Teaching statement for a TT position in Roman art history and archaeology
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In my teaching I strive to empower all my students to share their individual perspectives and build their analytical skills. Most of my teaching has been in general courses that attract students from outside my department, and through this experience I have come to believe that my classroom should have something to offer everyone, and everyone has something valuable to contribute to my class. While I do not expect to convert every student to an art history or archaeology major by the end of a course, I do want to help them all find the parts of art history and archaeology that will enrich their lives and work, whichever path they choose.

In the [Department], I would teach the fundamentals of Roman art, archaeology, and architecture in thematic and comparative courses that could be tailored for the introductory or advanced levels as needed. Examples include:

- “Art and life in Roman villas,” which would present Roman painting and sculpture in the context of elite domestic architecture;
- “Holy places in Roman Italy,” a survey of temple, tomb, and church architecture in Italy from the archaic period to late antiquity;
- “Images and identities in the ancient world,” a comparative course on portraiture and constructions of identity in Roman, Greek, Etruscan, and Egyptian cultures;
- and “Art and empire in antiquity,” a broad look at art used in the service of imperialism in Egypt, the Near East, Greece, and Rome.

For lower-level students, I would emphasize the acquisition of basic art historical skills—visual analysis, critical thinking, and expository writing—along with course content. In an upper-level or graduate version of any of these courses, I would promote critical engagement with secondary scholarship, mastery of relevant theoretical models, and the design and execution of original research projects.

In the [Institute], I would like to introduce courses relating to my own research that would contribute to your students’ broad preparation in Mediterranean archaeology and dovetail with courses currently offered. Examples include:

- “Archaeology in the shadow of Vesuvius,” which would examine the archaeology and history of the Bay of Naples region from the earliest Greek colony at Pithekoussai, through Pompeii and Herculaneum, to the late antique Basilica of St. Felix at Cumae;
- “Archaeologies of identity,” a seminar on the theories and methods that help us understand how people in the ancient Mediterranean constructed and expressed their personal and collective identities;
- “Funerary arts of the ancient Mediterranean,” covering tomb architecture, decoration, and grave goods in Rome, Etruria, Greece, and Egypt (I envision this course as a complement to the courses already offered by the Classics department on Roman “cultures of death” and by Anthropology on mortuary archaeology);
- and “Cemeteries and social life,” in which cemeteries serve as a starting point for discussions of identity, community, territory, economy, and religion in ancient Mediterranean cultures. I would especially welcome the opportunity to team-teach a course like this with a faculty member specializing in a region or period outside the ancient Mediterranean (e.g. medieval northern Europe, East Asia, Latin America, sub-Saharan Africa, etc.).

Because the average class size at [University] is so small, I envision being able to incorporate substantive discussion of relevant theory into courses at all levels, with the upper-level courses receiving additional emphasis on learning to produce original research.
I expect my experience teaching outside the traditional classroom setting to prove useful in both departments. As Assistant Director of the Classical Summer School of the American Academy in Rome, I lectured on archaeological sites and in museums in and around Rome. As a teaching assistant at the University of Michigan, I incorporated in-gallery activities in the Kelsey Museum of Archaeology into all my courses, and I coordinated hands-on sessions with the study collections for some classes. At Michigan I also treated the campus and its environs as my extended classroom, helping students analyze funerary monuments in a historic cemetery and asking them to identify Greek architectural elements in the façade of Angell Hall. I would be keen to organize similar experiences for your students, either using the collections at [museum] or other nearby institutions, or taking a study tour to Italy during a summer or “Wintersession.”