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

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Franklin College of Arts and Sciences  
Hugh Hodgson School of Music  
Jan. 19, 2018

To Whom it May Concern,

I enthusiastically nominate Mary Helen Hoque for the University of Georgia’s Excellence in Teaching Award. She exemplifies UGA’s tradition of producing innovative and creative teachers who commit themselves to learning best practices in pedagogy and then adapt them to suit student needs and the demands of the content itself. Her work at UGA demonstrates a holistic blend of teaching, research, and scholarship on Teaching and Learning that has greatly enriched our students’ experience in the classes she has taught.

A doctoral candidate in Musicology, Mary Helen is an experienced and gifted instructor with experience as a Graduate Teaching Assistant, solo Instructor of Record, and as a member of UGA’s prestigious Future Faculty Program (FFP). The excellent quality of Ms. Hoque’s work in the FFP led to her selection as the lead Graduate Assistant for TA development for the Center for Teaching and Learning. In that role, she has shown exemplary leadership and has taken a key role in expanding pedagogical training opportunities in the Hugh Hodgson School of Music (HHSOM) as well as across campus. An award-winning instructor, Mary Helen received the university’s Outstanding Teaching Award in Spring, 2016 and in the fall of 2017 she was nominated by UGA’s Center for Teaching and Learning for the K. Patricia Cross Future Leaders Award, given by the Association of American Colleges and Universities to recognize exceptional teaching and leadership. We were proud to learn that she was a finalist for this award, placing one of UGA’s graduate student instructors at the top of the national pool.

In the classroom, Mary Helen constantly strives to develop innovative instruction and to foster active student learning. She is a dynamic “self-leader,” able to motivate herself towards positive change and grown in the classroom and then to communicate that skill to students who themselves then became curricular leaders within the classroom. In her grown as a teacher, Mary Helen has been a model of reflective practice towards both pedagogy and professional development. She has sought out every opportunity to participate in workshops, attend talks on best practices, and incorporated mid-semester evaluation measures to optimize student success. Her dedication and training is evident in her classroom pedagogy. The course assignments that she developed for her MUSI 2040 class demonstrate her ability to engage students through experiential learning (for example by creating their own music video), to critically assess their own comprehension of course content (by creating study aids that required them to generate their own breakdown of course material), and to provide students with detailed assessment expectations and feedback. In student evaluations, students have
consistently remarked upon Mary Helen’s motivational gifts and her clarity in communication and teaching. “Professor Hoque is fantastic,” writes one student reviewer. “She’s a gifted lecturer, fair grader, friendly and relatable, utilizes technology well, [and] moderates class discussions well.” Other students remarked upon her relatability, openness, and willingness to help students overcome difficulties with the class material.

Mary Helen had taken a leadership role in fostering an active community discussion of issues of Teaching and Learning and has made an impact on multiple levels in the HHSOM and at the University of Georgia. This year she started a new series in the HHSOM, PEDTalks@TheHugh, where she brings students together with faculty leaders to discuss issues related to teaching in the music classroom or studio. These events have brought students together from all parts of the HHSOM, something that had not previously occurred in graduate student programming here. The success of these events has gotten the attention of faculty in the School, who have remarked that she has achieved something that we ourselves had not been able to accomplish. This engagement with the CTL and pedagogical best practices goes far beyond the requirements of her TAship and illustrate her exceptional commitment to teaching.

I have also personally benefitted from Mary Helen’s dedication to classroom teaching and her ability to connect research and pedagogy. This year I began teaching a class MUSI 2300(H) Music in Athens in conjunction with MUSI 2300, taught by Christian Lopez in the Special Collections Library. The class introduces students to a diverse history of Athens music-making from Reconstruction to the present and students have the opportunity to work directly with archival materials from Special Collections. Mary Helen shared materials from her own research on George Davis, an African American musician and barber who founded Athens’ first brass band. She selected materials for the class that allowed them to reconsider the physical layout of downtown Athens, the relationship between place and cultural practice, and the sonic impacts of racial segregation. Being able to include groundbreaking research in the course that was produced by a UGA student is one of the things that most inspires the class.

Mary Helen is indefatigable and has worked tirelessly to improve the learning experience of her students and her peers. From meeting one on one with students to organizing pedagogical training opportunities within the HHSOM, she consistently goes above and beyond the expected to enhance the learning environment. I am honored to be able to nominate Mary Helen for this award. As a teacher, as a colleague, and as a person, she is a true leader, inspiring those she walks alongside and always making sure that no one is left out or left behind. I believe that the trajectory of her work in the Hugh Hodgson School of Music and in the wider University make her an outstanding candidate for this award. She truly exemplifies UGA’s commitment to Excellence in Teaching.

Sincerely,

[Signature]

Susan Thomas
Professor, Musicology & Women’s Studies
ETA Statement

In my future career, I aspire to be a faculty member contributing to a university community; a role where I know will be held accountable for my teaching, scholarship, and service. However, in graduate school, while we have many opportunities and are encouraged to practice our teaching and our scholarship, practicing service often requires individual initiative. Throughout my time at UGA, I have both been given and sought out opportunities to practice service. As an experienced TA, I see new TA development as my primary area of service. Over the last few years, I’ve worked hard, experimented, and discovered valuable resources to support my teaching practice. I regularly attend workshops and speaker series on teaching, I have teaching mentorship relationships with faculty both within my department and through the CTL, and I am completing the Interdisciplinary Certificate in University Teaching; all activities beyond my duties as a TA and outside of my dissertation research area. Now, I work and experiment to discover new and better ways to pass on my expertise and pay forward the investment UGA and the Hugh Hodgson School of Music have made in me as a teacher.

Within my home department, I have focused on both one-to-one support and mentoring and department-wide teaching workshops and resources. I make every effort to be an open resource for my fellow TAs, answering their questions about interacting with students; guiding them through designing effective class activities and towards useful resources; helping them develop syllabi, assignments, and assessments; and setting up course sites in eLC. I also founded and co-direct a pedagogy series, PED Talks, that offers four workshops a semester. The quality of this series has grown over the last semester, and two of workshops we organized this past fall will be shared with the wider university community on the CTL’s workshop series this coming spring and fall.

I am also dedicated to service beyond my department. In my current role as Graduate Assistant for TA Development and Recognition at the CTL, I have been able to lead and support my fellow TAs on a much larger scale. I organized orientation events for over 600 new teaching and lab assistants from departments across the university, and created a resource site on eLC that functions as a repository for teaching support documents developed by the CTL and by TAs. These events and online resources increase peer-to-peer sharing and collaborative teaching experiences. I also took the lead on key new TA Development initiatives, developing the new GradTeach newsletter highlighting monthly workshops, key teaching resources, and professional development opportunities. Both the newsletter, currently distributed to over 1,200 TA/LAs and Graduate Coordinators every month, and the TA Resource site have increased TA attendance at CTL workshops (including ones I had the opportunity to teach) and participation in TA Development programs and events.

My dedication to my teaching and to my service mentoring fellow TAs has been recognized through various awards and leadership opportunities, including the Future Faculty Fellowship Program, a highly competitive program for award-winning TAs. As a Fellow in 2016–2017, I had the opportunity to take on leadership roles both within the ranks of the program, organizing social and team building events, and beyond, through the programs and resources we developed as a group, including the first annual Spring Teaching Symposium (an event run entirely by and for TAs). I was also nominated by the CTL this past semester for the K. Patricia Cross Future Leaders Award, a national teaching leadership award administered by the Association of American Colleges and Universities, for which I was a top finalist.

My work in building innovative resources for TAs in the CTL and in the Hugh Hodgson School of Music has enabled me to take on broader efforts in support of teaching at UGA. As a result of my collaboration with the Disability Resource Center, I am developing several introductory workshops across campus on Universal Design for Learning. The CTL leadership team has included me in the planning process for this year’s main workshop series, and I am presenting a university-wide workshop on active learning strategies in March 2018. I will also host a roundtable discussion with faculty from music, art, theatre, and dance about philosophies surrounding student learning outcomes and experiences in large general education arts classes.

It is with enthusiasm that I submit this statement demonstrating my contribution to teaching at UGA beyond my individual duties as a TA. Recognition both acknowledges previous accomplishments and inspires further excellence—thank you for your consideration and for giving your time to ensure graduate student accomplishments at UGA are recognized.
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

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

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.

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

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.

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.

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.

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td>Nominee and Top Finalist, 2018 K. Patricia Cross Future Leaders Award, The Association of American Colleges and Universities. <em>This national award recognizes graduate teaching leadership. Nominees who make it to the final round of deliberation are recognized as top finalists.</em></td>
</tr>
<tr>
<td>2017</td>
<td>Hugh Hodgson School of Music Nominee, Excellence in Teaching Award: The University of Georgia, The Graduate School. <em>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.</em></td>
</tr>
<tr>
<td>2016–2017</td>
<td>Future Faculty Fellowship Program: The University of Georgia, sponsored by the Graduate School and the Center for Teaching and Learning. <em>Invitation to this program in recognition of award-winning classroom instruction and mentorship.</em></td>
</tr>
<tr>
<td>2016</td>
<td>Outstanding Teaching Award: The University of Georgia, Office of the Vice President for Instruction. <em>Given in recognition of outstanding classroom instruction to the top ten percent of teaching assistants across the university.</em></td>
</tr>
</tbody>
</table>

## 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.

## Workshop Presentations

- “Active Learning on the Fly,” with Colleen Kuusinen, Spring Workshop Series, UGA Center for Teaching and Learning, March 5, 2018.
- “Surviving Your First Week as a TA,” with Zoe Morris, UGA Center for Teaching and Learning, August 14, 2017.
- “Tracking Your Teaching,” Special workshop for TAs, Hugh Hodgson School of Music, December 1, 2016.
Invited Guest Lectures


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.


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:

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);
- 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

- Rachel Toor, “Give me Your Tired, Your Poor: Workshop for Graduate Students on Revision” (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)
- 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)