



# Teaching Portfolio

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*Bridging literatures, cultures, and media  
to cultivate critical thinking, creativity, and care*

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## TEACHING PROFILE

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I am a teacher-scholar whose work bridges Chinese and comparative literature, film and media studies, and cultural studies. I currently serve as a Visiting Assistant Professor in the Department of Asian Studies at Colorado College.

At Colorado College, I teach undergraduate humanities courses spanning Asian cultures, literature, film and media, modernism and modernity, and popular culture. My courses are designed around inquiry, creativity, and close engagement with primary texts across media, including literature, film, visual culture, and digital media. I emphasize cross-cultural perspectives, student-centered learning, and collaborative discussion, encouraging students to connect humanistic inquiry with the social and cultural questions that shape the modern world.

My scholarship supports this teaching. I hold a Ph.D. in Humanities from Johns Hopkins University (2025). My research project, *Ecologizing Modernism: Writing with the Nonhuman in Manchuria*, explores how Sinophone and Russophone writers engaged questions of modernity, environment, and cross-cultural encounter in the borderland of Manchuria. This work provides a comparative perspective that informs my teaching on literature, film, and culture across languages and traditions.

I believe deeply in the transformative power of humanistic education. In an era of rapid technological change, the humanities equip students with the interpretive, ethical, and creative capacities they need to navigate complexity, engage diverse perspectives, and lead meaningful lives. I am committed to making this education accessible, rigorous, and relevant for all learners.

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## TEACHING EXPERIENCE

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### Overview

My teaching experience spans introductory and upper-division undergraduate humanities courses in Asian studies, comparative literature, environmental humanities, gender studies, and popular culture. I have served as sole instructor for all courses listed below at Colorado College, with full responsibility for course design, syllabus development, assignment creation, grading, and student advising. All courses were taught under the Block Plan, a format in which students take one course at a time for 3.5-week intensive blocks—a context that demands careful pacing, scaffolding, and student support.

Prior to my position at Colorado College, I served as a teaching assistant for four courses at Johns Hopkins University during my doctoral studies, earning consistently strong evaluations. I also served as sole instructor for an upper-level undergraduate course at JHU on Chinese environmental literature, supported by a competitive Dean's Teaching Fellowship.

### Courses Taught as Sole Instructor

- **PA111: Introduction to Asian Studies** Colorado College, Fall 2025  
*100-level undergraduate.* An interdisciplinary introduction to Asia as a contested, fluid, and interconnected entity. Students drew on methods from anthropology, history, politics, cultural studies, and literature, examining empire, migration, gender, popular culture, and environmental struggle.
- **PA250: Gender and Feminism in Asia** Colorado College, Fall 2025  
*200-level undergraduate; cross-listed with Feminist and Gender Studies (FM261).* A comparative examination of feminist thought, women's literature, and gender politics across East and Southeast Asia.
- **PA250: Animals, Plants, and Monsters** Colorado College, Spring 2026  
*200-level undergraduate; cross-listed with Environmental Studies (EV261).* An exploration of the nonhuman in literary and cultural tradition, from classical mythology to contemporary ecopoetics, using environmental humanities frameworks including multi-species thinking and nonhuman agency.
- **PA250: Pop Culture in Asia** Colorado College, Spring 2026  
*200-level undergraduate; cross-listed with Film and Media Studies (FM261).* A theoretically informed exploration of K-pop, idol culture, manga/manhwa, and streaming TV dramas.
- **PA250: Reimagining Asia through China and Russia** Colorado College, Spring 2026 (scheduled)  
*200-level undergraduate.* A comparative literature course reading Sinophone and Russo-phone texts in dialogue.
- **Stories of the Land: Nature and Narratives in Chinese Literature** Johns Hopkins University, Fall 2023  
*Upper-level undergraduate seminar (Dean's Teaching Fellowship).*

### Courses Taught as Teaching Assistant, Johns Hopkins University

- Transwar Japanese and Japanophone Literature (Fall 2020, Spring 2022)
- From Chekhov to Chernobyl: Russian Literature of Environmental Catastrophe (Spring 2021)
- Lu Xun and His Times: China's Long 20th Century and Beyond (Fall 2021)

## TEACHING PHILOSOPHY AND PEDAGOGY

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### Statement of Teaching Philosophy

Teaching is more than imparting knowledge; it is an art of connection. Students learn best when they feel connected—to the course content, to their instructor, and to each other. As a comparatist of literatures and cultures, I see my greatest strength as a teacher in forging connections: I connect fiction to reality, culture to nature, the written word to the wondering soul, myself to students, and students to the wider world. This conviction drives a pedagogy built around three interconnected learning outcomes: **Critical Thinking, Creativity, and Care**—the 3 Cs I believe students can carry into any field and any life.

**Critical thinking** is best fostered through inquiry-driven learning. Students engage most deeply when they are genuinely curious and empowered to apply their own reasoning. In my courses, I regularly invite students to pose questions rather than hunt for answers. One technique I have developed is the pre-class assignment *QAQ: Quote + Analysis + Question*, in which students submit a brief passage from the assigned reading, a short analysis, and a further question they wish to bring to class. This simple, low-stakes exercise serves multiple functions: it scaffolds preparation for longer papers, generates rich material for discussion, and—crucially—cultivates a sense of intellectual community. Students regularly report feeling more confident writing their final papers after practicing QAQs.

**Creativity** is a seedling present in every student, and my teaching aims to provide a nurturing environment for it to flourish. I encourage students to approach reading as an opportunity for co-creation with authors, texts, and contexts. Cross-media activities deepen this further: students collaboratively draw scenes from novels, discovering unexpected resonances between human and nonhuman figures that lead to innovative interpretations. I bring the philosophy of environmental humanities—particularly the idea of nonhuman agency—into my teaching, always encouraging students to rethink creative agency not as an isolated human act but as openness to collaborative threads already present in the world.

**Care** and resilience are best practiced through reading. As both a mirror and a window, literature leads me and my students to explore how to care about the world, both within and beyond our immediate experiences. I have extensive experience teaching texts that grapple with challenging subjects, and have found that, when approached thoughtfully, these works become powerful opportunities for fostering empathy and global responsibility. I prioritize creating a safe and critical environment where students can reflect on their emotional responses before engaging in abstract analysis. This balance between personal engagement and critical distance cultivates a classroom where students feel comfortable grappling with difficult topics, and where they emerge with both intellectual tools and emotional resilience.

My experiences learning and researching in diverse institutional settings spanning China, Russia, and the U.S. have instilled in me a deep commitment to inclusivity and global responsibility. This trans-cultural perspective reinforces my belief in the transformative

power of the humanities to cultivate well-rounded, engaged citizens.

### Humanities in the Age of AI: A Note on Urgency

A dimension of my teaching philosophy has sharpened in recent years in response to the rise of AI. I believe humanists are needed now more than ever—not despite technological change, but because of it. If AI excels at providing answers, the humanities train students to ask better questions. As automated systems perform defined tasks with increasing efficiency, human thinkers are needed to imagine, describe, and guide what those tasks should be in the first place. Humanities education cultivates exactly this competence: framing meaningful problems, navigating ambiguity, and responding creatively to novel situations. These interpretive and ethical capacities are among the most valuable things students can develop—for future careers, for citizenship, and for a life well lived.

I am drawn to institutions and departments committed to developing students’ capacity to think critically and ethically, communicate effectively, and understand the diversity of world cultures—values that align deeply with my own.

### Key Commitments

- **Inquiry-driven and student-centered learning.** Students learn most deeply when empowered to ask questions, layer interpretations, and pursue genuine curiosity.
- **Multilingual awareness and linguistic diversity.** Drawing on my own multilingual formation in Chinese, Russian, and English, I create classrooms where students’ full linguistic repertoires are treated as intellectual assets.
- **Care-centered and trauma-informed pedagogy.** I balance intellectual rigor with attention to student well-being, designing courses that are demanding and supportive simultaneously.
- **Cross-cultural and interdisciplinary engagement.** My courses engage both Western and non-Western traditions and examine diverse genres across literature, film, cultural studies, environmental humanities, and gender studies.
- **The humanities as vital and future-oriented.** I teach with a deep conviction that humanistic inquiry equips students for the world they are entering.

### Innovative and Inclusive Pedagogy

#### *Writing Workshops and Scaffolded Literacy Development*

Writing is not a culminating activity in my courses—it is a continuous practice woven into the rhythm of the semester. I scaffold writing through low-stakes QAQ responses, in-class outline workshops, structured peer review sessions, and iterative revision cycles. In

writing workshop sessions, students bring printed outlines, share them in small groups, and receive targeted peer feedback on argument, structure, and evidence before drafting.

This scaffolded approach mirrors genuine scholarly writing practice and has measurably improved student confidence and paper quality. It also models for students that excellent writing is not a talent one has or lacks, but a process one learns.

### *Cross-Media and Experiential Learning*

My courses incorporate creative, multimodal assignments:

- **Creative Interpretation:** Students use photography, embroidery, video, performance, or creative writing to adapt or respond to a literary work, then write a reflective essay on their creative process.
- **Zoo Field Visit and Animal Encounter Writing:** Students write in silence during a sustained encounter with primates at the zoo, then expand the free-write into a short story incorporating motifs from course readings.
- **Collaborative Visual Illustration:** Students collaboratively draw a scene from a novel, discovering unexpected resonances that generate new interpretive insights.
- **Archive and Museum Field Trips:** Students engage primary sources at museums and archives, developing archival literacy alongside analytical skills.

### *Pedagogical Reflection on AI*

I incorporate critical reflection on AI and technology into my humanities teaching. I help students understand what AI can and cannot do—and why humanistic education becomes more, not less, important as a result. Students who can frame problems, make arguments, and navigate moral and aesthetic complexity will thrive in an AI-shaped world.

## EVIDENCE OF TEACHING EFFECTIVENESS

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### Qualitative Student Evaluations

The following comments are drawn from anonymous course evaluations at Colorado College, organized by evaluation question.

*"What were the important strengths and limitations of the professor?"*

#### From PA250: **Animals, Plants, and Monsters:**

- "She is extremely approachable and kind, and an excellent listener. She grades assignments with great care and consistently provides constructive, detailed feedback. Her comments genuinely help students grow and improve. No limitations."
- "Professor An is a great professor and teacher. She is very passionate about the subject matter and explains it very clearly. She is incredibly accommodating. I had issues with both a disability and a short-term mental health issue during the class. She understood and made accommodations for me to succeed. I am very appreciative."
- "I thought Dr. Mercy An was a great professor who kept classes very discussion based. I never felt afraid to participate and always felt valued in the classroom."
- "Strengths of the professor were: present and reachable."
- "The professor engaged in many conversations and enjoyed exploring ideas the students presented. There were no notable limitations."
- "The professor was very helpful and open to questions."
- "She is approachable and gives good feedback."
- "Dr. An was really nice and fun to be around."

#### From PA111: **Introduction to Asian Studies:**

- "Dr. Mercy is an amazing professor who gave clear and concise instructions. She made herself readily available during office hours and responded to emails promptly."
- "Dr. An is very intelligent and knowledgeable, but not all professors can understand the perspective of a non-expert in this way. She leaves time for discussion and other activities besides lecture that allow everyone, even shy students, to talk and think aloud in class."
- "Very knowledgeable and passionate."
- "Strengths: showed that she had a lot of knowledge about the different subjects. Created some interesting projects."

- "I liked how there were different topics to explore within the readings, touching on K-pop, Japan, colonialism, citizenship, and even the environment. Every class was also pretty relaxed and fun to learn about."

**From PA250: Gender and Feminism in Asia:**

- "I really loved how engaging Professor Mercy was with the class. She did a great job of teaching and making us think critically, while also being very kind."

*"What were the important strengths and limitations of the course?"*

**From PA250: Animals, Plants, and Monsters:**

- "The course offered a strong cross-cultural perspective, grounded in rigorous theoretical readings alongside engaging literary texts. The film screenings were compelling, and the richness of both the content and the format made the class especially dynamic."
- "This course offered an excellent cross-cultural perspective and introduced a rich range of Eastern literary traditions. The material was both intellectually engaging and deeply thoughtful. The class explored key ideas in Eastern philosophy, including Buddhism, Daoism, and Confucianism, all of which were fascinating and intellectually stimulating. It was highly interdisciplinary, bringing together Chinese literature and animal studies to examine how animals are represented as figures in Chinese literary and cinematic works, as well as the deeper symbolic and philosophical meanings behind those representations."
- "The strengths were the many opportunities for discussion and development in class ideas. There were no notable limitations."
- "I really enjoyed all the readings and class discussions."
- "Very diverse topics but all tying back to the same thing."
- "I found the course very interesting. It was unlike any previous course I have taken, as it was also my first course on the block plan, but it was a great introduction and overall very engaging."

**From PA111: Introduction to Asian Studies:**

- "I liked the content and how it was structured; the workload was also not too heavy."
- "The course goes into really specific topics, which gives much more nuanced views into the subject matter. Because there is so much one could cover in a class like this, I find that starting specific like this then filling in the context around the specifics has given me a really lovely, multilevel understanding."

**From PA250: Gender and Feminism in Asia:**

- "An important strength of this course was pushing us to think critically when analyzing literature and films."

*"What features of this course made the most valuable contributions to your learning?"*

From **PA250: Animals, Plants, and Monsters** (Spring 2026):

- "I really appreciated the interdisciplinary aspect of the class, which was a major strength to me. I enjoyed how we went from talking about philosophy to analyzing movies. It was very enjoyable."
- "Definitely the class discussions. Professor An very much ensured that there was always a conversation going on as opposed to students making unrelated points."
- "Class discussions. Some of the content confused me and I didn't understand it on my own. Hearing other interpretations made things a lot more clear."
- "The readings and film sessions were very interesting."
- "How interactive the course is allowed for open discussion and able to process the info properly."
- "Exploring the ethical thinking behind human choices."
- "The class discussions, especially about the critical terms readings in context of the literature."
- "Researching the same story over different time periods and how they changed contributed the most to my learning by having a good grasp on the content."

From **PA111: Introduction to Asian Studies** (Fall 2025):

- "I liked how there were different topics to explore within the readings, touching on K-pop, Japan colonialism, citizenship, and even the environment."
- "The discussions and lectures in class have been the most insightful. I think that the readings are really important, but what has been said in class about them has made my learning very deep."
- "I appreciated the combination of activities and presentation. The activities were a fun way for me to get engaged, and the presentations were interesting because they connected to them."

From **PA250: Gender and Feminism in Asia** (Fall 2025):

- "The features of this course that were most valuable to my learning were the discussions of the readings because not only were they a way to help me understand something new from the readings, but they also strengthened my critical thinking by answering complex questions that my teacher asked about the text as well as hearing my classmates' thoughtful responses."

*"Are there any other comments?"*

**From PA250: Animals, Plants, and Monsters:**

- "Thank you so much for all the effort you put into this class, Professor An. You are truly one of the best professors I have met at CC. This has been the most enjoyable class I've taken, and the one in which I learned the most."
- "I genuinely hope CC continues to offer this course next year so that more students can take it and benefit from it. It provides a truly different perspective and broadens students' intellectual horizons in meaningful ways. I even think this course could be developed into an FYP—it would be such a rich and exciting experience."
- "I also believe Professor Mercy An could further explore the intersection of Chinese literature and animal studies by offering more courses in this area. She is exceptionally skilled at teaching and explaining complex Chinese philosophical ideas, especially when they intersect with animal studies. This class is truly unique at CC, and I believe the college needs more courses like this."
- "I have nothing but good things to say about Professor An. She is great."
- "It was great and a fun class."
- "Overall I really enjoyed the class!"

**Student Letter of Support**

The following is an excerpt from a letter written by Megan Lim, a senior in Chemical Engineering with minors in Environmental Studies and Energy at Johns Hopkins University, regarding my course *Stories of the Land: Nature and Narratives in Chinese Literature*:

*"Though I had limited previous experience with Chinese literature or even college-level literature classes in general, Mercy made the experience both accessible and deeply impactful. Her insightful lectures constructed for us the specific historical context and complicated realities that these authors lived in and wrote within. ... Through her lectures and facilitation of discussions, Mercy equipped us with tools to analyze the texts through ecocritical and ecofeminist lenses. Despite this, she never demanded any specific interpretation. She encouraged us to identify any aspects of the texts that stood out to us and develop meaning through crafting intentional questions and collaborative discussion. ... Mercy skillfully crafted one of the most impactful and enjoyable classes I have ever taken."*

Megan Lim, Chemical Engineering  
Johns Hopkins University

### Professional Teaching Observation

Satoru Hashimoto, Ph.D., Assistant Professor in the Department of Comparative Thought and Literature at Johns Hopkins University, conducted a formal peer observation of my seminar *Stories of the Land: Nature and Narratives in Chinese Literature* on October 17, 2023. His written observation notes:

*"Mercy began the class with a close reading exercise in which a student was asked to pick a passage from the assigned reading and discuss various aspects of that passage: style, tone, narrative voice, and significance in the entire work. ... The class then took an exciting turn to the context, with a concise yet extremely informative presentation by the instructor, in which she explained the author's biography, the historical setting of the story in the Maoist period, and the references the text makes to the Zhuangzi. ... One of the great strengths of her approach was the integration of student experience into teaching. ... Her students all seemed to feel comfortable speaking up in class thanks to her caring, studious, informative, and entertaining approach to teaching."*

Satoru Hashimoto, Ph.D.  
Johns Hopkins University

### Quantitative Student Evaluations: Colorado College

Colorado College uses a six-point scale (6 = Strongly Agree, 5 = Agree, 1 = Strongly Disagree). The tables below present complete quantitative data for my two most recently taught courses as sole instructor.

#### PA250 Topics in Asian Studies: Animals, Plants, and Monsters

*Spring 2026, Block 5*

Evaluation Item	Score
Course assignments were integral to understanding the course material	4.83
The course design promoted critical and/or creative thinking and inquiry	<b>5.58</b>
The course was organized to facilitate learning	5.33
The goals, objectives and expectations of the course were clear	5.17
The professor held students accountable for coursework	5.50
The professor presented course material in an engaging way	5.33
The professor promoted a learning environment where all students could raise questions	<b>5.83</b>
The professor provided constructive feedback on students' work	5.50
The professor provided opportunities for consultation outside of class	<b>5.75</b>
The professor set high standards	5.27
The professor used good communication skills and clarity in presentation	<b>5.58</b>

**PA111 Introduction to Asian Studies***Fall 2025, Block 4*

<b>Evaluation Item</b>	<b>Score</b>
Course assignments were integral to understanding the course material	5.10
I felt connected to my classmates and enjoyed learning with them	5.20
The course design promoted critical and/or creative thinking and inquiry	5.00
The course was organized to facilitate learning	5.30
The goals, objectives and expectations of the course were clear	4.80
The professor created an environment where I felt encouraged and comfortable to speak	5.11
The professor held students accountable for coursework	<b>5.56</b>
The professor incorporated innovative teaching methods and varied activities	4.80
The professor presented course material in an engaging way	4.50
The professor promoted a learning environment where all students could raise questions	5.50
The professor provided constructive feedback on students' work	4.89
The professor provided opportunities for consultation outside of class	<b>5.60</b>
The professor set high standards	5.10
The professor used good communication skills and clarity in presentation	5.00
The workload in this course was reasonable and appropriately paced across the block	5.00
This class profoundly deepened my understanding of the subject	5.10

**Teaching Assistant Evaluations: Johns Hopkins University**

At JHU, teaching assistants are evaluated on a five-point scale (5 = Excellent). The table below summarizes my TA evaluations across four courses.

<b>Course (Term)</b>	<b>Mean / 5.00</b>	<b>Response Rate</b>
Transwar Japanese & Japanophone Literature (Spring 2022)	<b>4.91</b>	11/13 (84.6%)
Lu Xun and His Times (Fall 2021)	4.45	12/16 (75.0%)
From Chekhov to Chernobyl (Spring 2021)	4.33	7/9 (77.8%)
Transwar Japanese & Japanophone Literature (Fall 2020)	4.40	12/13 (92.3%)

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## SELECTED COURSES AND SYLLABI

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### Course 1: Introduction to Asian Studies (PA111)

#### *Course Description*

This course begins from the premise that “Asia” is not a fixed geography on a map, but a fluid and contested entity with porous borders and vibrant lines of intersection. Students move across disciplines—anthropology, history, literature, cultural studies—examining how “Asia” in all its diverse yet deeply interconnected parts has been shaped by empire and war, migration, religious encounters, gendered politics, popular culture, and global capitalism.

#### *Learning Goals*

- Demonstrate a grounded understanding of Asia as a fluid, historically shaped region.
- Critically engage major debates including representation, power, empire, migration, and gender.
- Practice close reading and close watching using critical and creative methods.
- Connect global questions to local contexts, tracing intersections with lived experiences and communities.
- Develop interdisciplinary thinking across multiple disciplines.

#### *Selected Materials*

Historical and contemporary maps; museum artifacts; archival documents (newspapers, photographs); literary texts; films; cultural objects and visual media spanning East, South-east, and South Asia.

#### *Major Assignments*

- **QAQ Responses** (ongoing, 200–300 words weekly): Before each class, students submit a passage from the assigned reading, analyze it, and pose a question for discussion. This low-stakes writing scaffolds preparation and generates material for rich classroom conversation.
- **Map Research and Presentation** (10 minutes): Students research a historical map of Asia, present on who created it, when and where, what historical events shaped it, and what it reveals about knowledge production and power.
- **Final Research Essay** (8–10 pages): An original argument connecting course themes—representation, power, empire, gender, popular culture—to a student-selected topic, supported by close analysis and engagement with course materials.

*Community-Based Component*

**Denver Art Museum and Archive Field Trip:** Students visit the Denver Art Museum to engage artifacts (Buddhist sculptures, Hindu iconography, East Asian visual culture) and examine primary sources at local archives (Japanese American incarceration records, Asian immigrant newspapers on microfilm). This experience connects classroom learning with public cultural institutions and archival resources in the broader Colorado community.

**Course 2: Animals, Plants, and Monsters (PA250 / EV261)***Course Description*

This course examines the nonhuman as a literary and philosophical problem across literary and visual cultures, from classical mythology to contemporary ecopoetics. Students engage texts (literature, film, visual culture) alongside environmental humanities frameworks to ask what it means to live and write in relation to the nonhuman world. A field visit to the Cheyenne Mountain Zoo anchors experiential learning.

*Learning Goals*

- Engage primary texts across media with attention to the literary and visual construction of the nonhuman.
- Apply environmental humanities frameworks including multispecies thinking and non-human agency.
- Practice close reading of prose, poetry, film, and visual art.
- Develop original arguments through a scaffolded writing process.

*Selected Materials*

Primary texts include works by Xiao Hong, Ah Cheng, and other writers; films and visual artworks examining human-nonhuman relations.

*Major Assignments*

- **Contextualizing Presentation** (5 min.): Students research and present on a specific text, author, historical moment, or thematic concern, situating the work within broader cultural and philosophical contexts.
- **Zoo Field Trip and Creative Writing:** Students observe primates in silence at the zoo, free-write during the encounter, then expand the writing into a short story (1,200 words) incorporating motifs from course readings. The assignment cultivates embodied, multispecies thinking and creative craft.

- **Collaborative Visual Response:** Students collaboratively draw a scene from a text, discovering unexpected resonances between human and nonhuman figures. The visual interpretation becomes a springboard for written analysis.
- **Final Analytical Essay** (10–12 pages): A sustained argument analyzing a primary text through environmental humanities frameworks, supported by close reading and secondary scholarship.

### Course 3: Pop Culture in Asia (PA250 / FM261)

#### *Course Description*

From K-pop and idol survival shows to animation, manga, manhwa, genre fiction, and streaming TV dramas, this course explores major forms of contemporary pop culture across Asia and their global circulation. Rather than treating pop culture as mere entertainment, we theorize it through critical lenses including consumerism, neoliberalism, affect theory, and postmodernism. The course traces how aesthetic form and cultural meaning intertwine, and how history—war memory, colonial modernity, national trauma—haunts even the most commercial genres.

#### *Learning Goals*

- Demonstrate knowledge of major forms of contemporary Asian pop culture.
- Articulate and critically apply key theoretical concepts: consumerism, neoliberalism, affect theory, thing theory, and postmodernism.
- Practice close reading and close watching with attention to form, style, narrative structure, and cultural context.
- Analyze how aesthetic form shapes cultural meaning and how history shapes contemporary popular culture.

#### *Selected Materials*

K-pop music videos and industry analysis; idol survival shows (produce-series); anime and manga; streaming TV dramas; genre fiction (cultivation fantasy, time-travel narratives); visual media and fan cultures.

#### *Major Assignments*

- **Weekly Response Papers** (1–2 pages): Reflective writing on assigned readings and screenings, synthesizing personal response with theoretical frameworks.
- **Close Analysis Essay** (5–6 pages): Focused analysis of a single text (music video, episode, manga chapter) using theoretical vocabulary, with close attention to form, style, and cultural context.

- **Final Research Project** (10–12 pages or creative alternative): Original argument on a chosen pop culture object, incorporating primary source analysis, theoretical frameworks, and engagement with fan and academic discourse.

## MENTORING, ADVISING, AND STUDENT SUPPORT

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### Academic Mentoring and Advising

I maintain open and accessible office hours and actively invite students to visit for conversation beyond assignment feedback. I have advised students on independent research projects, helped connect students’ cultural backgrounds and home languages with theoretical frameworks introduced in class, and mentored students interested in pursuing graduate study in Asian studies, comparative literature, and related fields. I have written letters of recommendation supporting students in graduate program applications.

Advising relationships have been among the most rewarding dimensions of my teaching. One student who took my Chinese environmental literature seminar at JHU drew on course material in her Environmental Justice coursework two years later. Another student applied insights from my course to a sustained engineering and environmental policy project.

### Supporting Diverse Learners and Student Well-Being

My syllabi reflect a care-centered design philosophy. I have successfully accommodated students with disabilities, students managing short-term mental health crises, and students whose commitments—religious, cultural, and otherwise—require schedule flexibility. I approach student struggles with patience and curiosity, understanding that the goal is genuine learning and growth.

I make campus and community mental health resources visible in my syllabi and encourage students to seek support without stigma.

## FUTURE TEACHING INTERESTS

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In addition to my current courses, I am eager to develop new offerings that bring humanistic inquiry to broader audiences. I would welcome the opportunity to develop and teach courses including:

- **Introduction to Humanities.** A foundational general education course inviting students to engage questions of meaning, beauty, justice, and the human condition through literature, philosophy, art, and cultural history. Designed to develop critical reading, ethical reasoning, and written communication for students across all majors.
- **World Literature and Global Cultures.** An exploration of literary and cultural production from across the globe, with attention to cross-cultural encounters, postcolonial perspectives, and the diversity of storytelling traditions.
- **Humans, Nature, and the Environment.** An interdisciplinary course examining how literature, philosophy, and the arts have shaped and been shaped by human relationships with the natural world.
- **Humanities in the Digital Age.** A course examining how digital technologies—including AI—are transforming cultural production, communication, and what it means to be human.
- **Global Pop Culture and Digital Media.** An exploration of how pop culture circulates globally through digital platforms—from K-pop fandom to streaming narratives—and how audiences across cultures create meaning, community, and critique through engagement with commercial media.

I am also deeply interested in interdisciplinary collaboration and in working with colleagues across departments to serve diverse student populations.