

# Excellence in Teaching Award Portfolio

Submitted for the Excellence in Teaching Award, Center for Teaching and Learning, 2022



**UNIVERSITY OF  
GEORGIA**

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# Letter of Nomination



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January 12, 2022

Members of the Selection Committee:

The Department of English is honored to nominate Gabrielle Stecher for the Excellence in Teaching Award. Ms. Stecher has been selected as our nominee based on her consistently outstanding record of teaching, her voluminous and thoughtful service to the First-year Writing (FYW) program, and the leadership that she has provided to her fellow GTAs in the service of helping them to improve their own teaching through the difficult conditions of the pandemic.

Ms. Stecher is an outstanding writing instructor. Last semester, students in her two sections of English 1102 rated her instructor effectiveness at 4.78 and 4.67 out of five, and in the previous semester, she received another 4.78 for her one section of 1102. Her students' comments are effusive: students praised her hands-on assignments, her preparation for class (one student noted that they "got second hand anxiety from how much effort and time she put into planning and putting together activities/course materials for the class"), and her responsiveness in written feedback, handouts, and one-on-one work with students. Her evaluations have been above average for the duration of her teaching career at UGA.

Ms. Stecher is particularly effective in implementing active learning activities. In her very first semester teaching at UGA, an observer of her class noted, "Gabrielle is really effective at *design* -- designing class activities with a clear purpose, designing resources that make textual structures visible, and designing questions to provide students with layers of feedback in their reviews." Ms. Stecher's creative approach to peer review is one example of

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her efficacy. In the activity, students receive printed copies of their peers' introductions with guiding questions at the bottom. They engage in rounds of peer review where they read through the paragraph, read through the comments of the people who addressed the previous question (noting where they agreed or adding additional comments) before addressing their assigned question and passing the paper to the next reviewer. One of our administrative team members adapted this "speed dating" style of peer review for her own classes, and it has emerged as one of their favorite activities. Ms. Stecher is organized and inventive, and her classes are student-focused.

Beyond her innovative and dedicated teaching work, Ms. Stecher is a reliable and enthusiastic asset to the First-year Writing program. In both 2019 and 2021, Ms. Stecher helped prepare incoming teachers by joining panels of experienced FYW instructors and sharing her experience with writing pedagogy and UGA students. Had orientation 2020 not been held online in a hybrid synchronous/asynchronous format, we doubtless would have recruited her that year as well. Her contributions always demonstrate Ms. Stecher's accessible and professional teaching persona, and she answers new teachers' questions with useful resources and relevant personal experiences. For the year 2021-22 Ms. Stecher was elected by her GTA peers to represent them by serving on the First-year Writing Committee, where she has contributed to solving difficult policy problems, as well as contributed to the programmatic changes that we have had to make in order to maintain high teaching standards through the various stages and difficulties of the pandemic.

This past year, Ms. Stecher also helped train a large group of new and returning teachers in the theory, structure, and application of a new assessment rubric being introduced to the FYW program. She collaborated with other TAs and our office to plan and deliver a multi-day orientation session, for which she and her collaborators even created props: laminated rubric sheets with velcro attachments that would let participants customize physical representations of the program's new customizable rubric structure. Participants were universally delighted by the tangible rubrics, and Ms. Stecher's presentation was as prepared and professional as her students' comments would lead one to expect.

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In summary, as her students testify, Ms. Stecher is an outstanding teacher of writing. She has served the department, her peers, and all FYW students with her thoughtful contributions to service, and her development of essential and timely training resources. We are confident that she represents the best of UGA's graduate teaching assistants and respectfully submit that she is deserving of the Excellence in Teaching Award.

Sincerely,

*Nathan Kreuter*

Nate Kreuter  
Associate Professor and Director of First-year Writing

## Excellence in Teaching Personal Statement

Dear Members of the Selection Committee,

My name is Gabrielle Stecher, and I am a fifth-year Ph.D. candidate in the Department of English. Since fall 2018, I have had the privilege of working as an instructor for the First-Year Writing program. It is through First-Year Writing that I realized my passion for pedagogy and serving student writers. The following portfolio is a testament to how seriously I take my duty as a teacher of primarily first-year students. Students who enter Park Hall with a need, if not desire, to learn how to write and communicate well deserve our fullest attention, enthusiasm, and dedication, especially if this is their only opportunity to take a writing class. Over the past seven semesters, I have developed a variety of creative, hands-on, and multimodal strategies for engaging these students in this pursuit.

I feel strongly that the best teachers are students first. My commitment to professional development has transformed my understanding of student engagement and teaching for transfer for the better. I am grateful for the opportunities that the Center for Teaching and Learning provides for graduate student instructors; the workshops I have attended fueled my creativity and desire to learn and adapt strategies from teachers in disciplines far different from my own. In addition, I have learned from these workshops how to contribute and present my own innovative pedagogy so that we as teachers can continue to learn from one another. I am currently scheduled to present on various aspects of my teaching at four national and regional academic conferences this spring.

In addition, my passion for teaching and helping students become stronger writers transcends the classroom and has influenced much of my broader service to the university. For instance, my experience as a writing center consultant allowed me to serve the most diverse body of student writers at UGA, ranging from students in ESOL writing classes to international Ph.D. candidates in the sciences. This experience with different levels of writers and language communities has greatly informed my teaching and assessment of student writing. Additionally, I have served as a statement of purpose tutor and grader for a variety of departments, including the College of Engineering, the Pre-Professional Advising Office, and the Office of International Education. My commitment to the experiences and equitable assessment of student writers extends to my leadership in teacher training facilitated by FYW. As I finish my final year in the department that has given me so much, I am proud to serve as an elected member to the FYW Committee, as well as the FYW Textbook subcommittee.

I am grateful to the English department for nominating me for the Excellence in Teaching Award, and I look forward to continuing to hone my skills as an educator in 2022.

Gabrielle Grace Stecher

## Teaching Philosophy

In all of my writing courses, I hope to instill in my students both a sense of compassion towards each other as valuable members of our writing community and preparedness for engaging with both academic and non-academic texts and applying the critical thinking skills they develop across various contexts. Compassion fuels productive conversations and engagement with the voices in our classroom community and beyond; preparedness insinuates students become confident in the literacy skills that define the English curriculum and so shape their engagement with diverse texts and perspectives inside and outside the classroom.

I want students to come into my classroom with their unique literacy backgrounds in hand and leave with more tools in their toolbelt. As part of my commitment to anti-racist pedagogy, I do not see my duty as an instructor to regulate or standardize their language practices; however, I do want all of the English and non-English majors alike that enter my classroom to learn how to approach academic genres of writing in ways that inspire them to feel more confident in their ability to engage with and navigate these texts and discourse communities. In First-Year Writing courses in particular, I see a large part of my duty to my students as teaching them to read and interpret dense academic prose-- a daunting task if one has never before been shown how to access and much less make sense of these kinds of texts. For example, when I teach my course on fairy tales and their retellings, I work with students to break down and map out the argument of Jack Zipes' critical chapter "Breaking the Disney Spell" before encouraging them to complete a dialogic journal to reflect on how they might personally engage with the piece in their research paper. In addition to active reading strategies and a crash course into navigating library databases, I make it a point to show students how this kind of reading can shape their own writing, as they look for models of well-organized, engaging, and purposeful prose.

In my writing about literature courses, I often pair our close readings of literary and critical texts with conversations about genres of academic writing: the abstract, the book review, and the annotated bibliography, to name a few. When I introduce my students to foundational texts within the history and theory of the novel, for instance, instead of first assigning lengthy excerpts from the works of Ian Watt and Michael McKeon, I have students work together to compile a basic understanding of their arguments by explicating a variety of scholarly book reviews. This activity allows students to simultaneously develop a primer for these theorists and how they are understood in the field and working knowledge of this particular academic genre. For students who have their sights set on graduate school, it is my hope that they have an early handle on the kinds of highly specific and structured genres in which they will have to read and write throughout their academic careers. Even for students who do not plan to attend graduate school, it is my hope that exposure to multiple genres and discursive modes will provide them with the basic strategies that they need to engage productively with others' perspectives and modes of communication.

## Teaching Philosophy

I also often feature multimodal assignments in my curriculum as a means for diversifying the kinds of texts we encounter, while also encouraging students to translate their close reading skills to other literacies and cultural productions. Because our world continues to become increasingly visual, I believe it is important to prepare students to engage thoughtfully and analytically with visual artifacts, ranging from animated films, picture books, and even the covers of the books we read. One of my best-received first-year writing projects requires students to design their own book cover for the novel we are reading. Following a traditional close-reading assignment, the multimodal book cover assignment tasks students with, first, translating their close-reading skills to the domain of formal image analysis. Students assume the role of graphic designer and are responsible for choosing an artwork they believe does an appropriate or provocative job of marketing the novel and designing a cover, using a website like Canva, around that image. Finally, they must write a letter to the editor of the press that has “hired” them and justify their design choices, including a formal image analysis of the artwork that is supported by a close reading of the novel. Whether the novel at hand is Kate Chopin’s *The Awakening*, in my course concerning women artists, or Margaret Atwood’s *The Penelopiad*, in my Greek myth retellings course, students are able to exercise creative freedom and agency while still honing their analytical skills in a new context.

The writing community that my students and I work together to forge each semester is predicated upon compassion-- compassion for each other’s diverse experiences and perspectives and compassion towards each other’s laboring as we work to find and express our unique voices as writers. Rhetorical or deep listening plays a massive role in fostering a compassionate classroom community. Each semester before students embark on their first peer review assignment, I ask students to work together to define what constructive and compassionate peer review should look like in this space. I assign excerpts from Jacqueline Jones Royster’s essay “When the First Voice You Hear is Not Your Own” to spark conversation about what it means to position yourself as a diligent and responsive listener when engaging with other’s writing. Additionally, though I am the body at the front of the room that is responsible for assessing their work and though I do so with transparent rubrics, I find it critical that if I wish to foster a true sense of compassion, I must make it clear to my students that I, too, occupy the position of writer. Together, we are active participants in the discourse surrounding our course content; together, we write to think and labor diligently and purposefully to write first drafts. In my feedback for students, I model deep listening by mindfully acknowledging the writer’s perspective and asking further clarifying questions instead of talking over them and letting the red pen overtake the margins with corrections. It is my hope that the way I respond to students’ voices will inspire them to do the same in their own engagement with each other’s work and ideas.



## Description of Courses Taught

### **ENGL 1102: Writing About Literature**

#### **Refocalizing the Canon: Literature & Perspective**

Fall 2021 - 1 section (19 students)

One of the oldest texts in the Western literary canon is Homer's *Iliad*-- the epic Greek poem that tells the story of the final weeks of the decade-long Trojan War. In this course, we will begin by interrogating how and why *The Iliad* continues to suck readers back into the ancient world before shifting gears to understand the war and its consequences from the perspectives of its minor characters. To refocalize the canon is to read a classic literary work through marginalized points of view. To that end, we will encounter both ancient and contemporary retellings that encourage us to do just that. As a writing about literature course, we will craft reflective, persuasive, and research-based arguments about these texts.

#### **Reading History: British Literature & the French Revolution**

Fall 2021 - 1 section (19 students)

The threat of revolution echoed across Europe as the Bastille fell on July 14, 1789. The turbulent chaos of the French Revolution, with its calls for liberty and equality, uprooted society in an often violent and extreme manner. As Britain looked towards France, British conservatives and radicals alike were forced to confront their own history of monarchy, patriotism, and the rights of individuals. In this course, we will explore British attitudes towards the revolution, publicized and hotly contested across a wide variety of literary genres, including poetry and the novel. We will write reflective, persuasive, and research-based arguments where we explore the lasting impact of the French Revolution and what it means to read revolutionary history through eighteenth- and nineteenth-century texts.

#### **Fantastical Fairy Tales**

Spring 2021 - 1 section (18 students)

From Jack and the Beanstalk and Bluebeard to Cinderella and Little Red Riding Hood, fairy tales are some of the earliest stories we encounter as children. Fairy tales never seem to be absent from pop culture, as they are constantly adapted and retold in different genres and media, from animated films to theme park rides, allowing us to encounter these characters well into adulthood. As a writing about literature course, we will consider the cultural significance of fairy tales and what personally strikes us about these stories as we craft analytical and research-based arguments.

#### **Greek Mythology & Its Retellings**

Fall 2020 - 2 sections (36 students)

Gods and goddesses, heroes and monsters, epic battles and tales of transformation: why does Greek mythology continue to be so popular in modern culture? What has made these stories worth retelling and adapting into various genres of media thousands of years after their creation? In this section of ENGL 1102, we will read various versions of popular Greek myths as we

## Description of Courses Taught

question how genre and perspective determine how we experience these narratives centuries later.

### **Special Topics: Academic Writing & Research**

Spring 2020 - 1 section (19 students)

This Special Topics section of ENGL 1102 focuses on the crafts of academic research and writing as foundational skills necessary for success in the university setting. I have designed this section of ENGL 1102 in order for each of you to come to terms with the research process at the collegiate level while carrying out an extensive, semester-length research project on a topic of your choosing. This topic may be closely related to your major or may be something completely outside the realm of your program of study. It is my hope that learning to conduct thorough and responsible research and to write well while being motivated to explore your topic will serve as an exciting introduction to all that academic research has to offer, no matter what your major is. The major assignments for the course will encourage you to think critically about your ability to convey your argument to different audiences, as you revise & remix a formal research paper into a shorter conference-style paper.

### **Why Have There Been No Great Women Artists?**

Fall 2019 - 2 sections (36 students)

“Why have there been no great women artists?” asked influential feminist art historian and critic Linda Nochlin in 1971. How do we respond to such a query almost 50 years later? If I asked you to simply name off the top of your head a list of all the women artists you’ve heard of before, how many could you name? Could you do so with confidence, or would you remain silent, wondering why exactly it is that you can’t? This course seeks to answer those questions and more. This section of 1102 will explore various texts, including essays, films, and a novel, that present the ways in which women artists have been treated in the public imagination, from the Baroque period to the present day. As this is a composition course, we will consider and reflect on such treatments of women through close reading, research, and multimodal projects.

### **Woman as Art(ist)**

Spring 2019 - 1 section (20 students)

This section of 1102 explores various literary texts from a broad array of genres, including fiction, poetry, and drama, that explore the duality of how women have variously been presented as art objects and as artist subjects. We will interrogate how women’s agency is portrayed in both kinds of texts, as well as what this literature says about cultural understandings of relationships, the body, and subjectivity from the nineteenth century to the present day. We will consider these topics through various genres of academic writing, including close reading, multimodal, and research-based analytical essay

## Description of Courses Taught

### ENGL 1101: English Composition I

#### The Passion Project

Fall 2018 - 1 section (18 students)

English 1101 focuses on the genres of writing that students will encounter in various courses across the curriculum, including argumentative, informational, and analytical writing. In this course, students will come to terms with these varied genres while researching and writing about whatever their passion in life is. Whether you are interested in basketball or ballet, high fashion or theme parks, you will learn about the craft of research while exploring a personally chosen topic that you find to be of immense interest. It is my hope that learning to conduct thorough and responsible research and to write well while being motivated to explore your chosen topic will serve as an exciting introduction to all that academic research has to offer, no matter what your major is.

### Evaluation of Teaching

#### Compiled Quantitative Student Evaluations

Prompt	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Avg.
Assignments and activities were useful for helping me learn.	4.2	4.3	4.3	4.7	4.9	4.7	4.3	4.5
This course challenged me to think and learn.	4.2	4.2	4.6	4.8	4.8	4.7	4.5	4.5

*5 = Strongly Agree, 4 = Agree, 3 = Neutral, 2 = Disagree, 1 = Strongly Disagree*

Prompt	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Avg.
Teacher's Effectiveness	4.8	4.9	4.8	4.9	4.9	4.8	4.7	4.8
Content and Structure of the Course	4.6	4.7	4.3	4.7	4.6	4.8	4	4.5

*5 = Excellent, 4 = Above Average, 3 = Average, 2 = Below Average, 1 = Poor*

#### Selected Qualitative Student Evaluations

“Professor Stecher taught material in a very comprehensible way. I found the **feedback** on my essays to be extremely helpful. I can tell that any feedback on essays were well thought out, well crafted, and had the intention of really strengthening what we had. The comments never felt degrading or sugar coated.”

“My professor was able to teach us material and **adapt** to each and every student’s individual needs. This made it easy to want to learn from such an **accommodating** professor, and as such, complete quality work on time as necessary.”

“I think Ms. Stecher is **incredibly organized** and this is seen in the **effectiveness of her assignments**. As a fourth year student taking a freshman class, I must admit how much I would have loved Ms. Stecher’s class as a freshman. She is engaging and organized and cares a lot about the well being of a student... Ms. Stecher is a very caring teacher and mentor and should be recognized for her **involvement** and **dedication** to her students.”

“Ms. Stecher is one of the best writing composition professors I have ever had. She is an excellent teacher and excels at fully explaining the course content. Her **approachability** allowed me to fully take advantage of the course and surpass previous boundaries in my writing abilities. I believe that I have truly improved my writing through the class structure Ms. Stecher created and the feedback she administered throughout the semester.”

“She has a true **passion** for what she does and her valuable feedback really aids me in my writing process. It is one thing to come teach a class and give assignments to grade based on a FYC rubric, but it is another to show true **dedication** in helping students develop their individual writing styles. She has aided me in honing my writing style and for that, I am grateful. Every blue moon a student, after experiencing terrible first-year teachers in a division-1 school in my case, experiences an exceptional teacher, and that is exactly what Gabrielle Stecher is, exceptional. In teaching prowess, she vastly out ranks the ‘distinguished faculty,’ or so it says on their CV’s, that I have met in this institution.”

“She is a very effective grader because she makes sure to grade our papers with the grades we deserve but she is not harsh about it. She leaves us comments about how we can improve and she is very **thorough**. You can tell she puts a lot of effort into making sure she **justifies** the grades she gives us.”

“Professor Stecher was an amazing professor that cares about her students. She really takes time to make sure she is giving effective feedback and giving her best effort. The course material is excellent. You can tell that she has taken a lot of time to **create** things for her students.”

“I enjoyed that she focused on **multimodal** approaches to literature instead of assigning a lot of reading.”

“Looking back, this course has made me a more **well-rounded** person. I used to think art history was extremely boring and not for me, but after taking this course, I understand that it is an important aspect of our cultural history.”

“I absolutely loved the way Professor Stecher taught the class as she was not only super engaging with her lectures, but also gave us a lot of hands on in-class assignments that really helped me understand the class better. A lot of her assignments were very fun and she is extremely **creative** with her ways of teaching.”

## Sample Teaching Materials

### Writing Workshop: Paragraph Structures



I developed this hands-on, in-class activity to help my students better visualize the components of a successful body paragraph (topic sentence, supporting evidence that has been properly introduced, cited, and explained, concluding observations, & transition).

Students work in small groups to reconstruct paragraphs from scrambled up sentences; they must debate and determine the function and original placement of each sentence. As a class, we discuss our findings, comparing our arrangements to what the writer actually wrote.

If a group proposes a different order for the sentences than the author originally intended, we work together to rationalize the new arrangement and offer suggestions for how the author of the paragraph could revise the paragraph.

Ultimately, students leave with the ability to better visualize the different ways paragraphs can be organized, as well as with a greater understanding of how they must keep their reader's needs in mind as they structure and revise their body paragraphs.

### SMALL GROUP ACTIVITY

#### PARAGRAPH #1

Social interaction is one of the fundamental principles of social constructivist theory. In this philosophy, learning is regarded as a social process where people are engaged with social practices (McIntyre 1997). Vygotsky (1978) argues that with the help of peer and other mentors, learners develop concepts and ideas that they can go on to understand independently. In addition, students' social interactions with other students, academics, and other individuals outside the university, are major influences on individual development and knowledge construction. In other words, learners interact with members of their community outside the curriculum in order to obtain or understand new knowledge and how to apply it.

Topic: Evidence (INTRODUCE & CITE) Analysis/Commentary (EXPLAIN)

#### PARAGRAPH #2

Despite the focus on hard skills, it appears that the biggest benefit of going to university is not necessarily what you learn, but the people you meet there and the networks that you create. Although graduates often list discipline-orientated goals when asked what their main reason is for enrolling at university, ultimately many graduates go on to careers and professions unrelated to their degree program (Smith 1999). So what kind of transferable skills do students carry over from their study into their career? Raskovich suggests that the key relationships and networks created by students at university provide useful professional contacts for the future (217). This also assists in the development of the interpersonal communication skills sought by employers. Student proficiency in a range of digital skills that facilitate online academic, professional and social networks are also important elements in the bigger picture of graduate communication skills.

Topic: Evidence (CITE) Analysis/Commentary (EXPLAIN) Conclusion/Possible Transition

## Samples of Student Work

### Multimodal Project: Designing & Marketing a Book Cover

For this assignment, students imagine that they have been hired as a graphic designer for a university press. Their first on-the-job assignment is to design a book cover (using Canva, Microsoft Publisher, Google Slides, or Adobe Illustrator) for a new edition of the novel we are studying. There are two components to this project: the digital cover design and a written rationale.

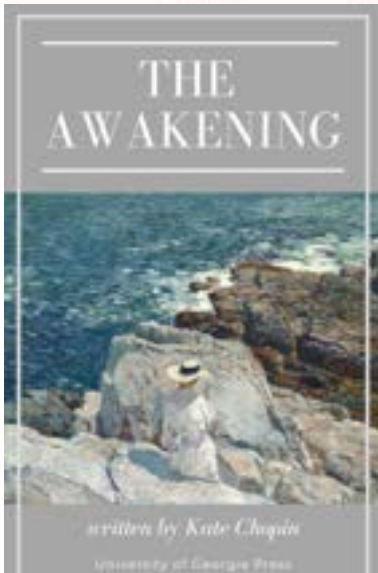
Each student uses Artstor or Google Images to select a painting, photograph, sculpture, or drawing that they believe is representative of some aspect of the novel. They then create a polished, publication-ready book cover around the artwork they have chosen, taking into account our discussions about visual rhetoric and design principles. In order to convince the editor that the proposed cover pairs well with the text, students must also submit a written rationale (4-5 pages in essay form) that both justifies the design and analyzes the image that was chosen to represent and market the book.

Through this project, students learn that formal image analysis is not unlike close reading a piece of literature. In their analysis of the artwork they have chosen, students consider color, texture, light and shadow, lines, shapes, placement of figures, space, etc. Is there a focal point? Is there a sense of movement? How are the figures arranged? How do these formal elements of the work of art affect the representation of the subject matter, and, most importantly, how does this relate back to the text?



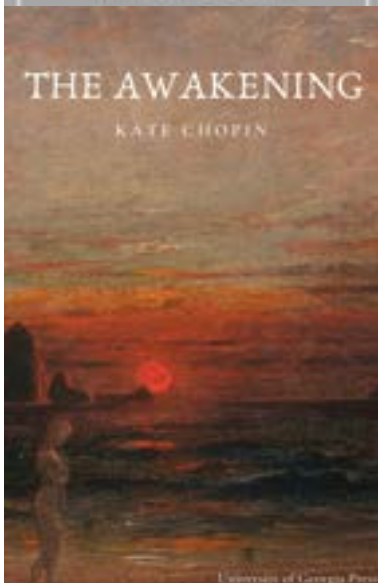
### THE AWAKENING

BY KATE CHOPIN



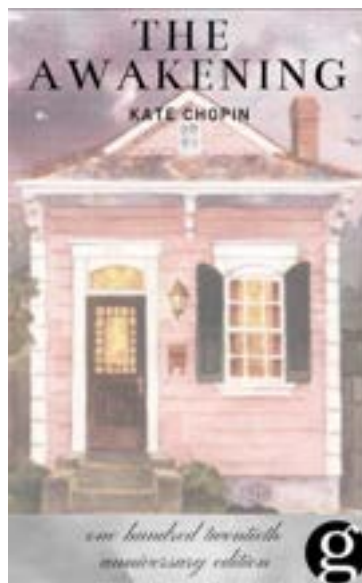
### THE AWAKENING

written by *Kate Chopin*  
University of Georgia Press



### THE AWAKENING

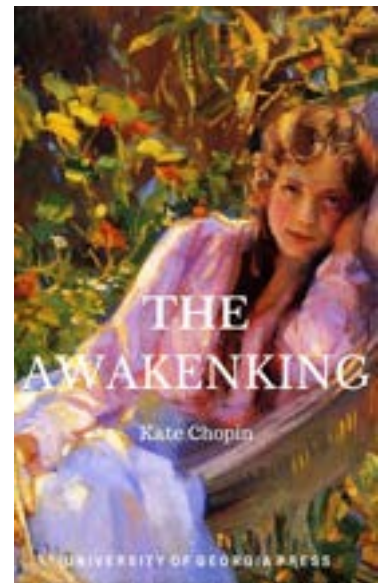
KATE CHOPIN



### THE AWAKENING

KATE CHOPIN

*one hundred twentieth  
anniversary edition*



### THE AWAKENING

Kate Chopin

UNIVERSITY OF GEORGIA PRESS

## Samples of Student Work

### Instructor Feedback on Research Paper Proposal

In recent years, there has been a resurgence in dialogue about the infamous 1970's American serial killer, Ted Bundy. Ted Bundy is known for killing and raping at least 36 women, but the exact number of victims is unknown. One of the things that made Bundy such a notorious serial killer was his ability to appear as a charming, educated young man, which made his story very interesting to the public. The platform for this dialogue can be found mostly in entertainment media, in movies and streaming platforms. Within the last year, Netflix has released two substantial works dedicated to the serial killer. These collections include a movie starring Zac Efron, titled, "Extremely Wicked, Shockingly Evil, and Vile," and the other another a docu-series examining the interviews and tapes recorded with Bundy, "Conversations With a Killer: The Ted Bundy Tapes." Similarly, Amazon Prime is following close behind, as their own series, "Ted Bundy: Falling for a Killer," is to be released at the end of the month . . . is this a documentary? biopic? Make sure its clear what genres these fall into and whether or not they are fictional adaptations, factual documentaries, etc. This paper will examine the portrayals of Ted Bundy showcased across popular streaming services within the last five years. The examples you gave in this paragraph go back to 2019, though, right? You can make an argument just about 2019 and 2020 (keeping it really current) , and how they have promoted the romanticization of serial killers and mental illness. through this one particular figure/case? So, your argument is the current or sustained media circus around Bundy is what is to blame for this, more than any other killer? I will argue that these depictions have lead to the victims and their families being forgotten amongst all the fascination and intrigue with the killer himself. fascinating-- this is a clear statement of significance. These are real crimes and real victims, and it makes sense how media has created this distance through the act of romanticizing him...

Throughout the paper, I will present information on the psychopathology of serial killers in order to try and explain Ted Bundy's own disturbed mind and motives. This information will be used to contrast with what is presented in the entertainment industry's recent representations of Bundy. Interesting-- what parts of his psychopathology do these productions focus on? overlook?

The depictions that I will use as examples will be the docu-series and original movie done by Netflix and Amazon Prime's docu-series. Here, you could go further in depth as to WHY these particular adaptations (other than the fact they are most recent) This paper will reveal how these modern-day portrayals of Bundy's story can lead to the romanticization of Ted Bundy and other serial killers alike, and how it leads the public to misdirect their sympathy and attention to him instead of his many victims and their families. All you've really done here is re-articulated your thesis. This paragraph could be developed a bit further. Some guiding questions (although you could absolutely take this in a different direction): Why are Netflix and Amazon to blame for this? Is the popularity of streaming services to blame for this romanticization because you have a lot of young people bingeing these series/movies? Do you see this kind of romanticization making its way into other series produced by these media giants (like You)? What does it mean that Ted Bundy continues to be a popular cultural figure, 30 years after his death? Is it easy money because of the current fascination/trends of true crime media?

Overall, you're off to a nice start! Of course, you aren't married to your thesis at this stage, but I think you've made a really important argument. Be careful as you write though not to get too far away from this and start chasing too many rabbit trails (which can be hard to avoid with this kind of topic!). For instance, psychopathology could be its own paper. It's all about how you set up your context and spend the rest of your paper focused on working through the particular examples/case studies you've selected to prove your point about how this is detrimental to the victims. If at any point you feel like your paper is heading in multiple directions, I'd be happy to talk through this with you! 90

## Innovative Teaching Projects and Roles

### Collaborative Project: Using Digital Humanities Approaches for Discussing Race in Literature Classrooms

#### [Women of Colour: Using Corpus Analysis for Introducing Representations of Race in Nineteenth-Century Fiction](#)

*In collaboration with fellow English instructor and graduate student Annelise Norman, we developed an in-class assignment using corpus analysis as a contribution to the Keats-Shelley Association and Romantic Circles Anti-Racist Pedagogy project. Click the above link to view the entire lesson plan; the overview & outcomes are excerpted below.*

As a digital humanities tool, corpus analysis allows students to visually map language use. Adopted as a tool for anti-racist pedagogy, corpus analysis allows us to recognize from a distance the role race plays in a given text, visualizing its prominences, patterns, and even silences. Because the tools used in corpus analysis strip context and subjectivity from these texts, the following activity allows students to think about documents from a distance. Presented with decontextualized language, students can predict how the texts engage with and represent matters of race. In making their predictions, students may uncover biases and assumptions about race, historical periods, and narrative voice that require further investigation.

This in-class activity is intended to be used at the beginning of a unit or entire course focused on representations of race in nineteenth-century British literature. While this activity can be adapted to visualize any text representing particular racial or ethnic groups, we have employed corpus analysis as a means of introducing students to narratives about mixed-raced heroines in the nineteenth century. We have paired *The Woman of Colour* (1808) with Dinah Craik's *The Half-Caste* (1897) as a means of juxtaposing attitudes towards racial identity at the beginning and end of the nineteenth century. This activity asks students to engage with such questions as what are the experiences of mixed-race women in nineteenth-century British society? What institutional intricacies remain when narrative techniques and subjectivity are stripped away? Are issues of identity and legitimacy reflected in the words themselves, or in an author's configurations of these ideas? More broadly, students are encouraged to think about how race is being spoken and written about and how those language patterns contribute to biases and stereotypes, both historically and currently.



## List of Teaching-Related Professional Activities & Development

### Teaching Awards

Outstanding Teaching Assistant Award, Center for Teaching and Learning, UGA, Mar. 2021.

### Publications

Annelise Norman and Gabrielle Stecher.  
“Women of Colour: Using Corpus Analysis for Introducing Representations of Race in Nineteenth-Century Fiction.” *Towards an Anti-Racist Pedagogy*, a Keats-Shelley Association & Romantic Circles Resource. Forthcoming.

### Presentations

“Listening Well: Peer Review and the Construction of Compassionate Classroom Communities,” South Atlantic Modern Language Association, Atlanta, GA, Nov. 2021.

“Take a Chance on Transparency: Strategies for Designing Equitable Assignments” with Annelise Norman, Center for Teaching and Learning Spring Teaching Symposium, UGA, Feb. 2020.

### Service

First-Year Writing Committee (elected), 2021-2022.

First-Year Writing Textbook Subcommittee, 2021-2022.

First-Year Writing Teacher Training Orientation, UGA, 2021.

Panelist, “Who’s in My Class and What Do I Do Now?”

Workshop Leader, Introduction to New FYW Rubric & Theory (2 day workshop)

First-Year Writing Teacher Training Orientation, UGA, 2019.

Panelist, “Who’s in My Classroom?”  
Rubric & Grading Workshop Leader

### Invited Guest Lectures

“Byron and *The Giaour*: The Politics of Romantic Orientalism.” *ENGL 3500: Jane Austen’s World*, UGA, Dec. 2021.

“Writing & Humanities Podcasting: From Research Project to Podcast Episode.” with Annelise Norman, *ENGL 3610: Introduction to Fiction*, UGA, Dec. 2021.

“On Victorian Theories of Art: Reading Ruskin & Pater,” *ENGL 2320: English Literature from 1700 to the Present*, UGA, Oct. 2019.

### Teaching-Related Professional Development

#### Teaching Coursework & Certificates

##### Graduate Level

ENGL 6880: Composition Theory & Pedagogy (audited)

EPSY 8170E: Psychology of Reading

ENGL 6911: Teaching Practicum

##### Undergraduate Level

EDUC 2110: Critical Issues in Education

EDUC 2120: Exploring Socio-Cultural Perspectives on Diversity

EPSY 2130: Educational Psychology

***Certificate in Diversity & Inclusion, UGA, 2021.***

***Certificate in Academic Advising, UGA, 2019.***

#### UGA Center for Teaching & Learning Professional Development Transcript

Workshop: What Does it Mean to Assess

Writing for a Better World? (Dr. Asao Inoue - 2/22/21)

GradTeach Workshop: Applying a

Trauma-Informed Lens to Your Teaching (2/16/21)

## List of Teaching-Related Professional Activities & Development

Workshop: Metacognition: Helping Students Navigate the Landscape of Learning (2/10/21)

TA Café: Diversity Statements (2/3/21)

Workshop: From OER to Open Pedagogy: Harnessing the Power of Open Educational Resources (1/26/21)

Workshop: Why Bother: Leveraging Open Educational Resources (12/3/20)

GradTeach Workshop: Active Learning as a TA (11/18/20)

Short Course: Preparing to Pivot to Online Instruction (June 2020)

Workshop: Increasing Student Success with Writing Across the Disciplines (2/28/20)

GradTeach Workshop: Lesson Planning (1/15/20)

Workshop: Making Learning Technology Work for You: Video Creation (1/14/20)

TA Café: Developing Your Teaching Portfolio (11/6/19)

GradTeach Workshop: Crafting a Teaching Statement (10/15/19)

Workshop: Student Engagement (10/2/19)

Lecture: Reframing the Lecture as a Pedagogy of Engagement (10/2/19)

TA Café: Surviving Midterm Grading (10/1/19)

GradTeach Workshop: Current & Emerging Legal Issues in Teaching (9/24/19)

GradTeach Workshop: Welcome to Teaching (8/20/19)

Workshop: Intercultural Communication (3/20/19)

Workshop: Classroom Management (3/6/19)

Workshop: On Commenting Well: How to Provide Effective Feedback on Student Writing (2/21/19)

Workshop: Crafting an Academic Diversity Statement (2/7/19 & 2/21/19)

Faculty Panel Discussion: To Participation Grade or Not (2/6/19)

Spring Teaching Symposium Attendee (2/2/19)

GradTeach Workshop: Lesson Planning for TAs and LAs (1/16/19)

Workshop: Student Collaboration: When Does Getting Help Cross the Line? (10/24/18)

Workshop: Planning, Presenting, and Publishing Research on Your Teaching (9/25/18)

Workshop: Increasing Critical Thinking about Research Sources (2/27/18)

### UGA Office of Online Learning Workshops

Creating Online Course Content (5/28/20)

Producing Video Lectures (5/27/20)

Elements of Good Online Learning (5/26/20)

### University System of Georgia Office of Faculty Development Webinars

Building a Certified Peer Observation Program: Improving Teaching and Removing Biases (7/28/21)

Documenting Effective Teaching Behaviors (7/20/21)

Motivation and Gamification (7/7/21)

Student Readiness: Returning to Campus (6/22/21)

### Miscellaneous Opportunities

How to Power Your Curriculum With Digital Books, Education Week Webinar (6/22/21)

Ableism, Access, and Inclusion: Disability in Higher Education Before, During and After Covid-19 with Dr. Jay Dolmage, Michigan State University Writing Centers & Access Speaker Series (2/4/21)

Blending Synchronous and Asynchronous Online Teaching Workshop, Center for the Integration of Research, Teaching, and Learning (CIRTL) Network (6/16/20)