

## Jessica R. McCort, PhD

Department of Literary Arts, Point Park University  
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Pittsburgh, PA 15222

### **Current Position**

Director, Honors Program  
Associate Professor of Composition and Rhetoric  
Department of Literary Arts and Social Justice Studies, Point Park University, Fall 2015 to Present

### **Education**

Ph.D. in English and American Literature, Washington University in St. Louis, December 2009

Washington University Dissertation Fellowship  
Dean's Award for Excellence in Graduate Teaching

Dissertation: "Getting Out of Wonderland: Elizabeth Bishop, Sylvia Plath, Adrienne Rich, and Anne Sexton" (Committee Members: Vivian Pollak – Chair, Robert Milder, Sarah Rivett, Miriam Bailin, Stamos Metzidakis, and Gerhild Williams)

MA, English and American Literature, Fall 2002

Washington University Graduate Scholarship

BA, English Literature, Pennsylvania State University, 1999

Summa Cum Laude with Highest Distinction, Schreyer Honors Program  
Penn State Nominee for Rhodes and Marshall Scholarships  
College of English Student Marshall

### **Book Projects**

McCort, Jessica R., ed. *Reading in the Dark: Horror in Children's Literature and Culture*.  
Jackson: University Press of Mississippi, [2016], 2016. (Published in Paperback in 2018).

This book is a collection of essays that seeks to consider horror texts for children with the respect such texts deserve, weighing the multitude of benefits they can provide for young readers and viewers. It refuses to write off the horror genre as campy, trite, or deforming, instead recognizing that many of the texts and films categorized as "scary" are among those most widely read/viewed by children and young adults. It also considers how adult horror has been domesticated by children's literature and culture, with authors and screenwriters turning that which was once utterly horrifying into safe, funny, and delightful books and films, along with the impetus behind such re-envisioning of the adult horror novel or film as something appropriate for the young. Especially today, when dark novels, shows, and films targeted toward children and young adults are proliferating with wild abandon, understanding the methods by which such texts have traditionally operated, as well as how those methods have been challenged, abandoned, and appropriated in recent years, becomes all the more crucial. I was the editor of this project and

contributed, in addition to the book's introduction, the essay entitled "In the darkest zones": The Allure of Horror in Contemporary Revisionist Fairy-Tale Novels for Children." This essay focuses on the recent fairy-tale novels *Coraline* and *A Tale Dark and Grimm* as examples of gruesome, morally impactful modern fairy tales. I situate these particular books in relation to twentieth-century women authors' dark fairy-tale revisions that emphasize identity development and the current cultural moment, a time in which mainstream American culture is obsessed with the darker side of fairy tales and the resurgence and rehabilitation of the fairy-tale villain.

### **Teaching Experience**

#### ***Associate Professor of Rhetoric and Composition, Fall 2015-Present***

ENGL 101: College Composition (Honors and Non-Honors Iterations, as well as summer sections on ground and online)  
ENGL 146: Writing Lab  
ENGL 147/148: Writing Studio  
ENGL 295: Advanced Composition: Fairy Tale Visions and Re-Visions (New Course)  
ENGL 306: Plath and Sexton (New Course)  
ENGL 300: Feminist Fairy Tales (New Course)  
ENGL 328: Major American Authors: Elizabeth Bishop, Sylvia Plath, Anne Sexton (New Course) (Also taught this course as Major American Authors: Sylvia Plath and Anne Sexton)  
ENGL 343: Harlem Renaissance (New Course)  
ENGL 301: Haunted America (New Course)  
ENGL 301: Scribbling Women: Nineteenth-Century American Women Authors (New Course)  
ENGL 305: Shirley Jackson (New Course)

#### ***Instructor of Writing, Duquesne University, Fall 2011-Spring 2015***

UCOR 101: Thinking and Writing Across the Curriculum  
UCOR 102: Imaginative Literature and Critical Writing (Fantasy and Reality: Fairy Tales and Fairy-Tale Revisions; Fantasy and Reality: The Supernatural and the Real)  
IHP 104: Honors Inquiry 1 (Freshman Honors Seminar in Writing)  
ENGL 201: Literature for Children and Young Adults  
ENGL 300W: Critical Issues in Literary Studies (Gateway Course to the English Major)

#### ***Adjunct Faculty, Duquesne University, the University of Pittsburgh, Carlow University, Wheeling Jesuit University, Waynesburg University, Fall 2008-Spring 2011***

UCOR 101: Thinking and Writing Across the Curriculum (Duquesne)  
UCOR 102: Imaginative Literature and Critical Writing (Duquesne)  
ENGCMP 0200: Seminar in Composition (University of Pittsburgh)  
ENG 105: Process of Composition (Wheeling Jesuit University)  
UCOR 030: Research and Information Skills (Duquesne)  
ENG 101: College Composition I (Waynesburg University)  
ENG 102: College Composition II (Waynesburg University)  
ENG 305: Research Writing Skills (Waynesburg University)

LIT 120: Literary Foundations, Methods and Genres (Wheeling Jesuit University)  
HS-205: History of American Women (Carlow University)  
HS-304: Popular Culture Studies: From Amusement Park to MTV – Girls’ Cultures (Carlow University)  
ENG 356: Crime and Punishment in Literature (Waynesburg University)

***Instructor, Institute of Reading Development, Summer 2010***

Taught in an intensive summer session that offered classes at eight program levels, reaching students from four years old through adulthood. Classes focused on promoting a wide range of skills, from the building blocks of reading for the very young to critical engagement with texts and notetaking for adult learners. For this position, I was required to complete over 125 hours of training, both from a distance and at a week-long training session onsite in Dallas, TX. Institute teachers have a number of responsibilities during the summer, including teaching students and parents, reviewing lesson plans and preparing to teach, managing teaching materials, reporting key data online about their students, and actively communicating with their supervisor.

***Teaching Fellow, Washington University in St. Louis, Fall 2002-Summer 2007***

Composition and Rhetoric II

Praxis 111: Communication that Works (Course specifically designed for business students with an increased focus in the Liberal Arts)

University College: Composition and Rhetoric I and II (Courses for students enrolled in the evening and special-programs division of the College of Arts and Sciences; part-time, evening, and summer-school students of all ages)

College Writing I

Writing II: Practice in Composition (Developed and taught the pilot version of this course, the University’s follow-up course to Writing I)

Expository Writing (Condensed version of Writing I for students taking summer courses, several of whom required intensive ESL instruction)

ELIT 2152: Introduction to Literary Study: Modern Texts, Contexts, and Critical Methods

**Teaching Awards/Honors**

**Student Essays Selected as *First Class* Winners, Spring 2015, Spring 2014, Fall 2014, and Spring 2013 Duquesne University**

These students’ winning essays were published in the *First Class* journal, a publication put out by the Department of English every year to showcase exemplary student writing in the First-Year Writing program.

**Student Essays Selected as Learning Community Essay Winners, Fall 2012 and Fall 2013, Duquesne University**

These students had the opportunity to pose questions to and have dinner with the visiting speakers whose books were chosen by the College of Liberal Arts as common texts. In the years my students won, these speakers were Karen Stohr and Maggie Jackson.

**Dean's Award for Excellence in Teaching as a Graduate Student, 2003-2004, Washington University**

**Publications**

*Forthcoming*: “‘Open Alice’s Door’: Lewis Carroll’s Influence on Elizabeth Bishop and Sylvia Plath.” *Modernism in Wonderland, Historicising Modernism Series*, Bloomsbury, 2022.

“Flipping Hill House: The Netflix Renovation of Shirley Jackson’s Landmark Novel.” *Shirley Jackson and Domesticity: Beyond the Haunted House*, edited by Jill E. Anderson and Melanie R. Anderson, Bloomsbury, 2020.

“The ‘Interrupted Story’: Elizabeth Bishop’s Fairy-Tale Aesthetics.” *Women’s Studies*, vol. 48, no. 6, 2019, pp. 1-24.

McCort, Jessica R., ed. *Reading in the Dark: Horror in Children’s Literature and Culture*. Jackson: University Press of Mississippi, [2016], 2016. (Published in Paperback 2018).

“Breaking the Glass Slipper.” *The Flourishing Academic*. Duquesne University Center for Teaching Excellence. 4 May, 2015.

“Edward Gorey: The Humour in Children’s Horror.” *Inis: The Children’s Books Ireland Magazine* 40 (Winter 2013): 8-13.

“‘A Red-Blooded American Girl’: Gender, American Culture, and Sylvia Plath.” *Critical Insights: Sylvia Plath*. Ipswich: Salem, 2013. 117-140.

“Sleeping Beauty Awake: Sylvia Plath Through the Looking-Glass.” *Plath Profiles* 5 (Summer 2012): 147-157.

“Interview with Joyce Carol Oates.” *Arch Literary Journal* 2 (February 2009).

“Alice in Cambridge: Sylvia Plath, Little Girls Lost, and ‘Stone Boy with Dolphin.’” *Plath Profiles* 1 (Summer 2008): 175-186.

**Conference/Seminar/Colloquium Presentations**

American Literature Association Conference, Boston, MA, May 2019

Paper Presented: “Flipping Hill House: The Netflix Revision of Shirley Jackson’s Landmark Novel,” Panel: Rethinking Shirley Jackson: A Jackson Renaissance

PCA/ACA National Conference, Indianapolis, April 2018

Paper Presented: “Ruin and Decay in the Imagined Worlds of *Pan’s Labyrinth* and *Crimson Peak*”

Literary Arts Symposium (Theme: Apocalyptic Thinking): Point Park University, April 2017

Paper Presented: “‘Poisonous Fruit: Cannibalistic Fairy Tales in *Twilight*, *The Hunger Games*, and *Cinder*”

PCA/ACA National Conference, New Orleans, April 2015

Paper Presented: “‘Poisonous Fruit’: Cannibalistic Fairy Tales in *Twilight* and *The Hunger Games*”

PCA/ACA National Conference, Chicago, April 2014

Paper Presented: “‘A New Chapter of Torture’: Gothic Horror in *The Hunger Games*”

Featured Speaker, Sylvia Plath Commemoration, West Chester University Poetry Center, October 2013

Speaker, Colloquium, Duquesne University, October 2013

Paper Presented: “Bringing the Fairy Tale Back to the Horror Realm: Adam Gidwitz’s *A Tale Dark and Grimm*”

PCA/ACA National Conference, Washington, DC, April 2013

Paper Presented: “Edward Gorey: The Humor in Children’s Horror”

American Literature Association Symposium on the Gothic, Savannah, GA, February 2013

Paper Presented: “The Importance of Being Frightened: Gothic Elements in Children’s Literary Culture”

Mid-Atlantic PCA/ACA Regional Conference, Pittsburgh, PA, November 2012

Paper Presented: “Defeating the Dragon: The Role of Horror in Children’s Books”

Sylvia Plath Symposium, University of Indiana-Bloomington, October 2012

Paper Presented: “‘This Smith Cinderella’: Breaking the Glass Coffin in *The Bell Jar*”

American Literature Association National Conference, San Francisco, May 2012

Paper Presented: “‘The interrupted story’: Children’s Literature and Elizabeth Bishop’s Exploratory Aesthetics”

PCA/ACA National Conference, Boston, April 2012

Paper Presented: “‘Off with her head!’: Children’s Literature and the Wonderland of Horror”

SWTX PCA/ACA Regional Conference, Albuquerque, March 2012

Paper Presented: “‘Hansel and Gretel’ and Elizabeth Bishop’s ‘The Farmer’s Children’”

Girls’ Culture Studies Seminar, Annual Conference of the American Cultural Studies Association, New York University, May 2008

Presented work-in-progress as panel member in seminar on Girls’ Culture Studies at the Annual Conference of the ACSA

Sylvia Plath 75<sup>th</sup>-Year Symposium, Oxford University, October 2007

Paper Presented: “Alice in Cambridge: Sylvia Plath, Little Girls Lost, and ‘Stone Boy with Dolphin’”

(Dis)junctions 2007, University of California Riverside, April 2007

Paper Presented: “Sylvia Plath and Fairy Tales”

## **Conferences/Workshops Attended**

### **PCHE-Simon Summer Institute, July 2017, July 2018**

Participant in this joint workshop offered by the Pittsburgh Council on Higher Education and the Simon Initiative. Meeting yearly, this voluntary weeklong session was designed to help faculty members from eight colleges and universities understand and incorporate Simon Initiative technologies and methods. The Simon Initiative “harnesses a cross-disciplinary learning engineering ecosystem that has developed over several decades at Carnegie Mellon. The initiative’s goal is to measurably improve student learning outcomes” (“What Is Simon?” Carnegie Mellon University).

### **Conference on College Composition & Communication National Conference 2017, Portland, OR**

Attended sessions and panels devoted especially to Writing Intensive Programs and Writing Across the Curriculum. This conference is the premier conference for writing teachers and researchers and offered a great opportunity for learning and meeting other people in the field.

## **Community Appearances/Presentations**

### **Local Author Visit/Book Discussion, October 2018, Citizens Library, Washington, PA**

Presenting a talk previously delivered at a national conference focusing on the appeal of scary elements in children’s books. The talk will be followed by a discussion of the ideas presented.

### **Pittsburgh Today Live, October 2016, KDKA**

Appearance on local television program, discussing the subject of my recent book *Reading in the Dark: Horror in Children’s Literature and Culture*.

## **Administrative Experience**

### **Director, Honors Program, 2022-Present, Point Park University**

Oversee the operations of the Honors Program at the University, focusing on the three pillars of academics, service, and leadership.

### **Director/Assistant Director of Composition and Rhetoric, 2018-2022, Point Park University**

Duties include planning classroom observations of instructors, observing instructors in classrooms, conferring with instructors after visits, planning of workshops and professional development sessions, devising updates/revisions to composition program policies, curriculum development, and designing the program’s assessments.

### **Writing Intensive Program Coordinator, 2015-2018, Point Park University**

Oversight of the Writing Intensive Program at the University. Responsible for recruiting instructors, scheduling courses, and providing training in WI course development and teaching WI courses. During my tenure with this program, I also served as Chair of the Writing Intensive Committee, which was charged with deciding the best course of action for the WI program at the

time. The decision was made, with input from various quarters, to transition the program to the Center for Inclusive Excellence and to work to foster more development of WI courses that were program-specific.

### **Coordinator of IHP 104, Honors Program, 2014-2015, Duquesne University**

Weighing input from fellow instructors, responsible for selecting a theme for the IHP 104 program and choosing common texts for the courses. Also coordinate staffing and scheduling of sections. In 2014, I, along with Kathleen Roberts, worked to bring local author David Harris-Gershon to campus as a visiting speaker. Harris-Gershon spoke to over 100 students at the event, and seven students (whose essays were selected as exceptional work by their instructors) had dinner with Harris-Gershon, the Provost, the Director of the Honors Program, and their instructors.

### **Coordinator of Community-Engaged Learning, 2011-2015, Duquesne University, Orbis Learning Community**

Responsibilities include organizing and overseeing the Service Learning component for the Orbis Learning Community in the College of Liberal Arts. This requires the scheduling and managing of conversation hours that include students in both the ESL program and the Orbis Learning Community (participants numbering between 70 and 100 students each hour).

### **Member of Editorial Board, 2011-2016, *Plath Profiles***

Responsible for soliciting and helping to edit essays for publication in *Plath Profiles*, an online, interdisciplinary journal devoted to the study of Sylvia Plath. Also perform administrative tasks, including advertising the journal in select publications, correspondence between overseeing editor and the rest of the board, and other tasks as they arise.

### **Coordinator of University Writing Assessment, 2006-2007, Washington University**

During the pilot year of new assessment procedures for the university, worked in cooperation with the Director of Writing Courses in order to evaluate assessment essays written by students in both the freshman and senior classes. Responsible for organizing assessment readings, planning calibration exercises, developing new assessment standards and scoring guides, recruiting readers, collecting assessment data, and drafting the report of students' demonstrated capabilities to be presented to the University Assessment Committee, as well as offering suggestions for improvement to the assessment process for the following academic year. In the second year, implemented changes to the procedures and performed duties listed above.

### **Curriculum Development Assistant, 2004-2006, Washington University**

Assisted the Director of Writing and the Writing I Program Administrator. Duties included helping to train and mentor instructors in their first semester of teaching, researching topics relevant to the development of the Writing I curriculum, assessing placement exams written by freshmen, and reading and assessing transfer students' portfolios in order to decide whether or not students required further writing instruction and, if so, to determine placement.

**Convener, Writing I Program, 2005-2006, 2003-2004, Washington University**

In Spring 2006, served as Convener to groups of both experienced and first-year instructors. In Fall 2005, served as Joint Convener along with the Writing Program Administrator for a group of instructors in their first year of teaching. From Fall 2003-Spring 2004, served as Convener to group of instructors in their first-year of teaching. Responsible for leading discussions regarding classroom management, course development, and pedagogy, observing instructors' teaching, and closely mentoring those who required assistance in order to develop their teaching skills.

**Academic/University Service**

**COAC Committee (Chair Fall 2020-Spring 2021), Fall 2016-Spring 2021**

Work focusing on assessment of Core Outcomes and approving courses to be included in the Core.

**Arts and Writing Encounter Conference, Scholastic and California University of PA, September 2019 and 2018**

Participated as a teacher in the Scholastic Art and Writing of Southwestern Pennsylvania's ninth annual Art & Writing Encounter (AWE) on Friday, September 28, 2018 at the California University Convocation Center. The AWE event invites both middle and high school students along with their teachers from regional schools to come to California University's campus for a one day program of activities in art and writing for students and teachers. Students attend one art and one writing class with college professors or local artists. The sessions I led were entitled "Writing Ghostly Places" and "Ghostly Encounters."

**Moderator, Point Park Literary Arts Symposium, Spring 2018**

Volunteered to help moderate panels during the Literary Arts Symposium.

**Elected Secretary, Point Park University Faculty Union, Fall 2017-Fall 2018**

During the first year of Point Park's Union, maintained records regarding Union work, attended meetings for the Unit, Local, and Labor Management Committee meetings, as well as meetings focused on individual faculty issues. Also worked to communicate with the membership regarding issues important to the faculty and served as a liaison between the faculty and the administration.

**Event Coordinator, Monster Ball, Point Park University Center for Media Innovation, October 2017**

Planned the event with Andrew Conte in the CMI and worked to solicit student presentations. Served as announcer for the event, as well.

**Writing Intensive Committee, Chair, Fall 2016-Spring 2017**

**Teaching College Now Students (Independent Study and in Honors Class) and Honored Courses**

**Event Coordinator, Literary Arts Symposium, April 2017, 2016, Point Park University**

**Search Committee, Creative Non-fiction Faculty, 2016, Point Park University**

**Search Committee, Director, Center for Media Innovation, 2016, Point Park University**

**Safe-Zone Representative, 2015-Present, Point Park University**

Campus representative for SafeZone, a program implemented on university campuses across the nation to provide training to faculty, staff, and students to become better allies to the LGBTQ community and to become more aware of gender and sexuality issues.

**Book Reviewer, 2015, *Children's Literature* (<http://childrenslit.com/>)**

Reviews of recently published children's and young adult books. Reviews appear both at *Children's Literature* and as editorial reviews at the Barnes and Noble website.

**Member, UCOR 102 Committee, 2014-2015, Duquesne University**

Serving on committee charged with examining the role of the UCOR 102: Imaginative Literature and Critical Writing in Duquesne's writing sequence.

**Member, Faculty Advisory Committee for the Learning Communities, 2012-2015, Duquesne University**

Serving on committee devoted to the examination and enhancement of the Learning Communities in the College of Liberal Arts. This committee is responsible for choosing the common text for the communities, discussing and addressing issues that arise in the communities' operation, and suggesting new and innovative directions for the program.

**Member, First-Year Writing Committee, 2009-2010, 2011-2014, Duquesne University**

Served on committee made up of various individuals teaching in the First-Year Writing Program. In recent years, the board assessed the UCOR 102 course (Imaginative Literature and Critical Writing) and selected a new primary textbook for the UCOR 101 course.

**Panel Member, Library Resources for UCOR 102, First-Year Writing Workshop, 2014, Duquesne University**

***First Class* Judge, 2011-2014, Duquesne University**

Along with a panel of several other instructors in the Writing program, judged the student essays submitted for inclusion in the *First Class* publication that celebrates the best essays written throughout the fall and spring semesters.

**Instructor, Orbis Learning Community, 2011-Present, Duquesne University**

Teaching member of the Orbis Learning Community, in which I work collaboratively with other professors to plan assignments and coursework that concentrate on connecting students' learning through the freshman year.

**Panel Member, Grading Strategies, First-Year Writing Workshop, 2012, Duquesne University**

**Facilitator, The Big Read Program, 2007, Washington University and the Community of St. Louis**

Program funded by the National Endowment for the Arts to promote reading among the general public. Program was spearheaded in the St. Louis community by Washington University. Led discussions amongst sixth graders regarding the Holocaust-themed play *Hannah's Suitcase*.

**Writing 1 Board, 2004-2005, Washington University**

Served on Writing I Board made up of various members from the university community, including full-time lecturers, faculty teaching the course, convenors, and others, such as the Director of the Writing Center. Board members discussed issues related to curriculum development, provided support to instructors, and helped maintain focus on the aims of the course.

**Faculty Associate, 2004-2005, Washington University**

Volunteered, on recommendation of a former student, to work with Resident Advisors and a floor of about 20 first-year students in a Residential College during the academic year. The Faculty Associates Program is designed to provide undergraduate residents with role models and mentors and to encourage students to use faculty as resources for information, referral, and informal advising.

**Freshman Reading Program, 2004, Washington University**

Led discussion regarding book of common readings related to "Freedom" with a group of incoming freshmen. This program is designed to introduce freshmen immediately to the spirit of intellectual debate that the University hopes to develop among its students.

**Community Service**

**Strong Women, Strong Girls, Mentor, Fall 2017- Fall 2021**

From the program's website: "Strong Women, Strong Girls empowers girls to imagine a broader future through a curriculum grounded on female role models delivered by college women mentors, who are themselves mentored by professional women." I mentor a Point Park student, as a junior and, currently, a Senior. An article about our mentor-mentee experience was recently released by the organization (<https://swsg.org/whats-strong-leaders-meet-pittsburgh-mentoring-pair-jessica-bree/>).

**ECHO Program, Mentor, Fall 2017**

From the program's website: "ECHO (Educate Children for Healthy Outcomes) is a one on one, early intervention, educational mentoring program that empowers youth to make healthy choices and strengthens families. ECHO started in 1999 as a teen pregnancy prevention program. ECHO has served 721 families and helped reduce teen pregnancy (only 3 teens in the sample

experienced pregnancies and all were over 17). The program has also helped increase academic performance and school attendance among other positive impacts in mentored youth. ECHO is not a big brother/big sister program, nor is it a homework or tutoring program. ECHO provides a long-term significant adult in a young person's life. ECHO is about education, and program topics include decision-making, refusal, communication, problem-solving skills, assertiveness training, anger management, conflict resolution, puberty education, socialization skills, life skills, and prevention education." I stepped in as a temporary mentor to a sophomore student for a portion of the year.

### **Professional Development**

#### **Schoology Training, Fall 2017, Point Park University**

#### **Preventing Plagiarism, Spring 2017, Point Park University**

This session focused on strategies for avoiding plagiarism, using scenarios and examples.

#### **Building a Low-Stakes Assignment Bank, Spring 2017, Point Park University**

This session focused on using low-stakes activities to create a collaborative and supportive atmosphere in the classroom.

#### **On Introductions: Helping Students Establish Purpose in Their Writing, Fall 2016, Point Park University**

This session focused on ways to help students improve the introductions to their papers. We'll consider different types of introductions for different kinds of essays, strategies to help students get started, and thesis statements.

#### **Writing Clear Assignment Prompts, Session Leader, Fall 2016, Point Park University**

In this session, we focused on designing writing prompts that help facilitate student success in a given assignment. We covered the key elements of good assignments and offered strategies for guiding the writing process.

#### **WI Breakout Session: Audience and Purpose in Student Writing, Summer Faculty Academy, Session Leader, Summer 2016, Point Park University**

This session provided an overview of the resources now available on the Blackboard Writing Intensive site for those either teaching or thinking about proposing a WI course. We will also focus on tactics to use in assignments and classroom activities to help students develop audience awareness and a greater sense of purpose in their written work.

#### **Effective Peer Review in WI Classrooms, Session Leader, Spring 2016, Point Park University, Center for Teaching Excellence**

In this session, we discussed how to sequence peer-review tasks throughout the course of the semester and specify tasks for peer review. We also concentrated on how to model effective commenting using workshop sheets or criteria lists before the peer review sessions, as well as how to build in incentives to encourage helpful comments.

**Pathways to Advising Success, Spring 2016, Point Park University, Center for Teaching Excellence**

This workshop was for new faculty to go over the CORE, course sequences, degree requirement forms, and the roles of the Student Success Center and Faculty Advisors. It also provided tips on how to help students and the differences between academic advising and career advising.

**Inclusion and Diversity Training Focus on Transgender People, Spring 2016, Point Park University**

**Preparation for Teaching at a Distance, Fall 2015, Point Park University, Center for Teaching Excellence**

This online course is designed to prepare professors and instructors to teach online and hybrid courses at the University.

**Setting up a Gradebook with BlackBoard, Fall 2015, Point Park University, Center for Teaching Excellence**

Session on setting up the gradebook, assignments, responding to student assignments online, etc.

**Getting Started with BlackBoard, Fall 2015, Point Park University, Center for Teaching Excellence**

Session on using the BlackBoard site effectively and efficiently.

**Composition Workshop: (Way) Beyond the Red Ink: Strategies for Working with L2 and Basic Writers, Fall 2015, Point Park University, Department of Literary Arts**

Session targeted toward strategies for working with L2 and Basic writers, especially regarding feedback on global issues in student writing.

**Performance-Based Assessments Workshop, Fall 2015, Point Park University, Center for Teaching Excellence**

Participant in a session devoted to moving beyond assessing what students know to assessing what students can do with their knowledge. The workshop concentrated on learning how to plan and evaluate assessments that ranged from performances to game-like activities to scenarios that mimic realistic situations in students' career fields.

**Composition Workshop: Using Classtime Wisely, Fall 2015, Point Park University, Department of Literary Arts**

Session on making the most out of class time, as well as using all of the allotted time in class sessions. Provided ideas regarding different instructional strategies.

**Summer Faculty Academy, Summer 2015, Point Park University**

Presentation: "Getting 'Intensive': How to Design a Writing Intensive Course Without the Red Ink." Also participated in sessions on problem-solving, online learning, and BlackBoard integration.

### **Learning Communities Institute, 2011-2014, Duquesne University**

Yearly, semester-long training sessions designed to promote self-assessment among instructors and to encourage redevelopment of the Learning Community courses with each incoming class. In recent years, the Learning Communities Institute has focused on Service Learning, assessable Learning Outcomes, and integrating collaborative writing across the curriculum.

### **First-Year Writing Panels, 2011-2014, Duquesne University**

Attendance at and participation in various panels designed to enhance teaching skills among full-time instructors, adjuncts, and graduate students. In recent years, the panels have focused on grading strategies and the use of library resources, especially with regard to the UCOR 102 course.

### **Teaching in the Flex-Tech Classroom Training, 2014, Duquesne University**

Attended training sessions for the newly designed and implemented Flex-Tech classrooms at Duquesne, after offering to be among the first group of teachers to make semester-long use of the classrooms.

### **Development of Targeted Guides to Research, 2013-Present, Duquesne University**

Worked closely with librarian Ted Bergfelt to design and create research guides targeted to my specific courses. See <http://guides.library.duq.edu/ucor102-mccort-14> as an example. This process really enlightened me as to what resources were indeed available to my students when they were writing their researched papers for the course and how to direct students to those resources.

### **BlackBoard Training, 2011, Duquesne University**

Completed training in BlackBoard in order to learn how to use the program effectively.

### **Languages**

Completed Intensive Translation Courses for Doctoral Degree in both French and Spanish