explicitly with my students, I continue to learn and improve my ability to do so. This effort contributes crucially to my students' education as it allows them to recognize and likewise deconstruct unjust structures in other areas of their lives.

I have come to realize the essential nature of addressing diversity in my classroom through my years of work as a facilitator in an Introduction to Teaching and Learning orientation held for new graduate students by OSU's center for teaching and learning. This informs the way I approach my classroom in several ways. For example, on the first day of I ask my students to fill out notecards that I then utilize throughout the semester. These cards help me quickly learn their names and educational background (year in school, have they taken an art history course before?), diversity (do I have veterans, international, transgender, or first-generation students?) and other needs (worries about how to take notes, unregistered learning disabilities) of those attending my class. In the few minutes before class begins each day, I select a notecard and spend time getting to know a little more about each individual student. By becoming more aware of my students as individuals, I can take an active role in their success and work to address potential inequalities in my classroom. For example, after each exam, I send personal emails to any students who received a poor grade and invite them to meet with me to review their exam together and discuss notetaking and studying practices. The impact of this practice didn't strike me until a very bright and capable non-traditional student reported in her course evaluation: "After taking the midterm my grade was very low, [Trent] offered to sit and discuss what some of the issues were with my grade. . . I wish more instructors were like this. . .if it were not for him taking that stand then my grade would have suffered more because it put me in a position where I felt like I had to know the information because I did not want to let him down for all the hard work he had done to prepare the information for me." This encounter instilled in me the critical nature of being aware of my students as individuals.

In approaching my subject matter from a place of creating a more equitable education for my students, I adopt the methodology modelled by Linda Nochlin in her critical text, "The Imaginary Orient." Nochlin roots her argument in impeccable visual analysis, which then opens the work to critical social questions. I ask my students to take the same steps—start by examining the materiality of the artwork and follow this thread to see what questions the work elicits. For example, when discussing David's *Oath of the Horatii*, I first ask my students to describe the composition and linear application of paint. Afterwards, I use the image to unpack late eighteenth-century gender roles and the reification of the doctrine of separate spheres.

To acclimate my students to the practice of formal analysis and interpretation, I facilitate a discussion on the first class regarding the implicit message of a recent movie poster or trending image from the news or social media. When I establish an environment of active participation from the first session, it is easier to keep my students engaged throughout the semester. They also demonstrate their excitement by eagerly discussing images that they have encountered in popular culture. In the next lecture, I introduce my students to the basics of formal analysis by showing them works that

highlight the use of line, color, composition, subject matter, and medium. This provides a foundation they build upon for the rest of the semester. Before I begin discussing a new work of art, I first project it on the screen and my students take one minute to make a quick sketch in their notes. I then use this minute of inspection to generate discussion—usually to identify hallmark elements typical of an artistic period. As we progress throughout the semester, my students develop their skills of formal analysis by comparing motifs or stylistic deviations in art across different periods. By the time we progress from Renaissance to Baroque art, my students in each semester have demonstrated their aptitude for visual analysis with keen observations on the calm, idealized contrapposto of Michelangelo's Renaissance *David* against the energy, torsion, and intensity of Bernini's iteration. Years after students have taken my class, I don't expect they will remember Alberti's principles on painting or the tenets of the Councils of Trent. What I work hard to ensure is they will take with them an understanding that viewing art is a way to learn about different people and cultures. By developing skills in visual analysis, I hope they will have an interest to continue engaging with art and thereby continue to consider the world through broader perspective than their own.

After learning visual analysis, I ask my students to take a step back and consider the social implications of the works and societies we study. It is in this area that I also strive to open the field of art history by including a richness of diversity in artists, works, or topics that have been previously marginalized from the canon. Last year when teaching the Enlightenment, I utilized the diversity of my class to engage students from rural Ohio to the Southeast coast of China in a discussion of human rights and the role of government. When I lecture about Abstract Expressionism, I illustrate discrepancy between artistic exchange and contemporary legacy of Lee Krasner and Jackson Pollock. After discussing the Aphrodite of Knidos, I have watched as my students respectfully but intently debate issues of feminism and body shaming in our contemporary media. This semester, I drastically cut down my discussions of Courbet and Millet in order to showcase works by Rosa Bonheur and Henry Ossawa Tanner. When lecturing about Neoclassicism and the American and French Revolutions, I include Jean-Baptiste Belley's portrait and emphasize role in the Haitian Revolution. And rather than just lecture about Monet and his impressions of light and air, I asked my students to read and respond to Griselda Pollock's "Spaces of Femininity" to raise awareness of the way gendered spaces in society facilitated the rise of a sexist trajectory of modern art. By engaging students in a variety of activities, they build and refine skills to explore what an object from the past can teach them about their own modern experiences.

By broadening the perspective on art that I present in my classroom, I seek to make my students aware of the experiences that are similar or far removed from their own. By structuring in- and out-of-class activities that confront structural injustices in Western art, or that cause students to recognize the diversity of their colleagues, they increase their ability to empathize with others and overcome the intrinsic limits of their singular perspective, rather than fearing difference. The more I study art, the more aware I wish to be of others' experiences, which has caused me to cherish the notion of community. As an educator, I strive to model and so offer the same opportunity for growth to my students.