



BRITTANY GRAHAM
410.610.0241 BRITT.N.GRAHAM@GMAIL.COM
STATEMENT OF TEACHING PHILOSOPHY

“You can never be overdressed or overeducated.” —Oscar Wilde

My teaching philosophy is student-centered and inclusive. My teaching goals in academia are to send my students into the world with practical skills for a career in theatre and film, as well as having honed emotional and critical thinking skills as artists and thinkers to take into their everyday lives. Even if my students never take another theatre class again, I want them to walk away from my class having learned something.

I strive for inclusiveness in my design classes, and spend time researching artists and designers to discuss that reflect my students and the larger population. I am personally interested in theatre and art history as well as dramaturgy, so I encourage my students to delve into the context of the time and society in which each artist we discuss lives or lived, in order to peer deeper at the art they created. By encouraging these discussions I hope to foster a safe space for students to explore their own tastes, cultural influences, and artistic inspiration. I also hope to establish a thorough baseline of pop culture vocabulary that students can draw upon when they approach designing, directing, producing, writing, acting, or dramaturgy.

In my construction and technology classes, I have a more immediate goal: I strive for each of my students to experience that transcendent feeling of having created something with their hands, and to foster a sense of independence and a deeper understanding and appreciation for the work that goes into the creation of an everyday object. If a student leaves my class with the ability and inclination to fix a loose button rather than throw the entire shirt away, I feel I have contributed to something vital.

In costuming, I believe art, history, and construction are impossible to separate from creation, and I approach my classes with those tenants in mind. Every great teacher I have ever had was a sewist as well as a designer, and I believe it is vital for design students to have basic experience constructing garments so they may gain a deeper understanding of the details that make a costume serve its purpose. I also believe it is important to know the established rules—in cutting, draping, style lines, and construction—in order to break them. I think, overall, that it is best to learn by doing. Whether that means taking part in an active discussion, discovering something new in group work, or creating renderings, collages, and garments, the “doing” is what makes the lesson stick.