

BRADFORD CHIN—Teaching Philosophy

As an educator, I love to facilitate **collaborative learning**. For me, teaching is most rewarding when I learn in community with others. Collaborative learning is also challenging because it is not formulaic. However, it is possible when everyone involved commits and recommits to listening, adjusting, and learning with each other. Through this approach to learning, my students learn to be vulnerable, humble, and open to making mistakes such that we can center care and personhood in disagreements and move together as a community.

In my teaching, I use dance as a tool to **build community** and **raise our collective social consciousness**. Through dance, I introduce my students to the politics of being (not partisan political identity) by centering care for their personhood. It is never dance merely for dance's sake. Dance is both embodied practice and embodied history. As such, dance cannot be apolitical because neither history nor our bodies are apolitical. In our embodied practice and theoretical studies, we explore themes of identity and inclusion/exclusion, especially in relationship to the intersectional nature of marginalization and power. I believe that as an embodied practice, dance can facilitate critical thinking toward learning about our place in our communities, empathizing with those around us, and becoming better global citizens who center care in our relationships.

Care for the whole person is core to my teaching philosophy, which is grounded in **Disability Justice, critical pedagogy, and feminist pedagogy**. I use my background with **disability in dance** to bring a uniquely anti-ableist lens to my care-oriented teaching, which is present in both the classroom and my rehearsal process. At the University of California, Irvine, I am teaching my fifth open enrollment (open to all majors) undergraduate dance technique course and have facilitated multiple rehearsal processes and movement workshops for both dance majors and non-dance majors alike. UCI is both a Research 1 institution and a federally-recognized Minority Serving Institution (MSI), designated as both an Asian American and Native American Pacific Islander-Serving Institution (AANAPISI) and a Hispanic-Serving Institution (HSI). Approximately 60% of UCI undergraduate students are first-generation college students. This student body has deepened my passion for making the classroom welcoming to a diverse array of learners.

Through course evaluations, interviews, and personal correspondence, my undergraduate students have shared the impact of my holistic, care-oriented approach to teaching. At UCI, I have witnessed and supported my students through a gamut of life happenings: body dysmorphia, disordered eating, family issues and death, financial and employment hardships, and the struggles of an undergraduate education. It has been difficult at times to witness my students move through these struggles. However, I am also moved that **my students felt empowered and safe** to approach me with these struggles, and knew that in any circumstance, I would **respect, elevate, and prioritize their personhood**. Because of my students, I understand even more the urgent need for care-oriented dance teaching practices that tend to the whole person, especially in higher education contexts.

My teaching has been recognized in various ways at UCI. This year, I received the competitive **Graduate Pedagogical Fellowship** and was nominated for the **Most Promising Future Faculty Award** for the 2021-2022 school year, both through UCI's Division of Teaching Excellence and Innovation. For Dance 14, Social Dance this Fall 2022 quarter, I am paired with a first-year graduate student to mentor them as they develop their own teaching practice. However, for me, the most meaningful and encouraging evidence of my teaching comes through the course evaluations and personal correspondence I receive from my students.

"I felt welcome and celebrated in class even with having no dance experience. Thank you for being so present, honest, and open in class. It helped foster an amazing environment to learn. One of the most caring and kind instructors I've ever had at UC Irvine (I'm a 5th yr), and I wish I could have known about this class sooner." –Dance 30C, Ballet I (Spring 2022)

"Bradford was a wonderful instructor who **welcomed students of all dance backgrounds** and made an 8am class enjoyable. Very knowledgeable and great at providing feedback to us. Interesting combinations that highlighted aspects of the movement I hadn't noticed in previous training and really enjoyed." –Dance 30A, Ballet I (Fall 2021)

"[The instructors] were both so energetic and enthusiastic about dance, which made the class much more enjoyable, which is an extra difficult challenge when it was online for half of the quarter. I also really appreciate how they were **bold yet graceful in speaking up about social justice issues** when situations arose during the class." –Dance 14, Social Dance (Winter 2022)

I believe that our learning experiences and community are enriched and strengthened when we can incorporate different perspectives into our work. In the future, I hope to design courses that further emphasize **collaborative student participation, consciousness-raising, and community engagement** for diverse student populations.

Previous Courses Taught:

- **Dance Production** (Dance 81 series), Accessibility & Audio Description Module, Fall 2022—California State University, Long Beach
- **Social Dance** (Dance 14), Fall 2022—University of California, Irvine
- **Ballet I** (Dance 30C), Spring 2022—University of California, Irvine
- **Social Dance** (Dance 14), Winter 2022—University of California, Irvine
- **Ballet I** (Dance 30B), Winter 2022—University of California, Irvine
- **Ballet I** (Dance 30A), Fall 2021—University of California, Irvine

Other Courses Able to Teach:

- Accessibility Practices and Audio Description for Dance Performance (practice-/studio-based)

- Disability Aesthetics in Dance Performance (theory-based seminar)
- Improvisation and/as Composition
- Contemporary Modern Technique
- Ballet Technique
- Dance Composition
- Dance Pedagogy for an Inclusive Future (Ballet Technique, Contemporary Modern Technique, or combined Ballet & Contemporary Modern Technique; all with disability and intersectional justice considerations included)
- Social Dance
- Dance for Film / Dance for Camera