

STATEMENT OF TEACHING PHILOSOPHY
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I understand that my responsibility as an educator is primary to my work as a scholar, as much as my research and professional activity. In order to live up to that responsibility, I feel that my teaching must continually reflect four central commitments.

First, the work I do with my students must meet high standards of intellectual integrity. This entails that I must be wholly honest with my students about controversies and new developments in the field, and so I must constantly keep abreast of new research and make it accessible to my students. I must also be honest with them about my own work, and I must demand that the students are honest with me about theirs. My students have a right to know that they are receiving the broadest and deepest possible education, and so my own transparency and availability to them as a resource is one of my highest values.

Second, the work that I do with my students must be socially topical and relevant to their lives and the artistic and scholarly work that each of them will go on and do. When I was employed at Carnegie Mellon University, I therefore made it a top priority to tailor my curriculum to the specific needs School of Drama students, who are pursuing a conservatory training path; here at UCSC, I am able to focus on a broader and deeper exploration of what theater means to the cultures that create it. I consider it my happy task to infect the students with my enthusiasm for literature, history, and theory; an enthusiasm that is after all grounded in twenty-five years of experience working as, variously, a production dramaturg, actor and playwright. That is to say, I seek to promote an artist's enthusiasm for intellectual, critical engagement with texts, social dramas, and politics as raw material for the creation of new, theatrical art. I remind myself that the end goal of my own work as a scholar and as a teacher is the enrichment of living theatre on real stages, even as I remind my students that their own work can be immeasurably informed by their own intellectual explorations.

Third, the work that I do with my students must reflect the wide diversity of background and approach that is appropriate to the condition of a multicultural society and necessary for the operation of a free one. I am proud to have spearheaded a successful campaign to integrate, for the first time, non-Western and also disability-focused histories, theories, and textual readings into the pedagogy of Carnegie Mellon University, and I am proud to be working here to find ways to enrich an already diverse curriculum in the Department of Theater Arts at UCSC.

Finally, the work that I do with my students must reflect the highest standards of academic freedom, which is a two-way street. My students must know that they will be evaluated only on the strength and relevance of their work, and not on their race, religion, creed, gender, sexual orientation, physical or cognitive impairments, political persuasion, or any such criteria. I must therefore remain flexible in my evaluative techniques (although not in my standards of rigor or ethics) to correspond to individual needs of students, balancing that against the needs of students as a body. Likewise, all teachers of higher education must also enjoy the same freedoms when planning their curricula and

preparing review cases, and must remain independent of political oversight. I therefore see it as a duty as an educator to remain active in the struggle against the politicization of academic hiring, review, and curricular planning. I have worked long hours to protect academic freedom and will continue to do so as long as there is a need.

The fifth element of this equation is joy. It doesn't hurt, I believe, to make sure that my students understand that my engagement with the material I teach is driven by the great joy I derive from working with it and them, because the act of teaching is itself one that brings me great joy. I always feel energized after teaching, even if it's a long stretch or late at night. I try to communicate this joy to my students in a variety of ways, because not every student expects to learn that joy, not only of sharing our ideas, but of the discoveries and inventions that punctuate our labor, is an important part of the work of academics.

To me, the connections between scholarly, philosophical research grounded in social consciousness and the act of teaching is as natural as breathing; the first is inhaling, the second exhaling.

To a significant degree, I feel that my worth as a teacher of theatre is also measured by my professional contribution to the persistence of the art of the theatre. I will add to that only one observation; that my scholarly work involves not just teaching (which aids the art by training new practitioners and hopefully encouraging some of them to become teachers as well, without which the profession is certainly doomed) and research (which enriches and clarifies the practice of theatre), but also involves being an active participant in the creation of specific works of art. Lately in my professional life, the art seems to require my services primarily as a dramaturg and adaptor of traditional texts. Nevertheless, I remain committed to a principle that has guided my path of study since I was very young; that the focus of all of our work as a collective, as scholars, designers, actors, directors and managers, teachers and students, must remain the actual moment of performance. It is this quality that makes theatre unique among all other art forms, distinct despite our interdisciplinarity, tightly focused despite our wide curiosity, and unified despite our disparate interests. It is my considered view that no teacher of dramatic literature can stay relevant if he or she does not remain in close contact with the living, breathing stage, and that ephemeral moment of performance that moves the heart and challenges the mind.