



UNIVERSITY OF
GEORGIA

Teaching Portfolio

Submitted to The Graduate School for consideration for the 2018 Excellence in Teaching Award

Mary Helen Hoque

Ph.D. Candidate, Hugh Hodgson School of Music
mhhoque@uga.edu

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Teaching Philosophy Statement

My goal as a teacher is to motivate my students to approach learning from an experimental perspective and to commit to ongoing experimentation in my teaching. Experiments welcome collaboration, discovery, and even failures in pursuit of success. My role as a teacher is to design processes and situations in which students can collaborate with me and each other to construct their own learning experiences. I regularly include my students in generating class topics. Sometimes their suggestions are surprising, but by following their lead, as a class we talk about music everyone is interested in but in ways we hadn't before considered. For example, my students once challenged me to design a class session on Drake's "One Dance" and I challenged the students to explore the increasing globalism of pop music through Drake's transnational approach to producing that track.

While experimentation leads to discovery, it must start with the known. I like to begin a course by guiding students to produce a short analysis of music of their choice, particularly with beginning learners and non-majors. By teaching them to listen more closely to music they already know and like (building on prior knowledge), they can begin learning from a familiar place which helps the relevance of what they are learning to be more obvious. I also try to consider the already existing interests and strengths of my students by providing multiple final project options (creative, ethnographic, archival, written, and performative) that allow them to both demonstrate their learning and express themselves. Student-led exploration and a focus on shared self-expression build a community of discourse that centers the student in the learning process.

For experiments to be meaningful, their results must be analyzed. I believe a meaningful assessment strategy includes both formative and summative assessments. Frequent quizzes and in-class writing both help students to solidify and communicate their learning and allow me to catch confusion early. I also implement writing into all my classes, no matter how large. By writing to learn, students demonstrate not just rote knowledge, but their understanding of underlying concepts and principles and their application beyond textbook examples.

While a discovery may be the end goal, experiments are the result of a combination of inputs. By acknowledging all music as constructed by power and as expressing identities, it is my goal is that my students leave my class better able to make informed choices in their roles as listeners and consumers. I see teaching as a holistic educational experience and I aim to help shape my students as whole persons, both in their academic studies and in their future careers. Future performers and teachers of music need the context that a knowledge of music history provides, and the biochemists and business leaders of the world need to know why music can make their lives fuller. By teaching with an experimental spirit, it is my hope that my students, both future professionals and patrons, go into the world with more attentive and curious ear.

Description of Courses Taught

MUSI 2040: History of American Popular Music

Role/Term: Instructor of Record: *Spring 2016, Fall 2016, Spring 2017*
Graduate Teaching Assistant: *Fall 2014 (2 sections), Fall 2015 (2 sections)*

Enrollment and Student Profile: Each section had approximately 27–30 undergraduate students (all class levels) who were primarily non–music majors as this class fulfills a variety of arts and multicultural requirements.

Course Description: In this course, students explore how different American cultures have used popular music to create, maintain, and communicate their identities from colonial times until the present day.

Teaching Responsibilities:

Instructor of Record: Responsibilities included all lecture and activity design and execution and all assessment design and grading. This course included lectures, designated discussion classes, writing assignments, weekly quizzes and reflections, exams, a final group project, and a class-generated timeline. Additionally, I took on redesigning the course as a series of genre studies rather than teaching the content strictly chronologically.

Graduate Teaching Assistant: Responsibilities included leading weekly breakout sections where I facilitated discussion and sometimes lectured and guest lecturing in the larger combined class about once a semester. I also graded all the assessments (three exams and weekly reflections) for my sections and provided additional student support via email and office hours. Additionally, I managed the course site in eLC for the entire class, creating the grade book, uploading content, and troubleshooting access issues.

MUSI 2090: Music and Film

Role/Term: Graduate Teaching Assistant: *Spring 2015 (1 section)*

Enrollment and Student Profile: The section had approximately 27–30 undergraduate students (all class levels) who were primarily non–music majors (this class fulfills an arts requirement) with some music composition students and music business students.

Course Description: In this course, students trace the relationship between music and film, from the beginnings of the medium at the turn of the century through the present day. Students discuss how music enhances the film–going experience by examining how it can enhance narration, contradict the visual sphere, and elucidate characters.

Teaching Responsibilities:

Graduate Teaching Assistant: Responsibilities included leading weekly breakout sections where I facilitated discussion of that week’s film, helping students to apply concepts learned during lecture. I graded all the assessments for my section, guided my students through final group projects, and provided additional student support via email and office hours. I also designed and taught a lecture on music in Bollywood films to the larger combined class. Additionally, I managed the course site in eLC for the entire class, creating the grade book, uploading content, grading online assessments, and troubleshooting access issues.

Evaluation of Teaching

Compiled Quantitative Evaluations

Prompt	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Avg.
An attempt to clearly establish and define course objectives and/or projected outcomes was discernable.	4.4	4.1	4.4	4.4	4.3	4.3	4.3
This course challenged me to think and learn.	4.2	4.4	4.2	4.4	3.8	3.7	4.1
The instructor generally demonstrates a broad, accurate, and up-to-date knowledge of the subject matter or is otherwise competent for the course area.	4.5	4.3	4.4	4.7	4.6	4.3	4.5
Given the objectives and nature of the course, the instructor is receptive to questions, student ideas, and opinions.	4.6	4.1	4.3	4.7	4.7	3.6	4.3
The instructor provides instruction consistent with course content, nature, and purpose.	4.6	4.1	4.3	4.6	4.7	4.1	4.4
The instructor shows good judgment and tact in providing constructive criticism regarding student performance and achievement.	4.4	4.1	4.3	4.7	4.4	3.8	4.3
The instructor is available for counseling and advice about the course.	4.4	4.3	4.4	4.5	4.7	4	4.4

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

Selected Qualitative Evaluations

On instructional delivery skills:

- *Professor Hoque is fantastic. She's a gifted lecturer, fair grader, friendly and relatable, utilizes technology well, moderates class discussions well, is clearly the smartest person in the room but without being a dick about it, and seems to know a lot about all kinds of tangential subjects. I'm also aware of her going out of her way, sitting in her office with people helping them understand material, and I remember her being genuinely excited about learning things from another teacher to incorporate into her lectures. She also stays on top of interesting lectures and performances and such around campus, and incentivizes their attendance.*
- *Professor Hoque was very good at explaining material in class and was really open to letting a student express their opinions. I truly believe that she has her students best interest in mind. Her exams were difficult if you did not study much which made the class challenging and also forced you to learn the material.*

On availability and willingness to assist students:

- *Mary Helen is an excellent teacher, I wish I could have her teach all of my classes. She really cares about her teaching and cares about her students' success. She's constantly trying to find ways to improve her teaching for the sake of the students and asking what we liked/ didn't like about assignments. I couldn't praise her enough, she's fantastic.*
- *The teacher was very respectful of the students, and really took into consideration our input. She was always willing to help and had office hours for anyone who wanted to meet. If I had the chance, I would take another class of hers because she is an amazing teacher.*

On learning environment:

- *From the very beginning, she made it very obvious that she wanted to work WITH us to get the most we could out of this class. I never found it a "drag" to come to class, as she always kept it interesting and engaging! I also appreciated the several platforms that she used to keep things fresh (especially the podcast!) I don't know if I have ever had a teacher that has been more concerned with the way her students feel about the way the class is being conducted and is open to so much feedback.*

- Professor Hoque is an excellent teacher because everything she does in the classroom and for our class is to better improve our understanding of the course and that really shows her passion for the subject. **It's easier to want to learn something new from someone who actually wants to be there, and Professor Hoque's passion for the subject and teaching really inspires you to want to listen to what she is saying.** She is always asking us for our opinion on the way the class is run, and she really listens to our concerns and criticisms and tries make changes to improve the way she teaches or how the course is laid out. I have a lot of respect for someone who is willing to embrace criticism and make productive use of it.

Overall:

- Mrs. Hoque is an amazing professor. I learned so much in her class. It was not only informative but also very interesting! Studying for the test weren't overwhelming but actually fun. I have expanded the way I look at music incredibly. The class requires more work than I expected but it is definitely a course I would recommend to anyone.
- Mrs. Hoque was honestly an amazing teacher for this course, **I was excited to earn because she was passionate about the subject, this is the kind of teacher I wish I had for every course.**
- Prof. Hoque has been my favorite professor at UGA so far. **She is kind, enthusiastic, knowledgeable, understanding, and an overall great teacher.**

Sample Teaching Materials

Study Aids

When my MUSI 2040 students struggled to differentiate the different eras of jazz, I created the exercise below to help them practice listening for key differences.

Highlight which characteristics best describe the example

	New Orleans/Chicago Style	Swing Era	Bebop	Jazz-Rock Fusion
Texture	Homophonic (solo improvisation) OR Polyphonic (collective improvisation)	Homophonic (solo improvisation)	Homophonic (solo improvisation)	Homophonic (solo improvisation)
Rhythm	Habanera (sometimes) 6-9 pieces	even 4 beats per bar 12-16 pieces	unpredictable, extreme fast tempos 4-6 pieces	rock-based
Instrumentation	Rhythm Section (bass or tuba, banjo, piano, drums) Front Line (cornet/trumpet, clarinet, trombone, piano)	Rhythm Section (bass, guitar, piano, drums) Front Line (sections of trumpets, trombones, saxophones)	Rhythm Section (piano, bass, drums) Soloists (saxophone, trumpet)	varies - studio made Electric bass and guitar, keyboard, synthesizers
Form	March/Ragtime 12-bar blues	AABA song form 12-bar blues	AABA song form 12-bar blues	verse-chorus or original
Special Techniques	stop-time	walking bass, head arrangements, riffs	comping, dropping bombs, shimmering cymbal	high volume, studio manipulation (editing, sampling)

Based on your selections, what kind of jazz is the example? _____

Was this exercise helpful? If so, how?|

This exercise not only helped them learn to identify these different eras of jazz, it also helped them learn to listen for and pick out the many musical elements that happen simultaneously during any given song, an essential listening skill for musical analysis.

Writing Assignments and Rubrics

Students often struggle to organize their thoughts when we ask them to summarize something they have read. By using the prompt below, however, I found that they would write exactly what I was looking for if I *told them* exactly what I was looking for by providing explicit instructions. This assignment resulted in the best examples of student writing I have ever had in my classes.

The (Expanded) Rhetorical Précis Format

Adapted from http://oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce_sample_precis_click.html

- a. In a single coherent sentence give the following:
 - **name** of the author, title of the work, date in parenthesis;
 - a rhetorically accurate **verb** (such as “assert,” “argue,” “deny,” “refute,” “prove,” “disprove,” “explain,” etc.);
 - a **that** clause containing the major claim (thesis statement) of the work.
- b. In a single coherent sentence give an explanation of how the author develops and supports the major claim (thesis statement).
- c. In a single coherent sentence give a statement of the author's purpose, followed by an “in order” phrase.
- d. In a single coherent sentence give a description of the intended audience and/or the relationship the author establishes with the audience.
- e. In two to four well organized paragraphs, expand on how the author develops and supports the major claim (thesis statement) by identifying at least four supporting arguments. Whenever possible, try to summarize the author's arguments rather than quoting the author directly. Only quote the author directly when the author's particular phrasing communicates a point that you could not summarize otherwise. Cite page numbers parenthetically every time you identify a new argument or quote the author.

I paired above prompt with the feedback rubric below. This rubric allowed me to give specific feedback quickly and efficiently and reserve handwritten comments for encouragement and suggestions for growth.

Part 1 Rubric

A	B	C	D
<input type="checkbox"/> Follows précis format (see p2 of assignment)	<input type="checkbox"/> Mostly follows précis format (see p2 of assignment)	<input type="checkbox"/> Somewhat follows précis format (see p2 of assignment)	<input type="checkbox"/> Ignores précis format (see p2 of assignment)
<input type="checkbox"/> Demonstrates a clear and correct understanding of the author's major claim and purpose	<input type="checkbox"/> Demonstrates a general understanding of the author's major claim and purpose	<input type="checkbox"/> Some misunderstanding or misrepresentation of the author's major claim and purpose	<input type="checkbox"/> General misunderstanding or blatant misrepresentation of the author's major claim and purpose
<input type="checkbox"/> Identifies at least four supporting arguments	<input type="checkbox"/> Identifies at least three supporting arguments	<input type="checkbox"/> Identifies at least two supporting arguments	<input type="checkbox"/> Identifies one or fewer supporting arguments
<input type="checkbox"/> Grammatically and typographically spotless	<input type="checkbox"/> Mostly grammatically and typographically correct	<input type="checkbox"/> Several grammatical and typographical errors	<input type="checkbox"/> Many grammatical and typographical errors
<input type="checkbox"/> No missing citations	<input type="checkbox"/> Some missing citations	<input type="checkbox"/> Many missing citations	<input type="checkbox"/> No citations
<input type="checkbox"/> Correct page length (not too long or too short)	<input type="checkbox"/> Correct page length (not too long or too short)	<input type="checkbox"/> Incorrect page length (too long)	<input type="checkbox"/> Incorrect page length (too short)

I also used the above samples as examples of efficient and effective prompts and rubrics in my workshop, “Write More, Stress Less, Best Practices for Designing and Grading Writing Assignments,” offered through the CTL in October 2017. See page 9 for more information on my workshop presentations for TAs.

Sample Student Work

Progressive Writing Assignments

Writing assignments in music classes offer opportunities for a direct transfer of skills learned in a music class to the students' other classes. By crafting progressive writing assignments (PWA), students have a chance to build, piece by piece, toward a quality final product based on feedback rather than simply a hit or miss single attempt.

MUSI 2040

How Hard I Try

The song "How Hard I Try" has a mostly disjunct melody because the tune skips from note to note. It sounds like there is distance between the notes. The pitch in the song goes from high to low repeatedly. This can be seen whenever the line "No matter how hard I try, try" is sung. The song leaps to a high pitch at "I," and then falls to a low pitch with each progressive "try." This repeats throughout verse 2 and 4. As for the harmony I am uncertain if it could be called either completely consonant or completely dissonant. The sounds flow together and mesh together well, but the leaps in the melody don't really give the song a consonant feel. The harmony seems to be created by the xylophone that can be heard at times throughout the song. The form on the song is organized pretty simply it starts with an instrumental intro, and then it goes into its first verse. After that there is a bridge and then the second verse begins. After the second verse there is another bridge, and then the verses repeat back the same way. The song ends with an outro that is identical to the song's intro.

the "verses" maybe not so much. Lots of repeated notes that fall off at the ends of phrases

— this is definitely disjunct

(music is rarely completely anything)

— (cannot be created by a single instrument)

— use letters please

I really like how you identified a specific example of how the melody is disjunct in the chorus. When you describe the form, you need to use letters. Harmony can be hard; want to come talk to me about it? I hadn't heard this song before — thanks for sharing it with me. Looking forward to your next draft.

In this PWA, students were asked to analyze a song of their choice. In this sample of a first draft submission, the student was asked to describe three of the seven elements of music (melody, harmony, etc.) outlined during the first week of class. In later drafts the student was expected to revise their previous work based on feedback and add eventually all the elements and an introduction and conclusion that framed the elements they found to be most meaningful to talk about in relation to their song.

Critical Thinking

While exams in a music class of course need to assess students' knowledge of music, I also ask that my students contextualize their knowledge by answering questions that require them to answer not just what, but how and why.

How does "Black and Tan Fantasy" embody the goals of the Harlem Renaissance?

Reflection 9

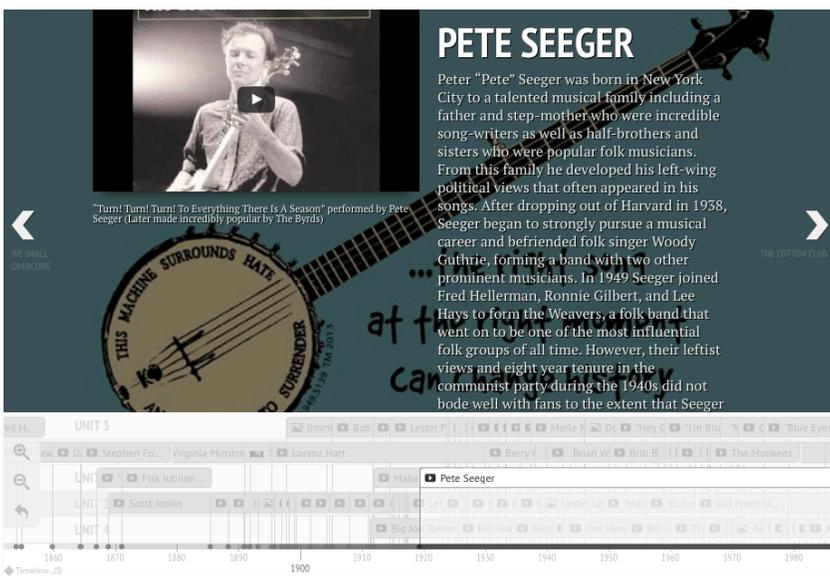
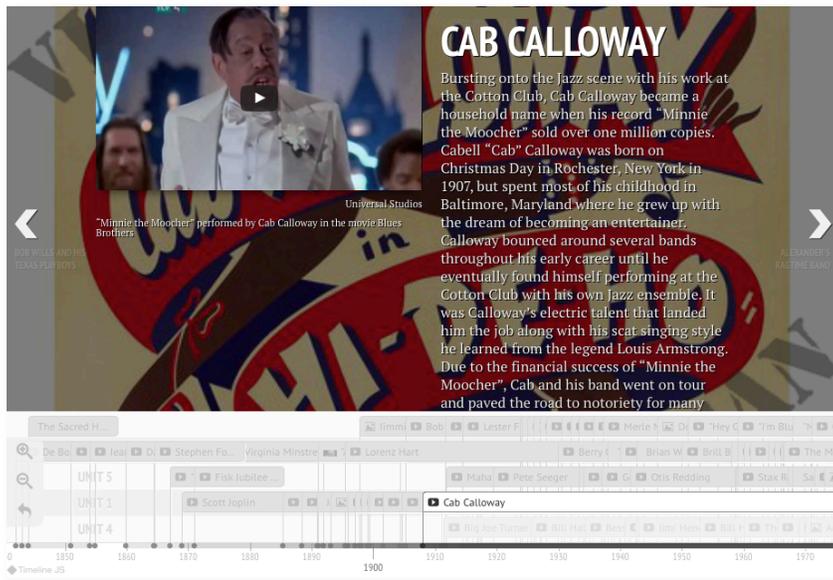
posted Mar 15, 2016 9:32 PM ☆ [Subscribe](#)

"Black and Tan Fantasy" embodies the goals of the Harlem Renaissance, a cultural, social, and artistic movement of African American culture. Written by Duke Ellington, whose goal was to elevate jazz music to the level of classical music, the song comprises elements of spirituals and Chopin. These elements, just as the title implies, is an integration of black and white culture. Thus, the song helped to promote African American culture and, at the same time, overcome stereotypes and racism.

Innovative Teaching Projects and Roles

Student Generated Timeline

While teaching MUSI 2040: “The History of American Popular Music” as instructor of record, I experimented with teaching my content as a genre study, constantly moving back and forth in time, rather than teaching it chronologically. To support this switch and help my students still maintain a sense of chronology and historical context, I created a project where they generated this sense of chronology for themselves by creating a class timeline. Students were asked to do a little research and then write a 150 to 200-word summary, focusing on musically distinctive elements of an artist or song. Students were encouraged to get creative by including images and audio and video clips. My hope was that as they added entries to the timeline at the end of every unit, they would have lightbulb moments as they realized how songs and artists across genres co-existed with each other and in specific historical/cultural moments. I also envisioned them using the timeline as a class generated study guide before tests. The resulting timeline was a visually rich, multi-media experience that featured entirely student created topic entries that allowed them to go deeper into topics covered in class or reach out to related topics that could not be covered fully during class time.



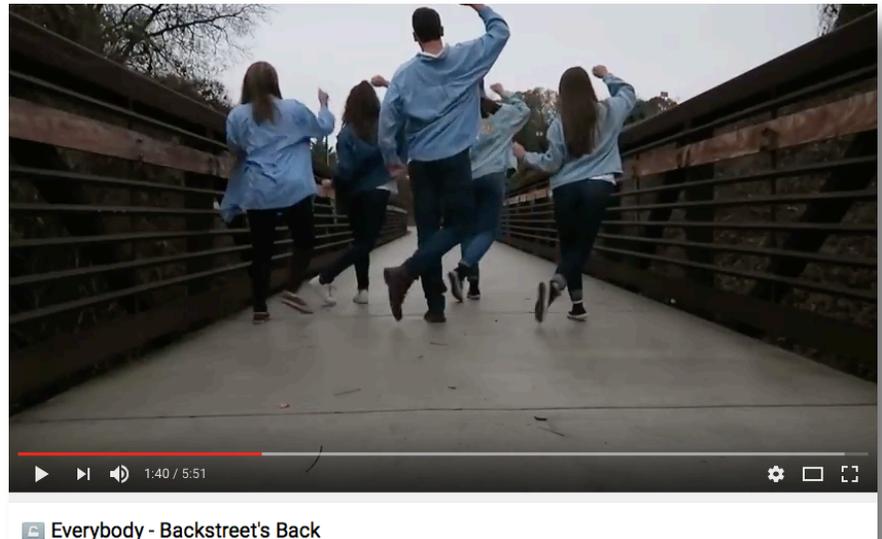
This timeline assignment formed the basis of my Scholarship of Teaching and Learning (SoTL) Project on incorporating student voices in iterative assignment design. See page 10 for more information about this project.

Creative Final Projects: Music Video and Concept Album Group Projects

I see final projects a place for students to both creatively explore ideas and concepts learned in class and to put those ideas and concepts into dialogue with their own tastes and experiences. In the final project I designed for MUSI 2040, students had the chance to experience the creative process of making a new music video (including concept plans, storyboards, and shooting and editing) or compiling a new concept album (including writing liner notes and designing cover art). Through either of these experiential learning activities, they were able to make immediate application of what they had learned in a hands-on and creative way.

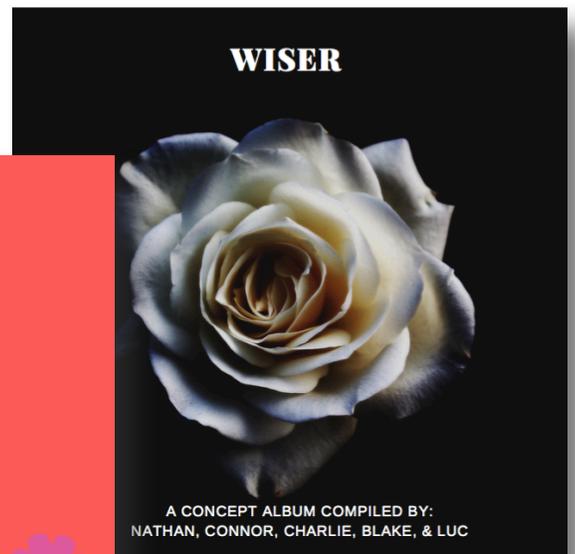
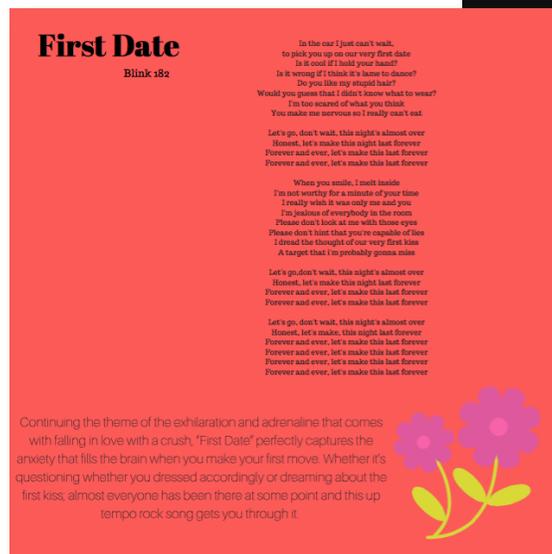
Music Video Project

In this final project from Fall 2016, students chose to create a new music video for “Everybody (Backstreet’s Back)” by the Backstreet Boys. In their video, they incorporated choreography, camera angles, and clothing in the style of ‘90s era music videos while also making it their own by weaving a narrative around their video using the setting of a UGA football half-time show.



Concept Album Project

In this final project, also from Fall 2016, students chose to create a concept album based on the theme of the arc of an impermanent relationship, titled “Wiser.” They designed cover art, chose a track list of appropriate songs, and wrote liner notes relating each song to their theme.



List of Professional Activities Related to Teaching

Teaching Awards

- 2017 Nominee and Top Finalist, 2018 K. Patricia Cross Future Leaders Award, The Association of American Colleges and Universities. *This national award recognizes graduate teaching leadership. Nominees who make it to the final round of deliberation are recognized as top finalists.*
- 2017 Hugh Hodgson School of Music Nominee, Excellence in Teaching Award: The University of Georgia, The Graduate School. *Nominated in recognition of superior teaching skills and mentorship. One of 27 nominees out of more than 3,000 teaching and lab assistants across the university and only the 2nd nominee in the history of the School of Music.*
- 2016–2017 Future Faculty Fellowship Program: The University of Georgia, sponsored by the Graduate School and the Center for Teaching and Learning. *Invitation to this program in recognition of award-winning classroom instruction and mentorship.*
- 2016 Outstanding Teaching Award: The University of Georgia, Office of the Vice President for Instruction. *Given in recognition of outstanding classroom instruction to the top ten percent of teaching assistants across the university.*

Conference Presentations

- Hoque, Mary Helen. “Student Voices in Activity Revisions, Or: How I Learned to Stop Fearing Failure and Love Iterations.” To be presented at the University System of Georgia Teaching & Learning Conference. Athens, GA. April 2018.
- Hoque, Mary Helen. “One Size Fits Most: Introduction to Universal Design for Learning.” To be presented at the UGA Center for Teaching and Learning Spring Teaching Symposium. Athens, GA. February 2018.
- Gorzelany–Mostak, Dana, Naomi Graber, Mary Helen Hoque, Kassie Kelly, Sarah Kitts, Hanna Lisa Stefansson, and Cameron Steuart. “Teaching the 2016 U.S. Presidential Election Through Music and Sound.” Presented at the University System of Georgia Teaching & Learning Conference. Athens, GA. April 2017.

Workshop Presentations

“Active Learning on the Fly,” with Colleen Kuusinen, Spring Workshop Series, UGA Center for Teaching and Learning, March 5, 2018.

“Finishing Strong: End of Semester Strategies,” PED Talk Workshop Series, Hugh Hodgson School of Music, November 30, 2017.

“Write More, Stress Less: Best Practices for Designing and Grading Writing Assignments,” Fall Workshop Series, UGA Center for Teaching and Learning, October 12, 2017.

“Surviving Your First Week as a TA,” with Zoe Morris, UGA Center for Teaching and Learning, August 14, 2017.

“Welcome to eLC,” PED Talk Workshop Series, Hugh Hodgson School of Music, August 30, 2017.

“Tracking Your Teaching,” Special workshop for TAs, Hugh Hodgson School of Music, December 1, 2016.



“Write More, Stress Less,” one of the CTL’s best attended workshops in Fall 2017

Invited Guest Lectures

“Best Practices for Creating Instructional Resources,” GRSC 7770: Introduction to University Teaching, November 15, 2017.

“Flexible and Responsive Teaching: Key Strategies,” GRSC 7900: Course Design, November 8, 2017.

“Native American Powwow Culture,” MUSI 3020: World Music Survey, Sept. 14, 2017.

“Writing Assignment Prompts, Test Questions, and Rubrics,” GRSC 7770: Introduction to University Teaching, April 26, 2017.

“Bro-Country Identity Politics,” WMST 4310/6310: Gender and Music Video, Sept. 22, 2016.

“Gospel Quartets,” MUSI 2080: African American Music, Feb. 25, 2016.

“Music and Bollywood,” MUSI 2090: Music and Film, Apr. 8, 2015.

“Post-War Country: The Grand Ole Opry and Hank Williams,” MUSI 2040: The History of American Popular Music, Nov. 7, 2014.

Scholarship of Teaching and Learning (SoTL) Projects

Student-Generated Timeline Project

This project was conducted over the course of two semesters (2016–2017) and tracked how I implemented a timeline assignment in my MUSI 2040 class (see page 7 for more information about this assignment). After the first semester, I reflected on the logistics and technology associated with the project in a guest contribution to the CTL Learning Technology Blog.

- “Creating an Interactive Timeline in MUSI 2040” <http://learningtech.uga.edu/creating-interactive-timelines/> (12/2/2016)

Following the second semester, I focused more on the role of student voices in how revised the activity throughout its many iterations (two semesters, 5–6 iterations of the activity per semester). The following presentation proposal has been accepted to the 2018 USG Teaching & Learning Conference.

- **“Student Voices in Activity Revisions, Or: How I Learned to Stop Fearing Failure and Love Iterations”**
Abstract: By viewing our classroom innovations through the lens of “the experiment,” failure becomes a productive part of our teaching and learning. This session will present strategies for maximizing the results of pedagogical experimentation through iteration. The case study for this session is multiple iterations of a timeline activity in an undergraduate music history class using the open-source tool TimelineJS. From near flop to success, three practices were key: containing the size and scope of the experiment, returning collected data to the students for their insights on future iterations, and habitual reflection throughout the experiment. These practices produced more alignment between projected and actual learning outcomes and data that would support further SoTL work. Attendees will have the opportunity to reflect on how they might implement student-guided revisions in their classrooms.

Universal Design for Learning Resource Creation Project

In response to TA and faculty interest in my department, I am currently collaborating with the staff at the Disability Resource Center to create resources (tip sheets, field guides, and workshops) to help instructors easily incorporate Universal Design principles into their courses. The following workshops have already been scheduled:

- “One Size Fits Most: Introduction to Universal Design for Learning.” UGA Center for Teaching and Learning Spring Teaching Symposium. February 2018.
- “Accessibility for All Through Universal Design for Learning.” Hugh Hodgson School of Music PED Talk series. March 2018.

List of Special Training or Teaching Related Experiences

University-Wide TA Development Activities

Beginning in July 2017, I took on a new role as Graduate Assistant for TA Development and Recognition at the Center for Teaching and Learning. In this role, I have been able to pay forward the investment UGA has made in me as a TA by further growing the training and development mechanisms and resources available to TA/LAs through the CTL. The following projects are ones for which I was a primary coordinator and had substantial control and oversight. I could not be more grateful to Dr. Zoe Morris and Dr. Laura Crawley for the opportunity to take the lead in such signature programs at the CTL.

Launched and maintained new TA Development & Recognition Initiatives, including

- creating and maintaining an eLC site that currently serves over 600 TA/LAs by hosting teaching resources, survival guides, a calendar of workshops and events, resources for professional development, and information about TA Policy;
- launching “GradTeach” – a newsletter and listserv for the UGA TA/LA community that highlights monthly workshops, key teaching resources, and professional development opportunities (currently distributed to over 1,200 TA/LAs and Graduate Coordinators every month);
- launching the CTL Transcript for Graduate Students – a program that tracks and recognizes graduate student participation in CTL events and services by providing graduate students with both documentation of their teaching development experiences at the CTL and the opportunity to reflect on those experiences.

Planned and coordinated the 2017 TA Orientations (Main, Make-Up, International Student, and Terry College), including

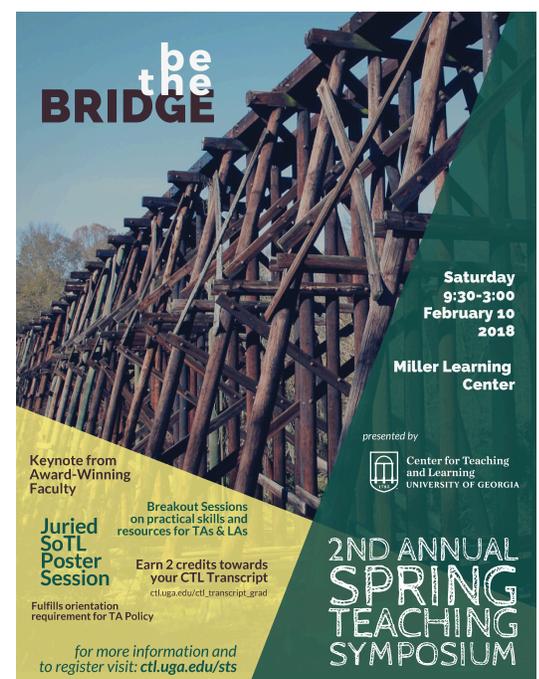
- coordinating with guest presenters from units across the University;
- planning breakout sessions on “Getting Students to Talk,” “Running a Wet/Science Lab,” “Efficient Grading,” “Running Office Hours,” and “Effective Lesson Planning;”
- ensuring that over 600 new TAs and LAs received mandatory training on UGA policies and procedures.

Planned and executed programing for the 2017–2018 Future Faculty Fellows Program, including

- planning presentations at bi-weekly meetings (topics, guest speakers, activities);
- creating an Individual Development Plan Guide and accompanying Career Self-Assessment.
- helping reconceive Fellowship Project and creating new project guidelines;
- creating and maintaining an eLC resource site for the program.
- helping create resource guides and leading training to conduct Mid-Semester Formative Evaluations and Peer Observations;
- leading Fellows through writing their Teaching Philosophy Statements and creating their Teaching Portfolios, including creating and distributing samples and guides, giving feedback, and facilitating peer review sessions.

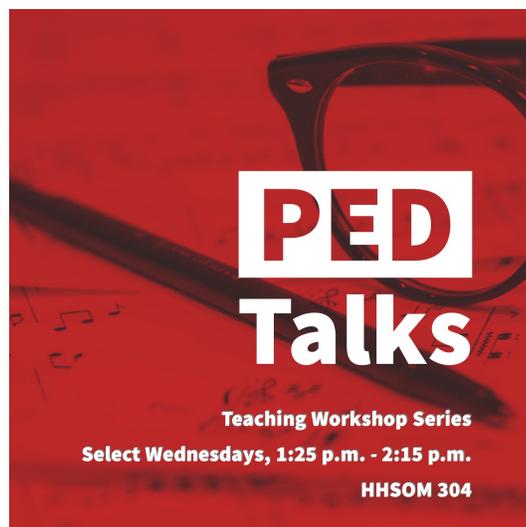
Planning and coordinating the 2018 Spring Teaching Symposium, including

- planning all the logistics of the symposium including booking rooms, ordering catering, and creating the schedule of events;
- publicizing the event, including creating advertising materials and finding University community partners to support the event;
- leading Future Faculty Fellows in planning the breakout sessions;
- coordinating our first juried SoTL Poster Session, including inviting judges and creating scoring rubrics.



Other TA Mentoring and Leadership Activities

- Coordinator and Lead Facilitator for Graduate Instructor Mid-Semester Formative Evaluations offered through the CTL (2017-2018).
- Founder and Co-Director of PED Talks, a workshop series on music pedagogy in higher education at the Hugh Hodgson School of Music (2017-2018).
- Planning Committee member and presenter at the First Annual Spring Teaching Symposium, a weekend pedagogy symposium created by and for graduate students (Feb. 25, 2017).
- Musicology/Ethnomusicology Student Association (Vice President 2013-2015, President 2017-2018).
One of my primary duties as vice president of MESA was organizing and facilitating professional development and teaching workshops for my colleagues in the music department. Workshops included topics such as teaching portfolio development and bringing your research into your teaching.
- Co-led CTL sponsored discussion on teaching in the college classroom post-election (11/15/16).
- Compiled and distributed “Job Market Advice for Musicians in Academia” to School of Music graduate students (Spring 2015)
- Co-organized MESA workshop series on the job market and application process (Spring and Fall 2015)



Teaching Coursework & Certificates

- Interdisciplinary Certificate in University Teaching (in progress): Final requirement, dissemination of the results of SoTL project (see page 10), expected to be completed this semester.
- UGA Graduate School Teaching Portfolio Program (Spring 2017)
- EDHI 9040: Teaching with Technology in the College Classroom (Spring 2017)
- GRSC 7900: Course Design (Fall 2016)
- MUSI 8130: Music Theory Pedagogy (Fall 2013)
- GRSC 7770: Seminar on College Teaching (Fall 2011)

Teaching Development: CTL Workshops & Speaker Series

- Helen Chen, “Design Thinking: Using Design Thinking to Promote Innovation in Assessment and Curriculum Redesign” (3/15/2017)
- Helen Chen, “Redesigning Representations of Student Learning in the Digital Era” (3/15/2017)
- Rachel Toor, “Give me Your Tired, Your Poor: Workshop for Graduate Students on Revision” (2/23/2017)
- Rachel Toor, “Writing for Love, Money, and Applause (and to Snag Academic Jobs, Tenure, and Promotions)” (2/23/2017)
- Eddie Watson, “Teaching Naked Techniques: A Practical Workshop for Designing Better Classes” (1/31/2017)
- Sherry Clouser, “Promoting Active Learning Using eLC” (1/30/2017)
- Sherry Clouser, “Web Conferencing Using Blackboard Collaborate Ultra” (1/26/2017)
- Colleen Kuusinen, “Best Practices in Quantitative Data Collection: Designing Surveys Students Want to Take” (1/17/2017)
- Kim Fowler, “Preparing Materials for Human Subjects Review” (1/10/2017)
- K. Paige Carmichael, “Teaching Methods: Meeting Students Where They Are” (10/26/2016)
- Kate McConnell, “Sharing Our Gen Ed Story: How Assessment Can Empower Faculty and Promote Learning in Ways Others Can Understand” (10/18/2016)
- Kate McConnell, “More than the Sum of Its Parts: A Holistic View of Teaching, Learning, and Assessment” (10/18/2016)
- Henry Roediger, “Varieties of Superior Memory: The Study of People Who Deliberately Memorize” (9/12/2016)
- Saundra McGuire, “Metacognition: The Key to Accelerated Success for Graduate Students and Their Students” (8/29/2016)
- Peggy Brickman, “Creative Syllabus Design” (8/10/2016)
- Lindsay Coco and Chase Hagood, “Let’s Talk About It: Refreshing Your Approach to Classroom Discussion” (4/7/2016)