

Academic Teaching Portfolio

Jessica J Appleby

**PhD Candidate
Department of French
University of Colorado at Boulder**

October 3, 2016

Table of Contents

Introduction to the portfolio	p. 3
Teaching	
A. Philosophy of Teaching and Learning	p. 3
B. Teaching Biography	p. 5
C. Formative and Summative Assessment of Student Learning	p. 6
D. Assessment and Evaluation of Teaching	p. 7
E. Academic Professional Development	p. 7
F. Future in Post-Secondary Teaching	p. 8
G. Academic Leadership	p. 9
Appendices	
A. Community Building	p. 11
B. Teaching Experience (Syllabi and Activities)	p. 12
C. Assessment and Evaluation of student learning examples	p. 15
D. Student evaluations of my teaching (FCQs)	p. 21
E. Professional development conferences and workshops	p. 22
F. Future course abstracts	p. 23
G. Leadership documents, pedagogical workshops	p. 24
Curriculum Vitae	p. 26

Introduction:

The purpose of this portfolio is to show who I am as a post-secondary teacher of French language and literature. I describe my philosophy of teaching and learning and demonstrate how it applies to my past and future experiences in the university classroom. I explain my methods of assessment and evaluation of both student learning and my own teaching. The portfolio also provides a description of my experiences in professional development and academic leadership. It articulates how my research goals will fit into my career as a post-secondary teacher. Finally, the appendices provide concrete examples of the ideas described in the narrative section, including original syllabi, examples of assignments, and documentation of my teaching evaluations.

A - Philosophy of Teaching and Learning

My teaching philosophy is grounded in the belief that teachers are active, collaborative members of a learning community that expands beyond the classroom. Few students can learn effectively as passive recipients of information in a one-way transmission from the teacher, so the teacher's role is to create a learning community in which all students feel valued and connected to the material, thereby encouraging them to participate in their own learning. I implement my philosophy of teaching and learning as a partnership within a learning community through (1) deliberate community building in the classroom, (2) varied pedagogical practices and textual sources to integrate demographic and cognitive diversity, and (3) continual development of my own teaching strategies.

Because community building requires an active integration of students' perspectives to course content and activities, I implement inclusive teaching practices that include: (1) diversity and collegiality statement, (2) classroom management guidelines, (3) community building activities, (4) regular formative assessment, and (5) active discussion techniques. To my mind, community building in the classroom means implementing strategies whereby each student feels they can contribute a valuable perspective to the course while developing a genuine sense of belonging to the learning community. As the 1989 study of French and German classes by Little and Sanders showed, classroom community building is essential to the success of communicative activities.¹ Therefore, a significant portion of the first class each semester is dedicated to community building activities and discussions, especially since several studies indicate that the tone set on the first day of class affects student motivation and satisfaction throughout the semester.² To foster the sense that my students and their contributions are valued, all of my syllabi include a statement on diversity and classroom respect that I take several minutes of class the first day to read and discuss. My students also fill out questionnaires on the first day of class so I can learn about their personal interests, prior knowledge of the material, and pronoun/name preferences in privacy. By asking them several questions about their interests and experiences, then mentioning them later, I show my students that their unique perspective is valued and I care to know about them as fellow members of our classroom community. Varying discussion techniques (such as pyramid discussions and debates, speed-dating discussions, rounds in small groups, etc.), minute papers, anonymous Kahoot! quizzes and surveys are all ways in which each students can allow their voice to be heard, even those who feel uncomfortable

¹ Greta D. Little and Sarah L. Sanders, "Classroom Community: A Prerequisite for Communication," *Foreign Language Annals*, Vol. 22, Issue 3, May 1989, pp.277-281.

² Janie H. Wilson and Shauna B. Wilson, "The First Day of Class Affects Student Motivation: An Experimental Study," *Teaching of Psychology*, Vol.34, No.4, 2007, pp.226-230.

A.D. Herman, D.A. Foster, and E.E. Hardin, "Does the first week of class matter? A quasi-experimental investigation of student satisfaction," *Teaching of Psychology*, Vol. 37, 2010, pp.79-84.

speaking aloud in the class. The ACFTL Standards inform my teaching not only of my language classes, but also content courses as I encourage the communication, comparisons, and connections that will help them understand that our learning community extends beyond our classroom.

Part of encouraging students to feel their voice is valued means considering demographic and cognitive diversity in all aspects of course design and learning goals and objectives. In both language and content courses, it is important for students to encounter a variety of sources to encourage their engagement and personal connection to the material. This diversity simultaneously exposes them to new perspectives and helps their own point of view to feel validated within the classroom. While assessment of learning styles can never fully articulate students' classroom experience, the Kolb Learning Styles Inventory serves as a useful resource while striving to vary the format and activities of my classroom. Dr. Laura Border's interpretation of the Kolb LSI provides a wide variety of keywords indicating what "doing" means to different groups, and lesson-planning with the aid of that list encourages me to develop new approaches to teaching and directing activities, especially those which do not come naturally to my own learning style. Through assessments of my own teaching, I continue to improve upon my feedback-giving strategies; the data from the Student Assessment and Feedback Enhancement project have informed my development of probing questions and constructive feedback.³ By developing these feedback practices, I encourage students to assume an active role in the discovery of knowledge so they do not become passive recipients of information. To foster this sense of shared discovery, I am careful to indicate to students when they have ideas or perspectives that have not occurred to me; this helps them understand that I too am a member of the learning community as I learn from my students every semester.

Since the classroom experience is a partnership between teacher and student, it is my responsibility to continually improve my pedagogical practices and methodology. As such, I am currently implanting the first of several planned Teaching-as-Research projects. After teaching content courses in French and English, it became apparent that hesitancy and silence in class discussions was caused by failure to comprehend the text or engage with the reading on a deep level. The hypothesis I am testing this semester is that by using Bloom's taxonomy to organize and pre-load discussion questions, students' reading will be directed and therefore more fruitful. Improvement will be judged on three factors: respondent diversity, silence length, and on-line reading comprehension quizzes compared to the same quizzes from the previous semester. Through the implementation of this personal project, I hope to improve the students' experience during class discussions and their performance on summative assessment. I intend to continue TAR projects in my classrooms as a way to pointedly measure and improve my teaching effectiveness.

Maintaining this philosophy of partnerships within a learning community means that I hold students accountable for their own learning. My role is not only to teach students French and an appreciation of literature, but to help them develop skills that will help them become life-long learners and productive members of their future fields as their learning community expands throughout their careers.

³ David Carless, Diane Salter, Min Yang, and Joy Lam, "Developing sustainable feedback practices," *Studies in Higher Education*, Vol. 36, No. 4, June 2011, pp.395-407.

B - Teaching Biography

Thus far in my career, I have experience teaching outdoor education, language, literature, phonetics and phonemic awareness, and culture. This variety of experience has taken place in many areas of teaching, from peer-tutoring as early as middle school, through whitewater rafting guide training, to tutoring phonemic awareness and reading skills, to teaching many levels of French and English at three different universities, as well as providing teacher training at two of those universities.

At CU Boulder, I began teaching introductory French classes and have since worked my way up through the languages classes to the 3000-level. I have become particularly proficient in the 2000-level grammar classes, assisting the coordinator in developing materials and preparing new instructors for teaching the course. These language courses have helped develop my use of technology for course work, both in and out of the classroom, such as shifting to online quizzes and assignments, regular use of Kahoot!, and taking learning out of the classroom through app-based games like GooseChase. In France first as lectrice at the Université François Rabelais in Tours and then as maître de langues at Université Paris 13, I was responsible for a variety of classes for language majors and non-specialists, mostly focusing on phonetics and oral expression.

The development of content courses has allowed me the freedom to find my own pedagogical style aligned with my teaching philosophy while also learning from experienced professors. My experiences as TA for French and Italian Women Writers of the Middle Ages and Renaissance and four semesters for an Italian culture course, *That's Amore!*, provided positive models upon which I could build course policies and methods for teaching culture and literature. I was thus fully prepared when teaching an upper division survey course required for majors and minors that covered literature from the Middle Ages to the French Revolution, a course I called "De Roland à Rousseau." When asked to take over the introductory course on medieval literature taught in translation, a course that fulfills the university's core requirement for lower division literature credit, I received approval to rethink the course. In an effort to make the content more broadly appealing and to create a popular course that brings good publicity to the department, I redesigned the course to teach medieval epic and romance within the context of the popular television series, *Game of Thrones*.

The course reflects my teaching philosophy by creating a learning community in class that extends beyond the classroom. Students from a wide range of disciplines engage with medieval literature within a context of pre-established shared interest that provides them with common ground from which to understand themes and social mores within the texts. Course objectives are three-fold, employing *Game of Thrones* to foster a quicker and deeper connection to medieval literature, applying critical theory to evolve students into more critical consumers of pop culture, and using the combination to expand awareness of cultural relativism through emphasis of both similarities that humanize medieval people and differences that give a new perspective to students' own world views. Teaching the course three times has enabled me to modify and test effective practices. Through research on the effectiveness of alternative assessment, I have modified by evaluation practices each semester to develop more engaging assignments. My current TAR project is designed to assess my own methods of discussion facilitation by quantifying the difference between preloaded questions and those encountered in class. Having the freedom to change my syllabus means that I can adapt from one semester to the next based on experience and student response to material. Through continued pedagogical training and research, I have learned small ways of greatly increasing the effectiveness of each lesson, such as transparency of learning objectives and methodology for each lesson and assignment. This is a continuation of my teaching philosophy as such transparency shows students my thinking and planning so they feel the learning is a

shared experience and are keenly aware of my expectations of them. Each year, I discover new ways of developing this partnership in my own learning community.

(See appendix B for syllabi and assignment examples)

C – Formative and Summative Assessment of Student Learning

Formative assessment is essential to my philosophy of teaching and learning as a partnership within a learning community. In my classes, formative assessment occurs during every class period so that my students and I explicitly reflect on their understanding of the material and we are both responsible for their progress. Students are held accountable for their effort and learning, and the teacher is also accountable for assessing this learning on a continual basis and adjusting the instruction as necessary. I implement Kahoot! quizzes or one-minute exit papers⁴ on a daily or weekly basis so that students reflect on their own understanding of recent topics and report on them. This allows me to adjust my lesson for the next day based on what remains unclear, and students regularly express gratitude for this practice. Both strategies also afford quieter students to participate in the discussion so I am sure to assess the progress of all students, not just those who talk frequently in class. Homework correction and class discussions are other standard ways in which I assess student learning, though they do not encourage students to assess their own learning as much as minute papers. Online quizzes on our course website platform, Desire2Learn, provide immediate feedback to students so they and I can assess their understanding of a small topic. These quizzes are deliberately worth little in the overall grade so that their primary function is formative assessment. In language classes, my students take a minimum of one online quiz per week so they can immediately see how well they can produce French based on the concepts covered during the week. In content courses, I assign at least one online quiz per text to help me understand how clearly students understood the assigned section of the text before we discuss it in class. It is also an effective way to cover factual details to focus on themes and concepts during class discussion. While assessing reading comprehension, this also opens up opportunities for more creative assignments (such as writing like Dante) as students have more time to reflect during an online quiz than they would in class. This also sets the tone and prepares them for alternative forms of summative assessment.

My philosophy of summative assessment is that the focus should be on giving students opportunities to show me what have learned. Too often the focus of exams become penalizing students for what they miss, but I believe that students engage more with the content and produce better results when given a variety of opportunities to demonstrate their knowledge gained in the class. My recent research and training has focused on developing alternative evaluations that go beyond the traditional question answering or analytical paper so that students with different strengths have the opportunity to show me what they know. In my classrooms, this presents sometimes as choices (for instance, a final paper may be analytical or creative) or quizzes that take a variety of forms throughout the semester but achieve the same purpose (such as writing a journal in the style of *Beowulf*). When setting a large assignment (ex. a final paper, story, or research project), the work is broken into smaller segments to be assessed at intervals along the way to ensure students are on the right track before submitting the final summative assignment for evaluation. In language classes, providing varied opportunities for students comes naturally to the subject as students are encouraged to draw upon their personal life and interests to demonstrate their developing language skills. By varying the nature of writing and speaking evaluations

⁴ As first described by K. Patricia Cross and Thomas A. Angelo, *Classroom Assessment Techniques: A Handbook for Faculty*, 2nd ed., Jossey-Bass: San Francisco, 1993, pp 148-153.

throughout the semester, students hopefully encounter assignments that come naturally to them and others that force them to grow outside of their comfort zone. This is an area in which I hope to improve greatly, especially as it pertains to evaluations of grammatical concepts on language exams. Through these techniques, I hope to create evaluations of student learning that are encouraging and exciting rather than punitive.

(see appendix C for examples of formative and summative assessment of student learning)

D – Assessment and Evaluation of Teaching

A major aspect of the partnership between student and teacher is assessment and evaluation of my success as a teacher. To my mind, both the student and teacher are responsible for the success of the student in the class. As such, routine reflection on my own teaching is essential to provide the maximum opportunity for students to engage with the material, and formative assessment of student learning is also an assessment of my own teaching effectiveness. I want students to feel invested in their own education so I take surveys mid semester to understand which instructional methods work for them and which do not. This is an effective way to adjust to their needs before the school evaluation at the end of the semester. Through the Graduate Teacher Program, I have invited other Leads to my classroom for a videotape consultation so that I can watch myself teaching and analyze what I see in a structured environment, once from the perspective of the Kolb Learning Styles Inventory and once from the angle of setting and communicating teaching goals and objectives. The more my teaching is assessed from varied perspectives, the more I will be able to improve my teaching to reach the maximum number of students.

As a graduate student, I am frequently evaluated on my teaching as well, both by the department and by the university. At the end of each course, the university asks students to fill out Faculty Course Questionnaires (FCQs) that are used to compare all teachers across the campus. While my scores are routinely aligned with or higher than department averages, I often receive feedback on these forms that allows me to improve a course the following semester. I have also been evaluated in-person by language coordinators in my department as a regular part of graduate student teacher training, by my dissertation advisor and my department chair (both of whom I invited to class), by the instructor for whom I TA, and by faculty from other departments when I was nominated for (and received) the Graduate Student Teaching Excellence Award from the Graduate School. I have also been awarded the Best Should Teach Silver Award in 2015 and 2016. I regularly attend teaching workshops and research ways to improve my teaching techniques, and both assessment and evaluation play essential roles in helping track my progress.

(See appendix D for copies of university teaching evaluations and student comments)

E – Academic Professional Development

My graduate career has afforded me a multitude of opportunities to intentionally engage in professional development that has informed my vision for my future in academia. This development can be broken into several categories: Graduate Teacher Program Lead training and workshops, pedagogical courses and conferences, association affiliations, and on-site experiences.

Lead training for the Graduate Teacher Program (May 2015, and May 2016, where I assisted in the training of new Leads) provided instruction in negotiation, problem solving, pedagogy, testing and

evaluation, program planning, and intellectual entrepreneurship. Lead training prepared me to work as an administrative liaison between the Graduate Teacher Program and my own department. It prepared me to lead workshops, carry out videotape consultations with graduate teachers, and lead consultative microteaching sessions. Further participation in GTP workshops trained me in a wide range of pedagogical approaches and prepared me to conduct Teaching-as-Research projects in my own classroom.

As part of my professional development, I have participated in pedagogical courses and conferences. I first enrolled in the CU School of Education to pursue my secondary teaching certificate, but decided to pursue a career in higher education instead before I completed the student teaching and state exam. From the School of Education, I received a wealth of practical knowledge for managing and structuring a classroom. My course on Language and Literature Across the Curriculum has particularly stayed with me due to its emphasis on the incorporation of reading into every subject. My courses also instructed me in the societal impacts of the schooling system as well as educational psychology, which was later complemented by the course in college language pedagogy and SLA required for first-semester teachers in our French department. While in Paris, I took courses on teaching English as a foreign language in addition to actually teaching it, so I learned about the French perspective on FLL in addition to the American. Volunteering for a conference at CU on Language for Specific Purposes (April 2014) permitted me to attend three days of LSP-focused talks and workshops that informed my ideas of the ACTFL standards and how they can be deliberately applied to the classroom, particularly on the level of communities and communication and connection. By attending the Denver Comic Con Educators' Day (May 2015 and June 2016), I was exposed to the wide range of possibilities for the usage of pop culture and comics in the classroom, especially since I, a) use a pop culture approach to teach medieval literature and b) presented on how comics can be used to address ACTFL standards in second language classrooms.

Professional associations with organizations such as ACTFL, AATF, MLA and our regional Rocky Mountain branch, and the Renaissance Society of America keep me up-to-date on both educational and research trends. Through two years teaching at French universities and a site visit to Denver Metro, I learned valuable information to further my knowledge of how other departments in my field structure foreign language learning. Finally, as part of my secondary teaching program, I participated in practicum at the bilingual Casey Middle School where I worked full-time in a sixth grade English class for a month. This opportunity opened my mind to the potential of well-run fully bilingual education, like the one in place at Casey.

In all, I have made a conscious decision throughout my graduate career to invest in my professional development, both in terms of pedagogy and my role as a colleague in a department. This practice by no means ends with the awarding of my degree. To my mind, the appeal of academe lies in the perpetual opportunities for growth and improvement, so I am deeply committed to my continued professional development.

(See appendix E for a list of courses, workshops, and conferences attended in pedagogy and professional development)

F – Future in Post-Secondary Teaching

I am fully committed to pursuing a future career in teaching at the post-secondary level. I am excited for opportunities at an institution that allow me to explore both my teaching and my research from

new perspectives. Teaching is a priority for me as I believe the fundamental purpose of academia to educate; this aligns with my philosophy of teaching and the importance of learning communities at the classroom, department, and institutional levels, and beyond. As research informs my teaching, so does teaching inform my research. My studies into Renaissance genre theory lead to a potential future senior or graduate seminar, and my teaching of medieval literature through pop culture has sparked a conference paper and eventual larger research project. While I am currently conducting an informal Teaching-as-Research project, I would like to formalize future projects (such as online vs in-class exams, most effective methods for calling on students, etc.) for potential publication as well.

College students are at an age where they are beginning to discover their professional passions, so occasions for mentorship relationships are plentiful and likely to be rewarding. Mentorship training run through the Graduate School has been effective in my formal mentoring of a first-year MA student, and this experience informs my interactions with undergraduate students as well. As a foreign language teacher, I have helped many students through the process of discovering study abroad programs, internships, and other possibilities for expanding their professional awareness. To my mind, language classes in particular offer a unique opportunity to connect with students on a personal level as they draw on their own life experiences and interests to demonstrate and practice their language skills. Innovative courses and assignments allow students to show their strengths and feel they offer a valued contribution to the class. I hope to work in a department where working relationships between faculty and students are valued and deliberately fostered. When the learning relationship extends beyond the classroom, the academic experience is enriched for both teacher and student.

(See appendix F for abstracts of possible future courses to teach)

G – Academic Leadership

I have learned skills valuable to my future in academe through my three formal leadership roles: Lead for the CU Graduate Teacher Program, peer mentor for the CU Graduate School, and maître de langue for the English Department at Université Paris 13. Through each, I not only acquired skills that improve my own pedagogy, but I learned much about the role of leadership among peers, in particular the importance of leading by example. By demonstrating my own investment in and commitment to research, pedagogy, and professional development, I encouraged others to do the same, both implicitly and explicitly.

During the final two years of my PhD, I have served as Lead for the Graduate Teacher Program to the French and Italian Department. As part of this position, I work alongside the language coordinators to train new graduate teachers in the department as well as provide continued support for experienced and returning graduate teachers. This includes running consultative microteaching sessions during new graduate student orientation week and completing non-evaluative videotape consultations with all graduate students in their first semester of teaching. Both of these types of consultations are designed to encourage graduate teachers to develop the habit of self-reflection on their own teaching. Facilitating these types of non-evaluative peer consultations benefited me directly in two distinct ways: learning new approaches to self-assessment of my teaching and developing questioning skills that lead others to probe deeper into their own thinking (a skill that has improved my feedback/questioning practices in my own classroom). As these new teachers often came to observe my classes as part of their pedagogical training, I learned to better articulate my own teaching philosophy and approaches. During my second year as Lead, this responsibility also includes training the new teacher-trainers in the GTP's methods for

consultative microteaching and videotape consultations that they will perform with the graduate teachers in their own departments.

As Lead, I conducted discipline-specific workshops within my department as well as leading workshops as part of the GTP teaching workshops series for graduate teachers from departments all across campus. I have led three discipline-specific workshops for instructors in the French and Italian Department, one on creating effective communicative activities (given twice because of its success and need) and one on designing and teaching content courses for the first time. I also led a workshop in the Teaching Strategies series for the GTP on using phone and tablet gaming technology in the classroom. By choosing and organizing these workshops, I gave myself the opportunity to explore deeper teaching approaches from a new perspective. Due to the positive response, the workshops are also posted on my website (jessicajappleby.com) so that those who could not attend the workshops also have access to the material. In an attempt to foster collegiality and teamwork among the graduate students in our department, I organized a workshop on collaborative writing strategies during which attendees formed groups or pairs and developed writing plans for which they will hold each other accountable. As we will remain colleagues in our fields for our careers, it is essential to invest in each other's research now. The personal value of incorporating teamwork into tasks that are normally considered solitary (such as article and dissertation writing) leads to increased productivity and decreased stress and isolation. As this fills such a need in the department, I am implementing this program as a legacy project so that future cohorts can develop the habit of collaborative writing as well.

During my final year, I am participating in the Graduate School's pilot peer mentoring program. Through mentor training provided by the CU Graduate School, I developed new skills for supporting peers through difficulties in graduate school and for offering potential solutions to student concerns. My mentee is a first-year MA student in the history department, and my interactions with him have taught me the importance of interacting with colleagues from other fields to avoid becoming too insular in our own departments. Collaboration between departments allows new opportunities for support and perspectives on difficulties that arise. The experience has been enriching as it is both similar to and different from my relationship with the first-year graduate teachers in my own department. While those relationships focus on the classroom, this mentorship focuses more on the student role, especially as my mentee is not currently teaching. I have therefore learned to connect with and help others both within and out of the classroom context.

Before either of these positions, I served as maître de langue in the English Department at Université Paris 13. In addition to teaching, the responsibilities of this position included training the new *lecteurs* (on exchange from graduate programs in Britain, Ireland, and the US) and organizing the courses in phonetics, oral expression, and listening comprehension. As most of the new teachers had no experience with the phonetic alphabet, I arranged documents and packets for them that provided the basis of their course materials. This position was a challenge due to the lack of structure and organization in the department, therefore I learned about the importance of collaboration and collegiality within a department. Difficulties arise with too little direction and the absence of cohesive goals for the program as a whole. Fostering collegiality among the members of the department who work towards shared learning objectives for their students creates a more positive experience for students and teachers alike.

(See appendix G for pedagogical workshops and collaborative writing materials)

Appendices

Appendix A – Community Building and Inclusivity

Fren 1200 Community Project excerpt: *The Epic of Hellems 141*. Students wrote *Beowulf*-style journal entries about their everyday lives to explore the use of kennings, hyperbolic language, and heroic imagery in the poem. I compiled them into a single document that was shared among the class for discussion and within the French department. Below is a small excerpt. (More available on my website jessicajappleby.com)

Dan

In the end, each man crafted a letter of rhymes,
To be handed in by the hour of academia.
I awoke in the morning and stepped in the waterfall of cleanliness.
Too long it has been, my old friend.
I placed my rear end on the rectangle of cushion,
Then opened my folder of electricity.
Thus I arrived here, at the portal of knowledge.
In the portal of knowledge, I found three challenges.
The first, a question of truth.
The second, a question of history.
The third, a question of the abstract.
After I had slain the noble challengers, I arrived here.
Here, the cemetery of quizzes.

Caroline

I cast my gaze upon the girl in the hazy glass reflector
Salt water drips from her forehead as I take a deep breath in
I fill my air pockets with much needed refreshment
My armor is soaked through to the bone with salted blood from battle
I shiver as the wooden door swings open
so that the golden light from yellow in the sky may enter the room
The battle was hard, far more difficult than I expected
But we fought with all our heart and being
Moments ago, the fire and rubble had been overwhelming
We lay in our formation before the heat rained down,
buddhas braced for battle
And then we danced, and I balanced on my nose and on my toes
I breathed fire on the enemies within me, surrounded
by the greatest buddha warriors in all of Boulder land
Together, we conquered the orange and red tongues
and the dragons perished in the presence of our zen
Together, we bowed towards our bringer of bliss, and said "Namaste"

David

So I arose this morning two hours after light's-birth.
The burrow I inhabited was far from
the hall of my father, Dave the Daunting.
My meal-chest grumbled and I rushed to quell the disturbance

Elise

I was roused early by the fiery sky-fire
and lamented the loss of a beautiful night-story.
Once I was accustomed to my situation,
I entered the food-hall and prepared a morning feast.
I donned my carefully selected raiment,
and began applying my war paint.
The vertical transport system bore me to the entrance
of my dwelling-hall and I opened the wind barrier.
The hot breath of summer greeted me
and I hailed it as a sign from the gods that my contest would go well.
I boasted that I would pass the ordeal
or renounce my claim to the title I wished to earn.
The beast Mathtest would not catch me unawares,
I would use my keen-sharpened wits and my true-edged writing blade
to slay the monster and claim victory.
When I came face to face with the horrid creature,
it was uglier than even the bard's stories had foretold.
It had gleaming lines of unreadable runes etched into its soft flesh.
My comrades in arms began to wail in fear
but I rallied them with my cry: "We are allowed to use calculators!"
Then I bestowed writing blades on those who did not have them,
so that they might do battle alongside me.



Hannah B


In times gone by, the great knowledge-givers bestowed upon me
many quests, tasks both lofty and many in number.
A mind both sharp and patient, and my mighty lead-sword,
were to be my only weapons in these battles to come.
Upon learning of my quests, I mounted my wheeled-ship
and traveled home, home to the Creek of the Bears.
Far over the tar-and-gravel-sea I went,
longing to reenter my hall and home.



Upon my arrival, my most-trusted thane, Elise the Short,
met me at the door and welcomed me

Appendix B – Teaching Experience

Fren 1200 (also available at <https://colorado.academia.edu/JessicaAppleby/>):

<p style="text-align: center;">Fren 1200: Medieval Epic through the lens of <i>Game of Thrones</i></p> <p style="text-align: center;">MWF 3-3.50 Humanities 125</p> <p>Instructor: Jessica J Appleby Email: jessica.appleby@colorado.edu Office: Woodbury 405 Office Hours: by appointment only</p> <div style="display: flex; justify-content: space-around;">   </div> <p style="text-align: center;">Yvain and his lion fight the dragon Robb and his direwolf confront a different lion</p> <p>Course Description:</p> <p>The popularity of George RR Martin's fantasy saga <i>A Song of Ice and Fire</i> and its Emmy-winning HBO adaptation <i>Game of Thrones</i> shows us that major themes from medieval stories still resonate with audiences a thousand years after their composition. This course will examine major epic and romance texts of the Middle Ages such as <i>Beowulf</i>, <i>The Song of Roland</i>, and <i>The Death of King Arthur</i>. We will aim to understand the rich literary tradition that has led to our modern interest in dragons, knights, heroes and magic. We will also look at how representations of medieval culture in contemporary series such as <i>Game of Thrones</i> influence our conceptions (and misconceptions) of the Middle Ages. Much like Sansa, we will find that the stories do not necessarily reflect the reality.</p> <p>**Familiarity with either the book series or the television show is recommended for this course.</p> <p>Taught in English. Approved for Arts and Sciences core curriculum: literature and the arts.</p> <p>Required Texts: (available in the CU Bookstore. If you buy them on line, be sure to get the same translation.)</p> <p><i>Beowulf</i> (translated by Seamus Heaney) ISBN 978-0-393-32097-8 <i>Arthurian Romances</i> Chrétien de Troves ISBN 978-0-14-044521-3 <i>The Death of King Arthur</i> (translated by James Cable) ISBN 978-0-14-044255-3 <i>The Song of Roland</i> (translated by Glyn Burgess) ISBN 978-0-14-044532-9 <i>Dante's Inferno</i> (translated by Sandow Birk) ISBN 978-0-811842136 <i>Lais Marie de France</i> (access on-line http://www.clas.ufl.edu/users/jshoaf/Marie/) "The Hedge Knight" by George R.R. Martin in <i>Legends I</i></p>	<p>Course Work and Grades:</p> <p>Your final grade will be based on the following assignments:</p> <table border="1"> <tr><td>Midterm exams (2)</td><td>30%</td></tr> <tr><td>Reading Quizzes on D2L</td><td>15%</td></tr> <tr><td>Group Presentation</td><td>10%</td></tr> <tr><td>Final Paper/Story</td><td>15%</td></tr> <tr><td>Final Exam</td><td>25%</td></tr> <tr><td>Participation</td><td>5%</td></tr> </table> <p>Attendance and Participation: Attendance will be taken daily and is mandatory. Each student is allowed 3 absences for the semester. For every absence over 3, your final grade will be lowered by 1%. This is a discussion-based course, so your active participation in class and group work is a necessary part of your success in the course. Any <u>doctors' notes</u> excusing an absence must be presented WITHIN ONE WEEK of the absence. If you are <u>texting</u> during class, I will mark you absent for the day.</p> <p>Classroom Respect (because this isn't Westeros):</p> <p>In order to maintain a positive learning environment, respect and professional courtesy are an essential part of the classroom. Students will not talk over other students or the teacher. It is important that everyone in the classroom be respectful of students' questions and statements so that everyone may contribute to engaging discussions.</p> <p>Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationality. Class rosters are provided with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of your preference early in the semester so that I may make appropriate changes to my records.</p> <p>Spoilers – As the show has mostly caught up with the books, I will consider all 5 seasons and books fair game for class discussion. Much material has been cut from the show, and since we cannot know if the show will return to these story arcs later (the Kingsmoot, young Griff, Stoneheart, etc), there may be accidental spoilers from book readers. I would ask people to avoid discussing fan theories in class that may, if correct, lead to major spoilers (R+L=J, Azor Ahai, etc). In short, we're all here because we're fans, so please try to be as respectful as possible.</p>	Midterm exams (2)	30%	Reading Quizzes on D2L	15%	Group Presentation	10%	Final Paper/Story	15%	Final Exam	25%	Participation	5%
Midterm exams (2)	30%												
Reading Quizzes on D2L	15%												
Group Presentation	10%												
Final Paper/Story	15%												
Final Exam	25%												
Participation	5%												

<p>Late Work Policy: Absolutely no late work will be accepted without documentation of a legitimate emergency or medical issue. If you receive accommodations for athletic, religious, or disability reasons, you must notify me the first week of class and all arrangements for make-up work MUST be made in advance, before the assignment or your absence.</p> <p>Disability Accommodations: If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by email at dsinfo@colorado.edu. If you have a temporary medical condition or injury, see Temporary Medical Conditions: Injuries, Surgeries, and Illnesses guidelines under Quick Links at Disability Services website and discuss your needs with your professor.</p> <p>Technology Policy: <i>Absolutely no cell phones in class.</i> They are distracting to me and to your classmates, and they are severely detrimental to your learning. If I see you on your cell phone in class, I will mark you absent for the day.</p> <p>If you prefer to take notes on a computer or tablet, I will likewise mark you absent if you are using it for other purposes, such as email, chat, or social networks. To ensure that laptops/tablets are being used appropriately, anyone taking notes on such devices will email their notes to me at the conclusion of each course.</p> <p>University policy states that you must check your CU email at least once a day. I will also use D2L to communicate important information and to give you quizzes. Log on regularly.</p> <p>Technology issues – Having problems with technology is not a legitimate excuse for late work. Throughout the semester, you will have reading quizzes on D2L and you will turn in papers through Dropbox on D2L. It is your responsibility to manage your time and complete assignments on time. If you don't know how to use something, you must contact me in advance to sort out the issue. Your future employers will have the same expectations.</p> <p>Honor Code</p> <p>Any kind of cheating or plagiarism is absolutely unacceptable and is in direct violation of the CU Honor Code. All CU students are responsible for knowing and adhering to the university's Honor Code. Any violations will be reported to the Honor Code Council and offending students will be subject to sanctions and disciplinary action.</p> <p>All information about the Honor Code may be found at http://honorcode.colorado.edu/</p>	<p>Course Schedule (may be subject to change)</p> <p>All reading assignments MUST be completed before class on the date indicated. This is a literature class, so you cannot pass the class if you do not keep up with the reading. (Seriously: Do the reading. I can tell if you haven't.)</p> <div style="text-align: center;">  </div> <p>Theme: <i>The dragon has three heads:</i> Mythical Creatures and Magic</p> <table border="1"> <tr> <td>Aug 24 Course introduction</td> <td>Aug 26 Intro to the Middle Ages and <i>Beowulf</i> p.3-15</td> <td>Aug 28 <i>Beowulf</i> p.15-47</td> </tr> <tr> <td>Aug 31 <i>Beowulf</i> p.47-89</td> <td>Sept 2 <i>Beowulf</i> p.89-131</td> <td>Sept 4 <i>Beowulf</i> p.131-163</td> </tr> <tr> <td>Sept 7 <i>Labor Day – No Classes</i></td> <td>Sept 9 <i>Beowulf</i> p.163-end *reading quiz D2L</td> <td>Sept 11 Epic vs Romance <i>Yvain</i> p.295-311 (end of page)</td> </tr> <tr> <td>Sept 14 <i>Yvain</i> p.312-328 (end of page) *reading quiz D2L</td> <td>Sept 16 <i>Yvain</i> p.329-353 (to last paragraph)</td> <td>Sept 18 <i>Yvain</i> p.353 (last paragraph)-367 (to last paragraph)</td> </tr> <tr> <td>Sept 21 <i>Yvain</i> p.367-end</td> <td>Sept 23 Midterm #1</td> <td></td> </tr> </table>	Aug 24 Course introduction	Aug 26 Intro to the Middle Ages and <i>Beowulf</i> p.3-15	Aug 28 <i>Beowulf</i> p.15-47	Aug 31 <i>Beowulf</i> p.47-89	Sept 2 <i>Beowulf</i> p.89-131	Sept 4 <i>Beowulf</i> p.131-163	Sept 7 <i>Labor Day – No Classes</i>	Sept 9 <i>Beowulf</i> p.163-end *reading quiz D2L	Sept 11 Epic vs Romance <i>Yvain</i> p.295-311 (end of page)	Sept 14 <i>Yvain</i> p.312-328 (end of page) *reading quiz D2L	Sept 16 <i>Yvain</i> p.329-353 (to last paragraph)	Sept 18 <i>Yvain</i> p.353 (last paragraph)-367 (to last paragraph)	Sept 21 <i>Yvain</i> p.367-end	Sept 23 Midterm #1	
Aug 24 Course introduction	Aug 26 Intro to the Middle Ages and <i>Beowulf</i> p.3-15	Aug 28 <i>Beowulf</i> p.15-47														
Aug 31 <i>Beowulf</i> p.47-89	Sept 2 <i>Beowulf</i> p.89-131	Sept 4 <i>Beowulf</i> p.131-163														
Sept 7 <i>Labor Day – No Classes</i>	Sept 9 <i>Beowulf</i> p.163-end *reading quiz D2L	Sept 11 Epic vs Romance <i>Yvain</i> p.295-311 (end of page)														
Sept 14 <i>Yvain</i> p.312-328 (end of page) *reading quiz D2L	Sept 16 <i>Yvain</i> p.329-353 (to last paragraph)	Sept 18 <i>Yvain</i> p.353 (last paragraph)-367 (to last paragraph)														
Sept 21 <i>Yvain</i> p.367-end	Sept 23 Midterm #1															

		
<p><u>Theme: Ours is the Fury</u> War: Foreign and Domestic</p>		
		Sept 25 <i>Song of Roland</i> laisses 1-57
Sept 28 <i>Song of Roland</i> 1.58-116	Sept 30 <i>Song of Roland</i> 1.117-176 *reading quiz D2L	Oct 2 <i>Song of Roland</i> 1.186-270
Oct 5 <i>Song of Roland</i> 1.271-end	Oct 7 <i>Cligès</i> p.123-142	Oct 9 <i>Cligès</i> p.143-154 (→grieving)
Oct 12 <i>Cligès</i> p.154-174 (→spirits) *reading quiz D2L	Oct 14 <i>Cligès</i> p.174-192 (→ill)	Oct 16 <i>Cligès</i> p.192-end
Oct 19 Midterm #2		
		
<p><u>Theme: The things I do for love</u> Tournaments, Romance and Humor</p>		
	Oct 21 <i>The Hedge Knight</i> p.455-481 (to "Steeley Pate")	Oct 23 <i>The Hedge Knight</i> p.481-508 (to "muly?")
Oct 26 <i>The Hedge Knight</i> p.508-533 *reading quiz D2L	Oct 28 <i>Erec and Enide</i> p.37-60	Oct 30 <i>Erec and Enide</i> p.60-82

Nov 2 <i>Erec and Enide</i> p.82-101 *reading quiz D2L	Nov 4 <i>Erec and Enide</i> p.101-end Marie's prologue (in class)	Nov 6 Marie de France – <i>Lanval</i> , <i>Laustic</i> , <i>Chaitivel</i>
Nov 9 Marie de France – <i>Yonec</i> , <i>Bisclavret</i> , <i>Le Fresne</i>	Nov 11 Marie de France – <i>Equitan</i> , <i>Chevrefoil</i>	Nov 13 <i>Infirno</i> cantos 1-12 (p.1-74) Intro of topics for final paper





Theme: What is Dead May Never Die
Death and the Hero: Arthur, Beowulf, Roland

Nov 16 <i>Infirno</i> cantos 13-25 (p.75-156)	Nov 18 <i>Infirno</i> cantos 26-33 (p.157-end) *reading quiz D2L	Nov 20 <i>Infirno</i> Paper outline due
Nov 23 Fall Break – no class	Nov 25 Fall Break – no class	Nov 27 Fall Break – no class
Nov 30 <i>Death of King Arthur</i> p.23-53	Dec 2 <i>Death of King Arthur</i> p.54-96	Dec 4 <i>Death of King Arthur</i> p.96-133
Dec 7 <i>Death of King Arthur</i> p.133-168	Dec 9 <i>Death of King Arthur</i> p.168-203	Dec 11 <i>Death of King Arthur</i> p.203-end Final Paper Due

Final Exam – Wednesday Dec 18 1:30-4 PM

The exam will take place in our regular classroom.
This exam date is absolutely 100% non-negotiable. Do NOT make plans to leave town earlier than this.

Fren 3110 syllabus:

<p style="text-align: center;">Fren 3110: Main Currents of French Literature I</p> <p style="text-align: center;">Spring 2015 MWF 10-10.50 MUEN E130</p> <p>Instructor: Jessica J Appleby Email: jessica.appleby@colorado.edu Office: Woodbury 405 Office Hours: by appointment only (it's more flexible)</p> <div style="display: flex; justify-content: space-around;">   </div> <p style="text-align: center;"><i>de Roland à Rousseau</i></p> <p>Course Description:</p> <p>This course surveys French literature from the Middle Ages to the Revolution of the late 18th century. Students are expected to gain a detailed understanding of the principal writers and schools of thought of the time periods covered. Of primary focus is the socio-historical context within which these major texts were written and their particular contribution to the broader picture of French literature, language, and history. This course will help students comprehend the role these texts played in building modern French culture. Class discussions and writing assignments will allow students to develop their analytical skills and will be essential to developing their comprehension of the texts. The course will set students up for further in-depth study of early French literature.</p> <p>Required for majors. Prereq., FREN 3100. May be taken with FREN 3120. Restricted to sophomores/juniors/seniors.</p> <p>Required Text: Berg, R.-J. <i>Littérature française: textes et contextes, tome 1</i> (ISBN: 978-0-470-00291-9)</p>	<p>Course Work and Grades: Your final grade will be based on the following assignments:</p> <table border="1"> <tr> <td>Oral Presentation</td> <td>20%</td> </tr> <tr> <td>2 Papers</td> <td>40%</td> </tr> <tr> <td>Final Exam</td> <td>20%</td> </tr> <tr> <td>Poem Recitation</td> <td>10%</td> </tr> <tr> <td>Class Participation</td> <td>10%</td> </tr> </table> <p>Attendance and Participation: Attendance will be taken daily and is mandatory. Each student is allowed 3 absences for the semester. For every absence over 3, your final grade will be lowered by 1%. This is a discussion-based course, so your active participation in class and group work is a necessary part of your success in the course. Participation includes keeping up with the daily reading. You cannot expect to pass a literature course without reading the literature!</p> <p>For any excused absences due to university events (sports, ROTC, etc), documentation must be provided before the date in question. If you are sick, you MUST provide a doctor's note within one week of the absence. Otherwise, the absence is unexcused.</p> <p>Classroom Respect:</p> <p>In order to maintain a positive learning environment, respect and professional courtesy are an essential part of the classroom. Students will not talk over other students or the teacher. It is important that everyone in the classroom be respectful of students' questions and statements so that everyone may contribute to engaging discussions.</p> <p>Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationality. Class rosters are provided with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of your preference early in the semester so that I may make appropriate changes to my records.</p> <p>Late Work Policy: Absolutely no late work will be accepted without documentation of a legitimate emergency or medical issue. If you receive accommodations for athletic, religious, or disability reasons, you must notify me the first week of class and all arrangements for make-up work MUST be made in advance, before the assignment or your absence.</p>	Oral Presentation	20%	2 Papers	40%	Final Exam	20%	Poem Recitation	10%	Class Participation	10%
Oral Presentation	20%										
2 Papers	40%										
Final Exam	20%										
Poem Recitation	10%										
Class Participation	10%										

<p>Religious observation conflicts:</p> <p>Students with conflicts due to religious holidays will be accommodated upon request, provided that the request is made in advance of the religious holiday. Please consult the following link for further details: http://www.colorado.edu/policies/observance-religious-holidays-and-absences-classes-andor-exams</p> <p>Disability Accommodations:</p> <p>If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by email at dsmfyo@colorado.edu. If you have a temporary medical condition or injury, see Temporary Medical Conditions: Injuries, Surgeries, and Illnesses guidelines under Quick Links at Disability Services website and discuss your needs with your professor.</p> <p>Technology Policy:</p> <p><i>Absolutely no cell phones in class.</i> They are distracting to me and to your classmates, and they are severely detrimental to your learning. If I see you on your cell phone in class, I will mark you absent for the day.</p> <p>If you prefer to take notes on a computer or tablet, I will likewise mark you absent if you are using it for other purposes, such as email, chat, or social networks. To ensure that laptops/tablets are being used appropriately, anyone taking notes on such devices will email their notes to me at the conclusion of each course.</p> <p>University policy states that you must <i>check your CU email at least once a day</i>. I will also use D2L to communicate important information and to give you quizzes. Log on regularly.</p> <p>Technology issues – Having problems with technology is not a legitimate excuse for late work. Throughout the semester, you will have reading quizzes on D2L and you will turn in papers through Dropbox on D2L. It is your responsibility to manage your time and complete assignments on time. If you don't know how to use something, you must contact me in advance to sort out the issue. Your future employers will have the same expectations.</p> <p>Honor Code Any kind of cheating or plagiarism is absolutely unacceptable and is in direct violation of the CU Honor Code. All CU students are responsible for knowing and adhering to the university's Honor Code. Any violations will be reported to the Honor Code Council and offending students will be subject to sanctions and disciplinary action.</p> <p>All information about the Honor Code may be found at http://honorcode.colorado.edu/</p>	<p>Course schedule: (dates may be subject to change)</p> <p>All reading pages listed must be completed BEFORE coming to class on the date indicated.</p> <table border="1"> <tr> <td data-bbox="883 312 1040 365">Lundi 12/1 Introduction au cours au Moyen-âge</td> <td data-bbox="1040 312 1203 365">Mercredi 14/1 Lisez l'introduction et le texte <i>La Chanson de Roland</i> p.7-31</td> <td data-bbox="1203 312 1365 365">Vendredi 16/1 <i>La Chanson de Roland</i> p.31-51</td> </tr> <tr> <td data-bbox="883 365 1040 422">19/1 PAS DE COURS! MLK holiday</td> <td data-bbox="1040 365 1203 422">21/1 <i>La Chanson de Roland</i> p.51-66</td> <td data-bbox="1203 365 1365 422">23/1 Littérature courtoise p.71-71 <i>Lanval</i> p.76-82</td> </tr> <tr> <td data-bbox="883 422 1040 478">26/1 <i>Bisclavret, Laiistic, Chèvrefeuille</i> (photocopies)</td> <td data-bbox="1040 422 1203 478">28/1 <i>La farce de maître Pathelin</i> Théâtre profane p.121-135</td> <td data-bbox="1203 422 1365 478">30/1 PAS DE COURS!!! (Instructor will be traveling to a conference.)</td> </tr> <tr> <td data-bbox="883 478 1040 535">2/2 <i>La farce de maître Pathelin</i> p.136-143</td> <td data-bbox="1040 478 1203 535">4/2 Intro à la Renaissance Rabelais, <i>Gargantua</i> p.165-173</td> <td data-bbox="1203 478 1365 535">6/2 <i>Gargantua</i> p.173-180</td> </tr> <tr> <td data-bbox="883 535 1040 592">9/2 Grands rhétoriciens – Marot L'école lyonnaise - Labé p.183-191</td> <td data-bbox="1040 535 1203 592">11/2 <i>La Pèiade</i> p.191-193 Du Bellay - <i>Défense et Illustration de la langue française</i> (photocopies)</td> <td data-bbox="1203 535 1365 592">13/2 Du Bellay – poèmes p.201-209</td> </tr> <tr> <td data-bbox="883 592 1040 648">16/2 Ronsard poèmes p.193-197</td> <td data-bbox="1040 592 1203 648">18/2 Ronsard poèmes p.198-201</td> <td data-bbox="1203 592 1365 648">20/2 Montaigne <i>Essais</i> p.213-221 (Vous recevrez les sujets pour la première composition.)</td> </tr> <tr> <td data-bbox="883 648 1040 705">23/2 Montaigne p.221-231 A rendre – intro et plan</td> <td data-bbox="1040 648 1203 705">25/2 D'Aubigné <i>Les Tragiques</i> (photocopies)</td> <td data-bbox="1203 648 1365 705">27/2 D'Aubigné (photocopies)</td> </tr> <tr> <td data-bbox="883 705 1040 762">2/3 Intro au 17^e et au Baroque A rendre – 1^{re} composition !</td> <td data-bbox="1040 705 1203 762">4/3 Corneille <i>Le Cid</i> Actes I et II</td> <td data-bbox="1203 705 1365 762">6/3 <i>Le Cid</i> Acte III</td> </tr> <tr> <td data-bbox="883 762 1040 819">9/3 <i>Le Cid</i> Acte IV</td> <td data-bbox="1040 762 1203 819">11/3 <i>Le Cid</i> Acte V</td> <td data-bbox="1203 762 1365 819">13/3 Racine <i>Phèdre</i> Acte I</td> </tr> <tr> <td data-bbox="883 819 1040 875">16/3 <i>Phèdre</i> Actes II-III</td> <td data-bbox="1040 819 1203 875">18/3 <i>Phèdre</i> Acte IV</td> <td data-bbox="1203 819 1365 875">20/3 <i>Phèdre</i> Acte V</td> </tr> </table>	Lundi 12/1 Introduction au cours au Moyen-âge	Mercredi 14/1 Lisez l'introduction et le texte <i>La Chanson de Roland</i> p.7-31	Vendredi 16/1 <i>La Chanson de Roland</i> p.31-51	19/1 PAS DE COURS! MLK holiday	21/1 <i>La Chanson de Roland</i> p.51-66	23/1 Littérature courtoise p.71-71 <i>Lanval</i> p.76-82	26/1 <i>Bisclavret, Laiistic, Chèvrefeuille</i> (photocopies)	28/1 <i>La farce de maître Pathelin</i> Théâtre profane p.121-135	30/1 PAS DE COURS!!! (Instructor will be traveling to a conference.)	2/2 <i>La farce de maître Pathelin</i> p.136-143	4/2 Intro à la Renaissance Rabelais, <i>Gargantua</i> p.165-173	6/2 <i>Gargantua</i> p.173-180	9/2 Grands rhétoriciens – Marot L'école lyonnaise - Labé p.183-191	11/2 <i>La Pèiade</i> p.191-193 Du Bellay - <i>Défense et Illustration de la langue française</i> (photocopies)	13/2 Du Bellay – poèmes p.201-209	16/2 Ronsard poèmes p.193-197	18/2 Ronsard poèmes p.198-201	20/2 Montaigne <i>Essais</i> p.213-221 (Vous recevrez les sujets pour la première composition.)	23/2 Montaigne p.221-231 A rendre – intro et plan	25/2 D'Aubigné <i>Les Tragiques</i> (photocopies)	27/2 D'Aubigné (photocopies)	2/3 Intro au 17 ^e et au Baroque A rendre – 1 ^{re} composition !	4/3 Corneille <i>Le Cid</i> Actes I et II	6/3 <i>Le Cid</i> Acte III	9/3 <i>Le Cid</i> Acte IV	11/3 <i>Le Cid</i> Acte V	13/3 Racine <i>Phèdre</i> Acte I	16/3 <i>Phèdre</i> Actes II-III	18/3 <i>Phèdre</i> Acte IV	20/3 <i>Phèdre</i> Acte V
Lundi 12/1 Introduction au cours au Moyen-âge	Mercredi 14/1 Lisez l'introduction et le texte <i>La Chanson de Roland</i> p.7-31	Vendredi 16/1 <i>La Chanson de Roland</i> p.31-51																													
19/1 PAS DE COURS! MLK holiday	21/1 <i>La Chanson de Roland</i> p.51-66	23/1 Littérature courtoise p.71-71 <i>Lanval</i> p.76-82																													
26/1 <i>Bisclavret, Laiistic, Chèvrefeuille</i> (photocopies)	28/1 <i>La farce de maître Pathelin</i> Théâtre profane p.121-135	30/1 PAS DE COURS!!! (Instructor will be traveling to a conference.)																													
2/2 <i>La farce de maître Pathelin</i> p.136-143	4/2 Intro à la Renaissance Rabelais, <i>Gargantua</i> p.165-173	6/2 <i>Gargantua</i> p.173-180																													
9/2 Grands rhétoriciens – Marot L'école lyonnaise - Labé p.183-191	11/2 <i>La Pèiade</i> p.191-193 Du Bellay - <i>Défense et Illustration de la langue française</i> (photocopies)	13/2 Du Bellay – poèmes p.201-209																													
16/2 Ronsard poèmes p.193-197	18/2 Ronsard poèmes p.198-201	20/2 Montaigne <i>Essais</i> p.213-221 (Vous recevrez les sujets pour la première composition.)																													
23/2 Montaigne p.221-231 A rendre – intro et plan	25/2 D'Aubigné <i>Les Tragiques</i> (photocopies)	27/2 D'Aubigné (photocopies)																													
2/3 Intro au 17 ^e et au Baroque A rendre – 1 ^{re} composition !	4/3 Corneille <i>Le Cid</i> Actes I et II	6/3 <i>Le Cid</i> Acte III																													
9/3 <i>Le Cid</i> Acte IV	11/3 <i>Le Cid</i> Acte V	13/3 Racine <i>Phèdre</i> Acte I																													
16/3 <i>Phèdre</i> Actes II-III	18/3 <i>Phèdre</i> Acte IV	20/3 <i>Phèdre</i> Acte V																													

23/3 Vacances de printemps !!!	25/3 Vacances de printemps !!!	27/3 Vacances de printemps !!!
30/3 La Fontaine Récitation des fables !	1/4 La Fontaine Récitation des fables !	3/4 Intro au 18 ^e - Film <i>Ridicule</i> (Vous recevrez les sujets pour la deuxième composition.)
6/4 <i>Ridicule</i> (en cours) A rendre – intro et plan	8/4 <i>Ridicule</i> - discussion	10/4 Montesquieu <i>Lettres persanes</i> p.452-463
13/4 <i>Lettres persanes</i> A rendre – 2 ^e composition !	15/4 Voltaire <i>Candide</i> p.465-483	17/4 <i>Candide</i> p.483-501
20/4 <i>Candide</i> p.501-517	22/4 <i>Candide</i> p.517-534	24/4 Rousseau p.537-550
27/4 Rousseau p.550-561	29/4 Rousseau	1/5 Conclusion du cours Révision pour l'examen final

○ indique les dates des exposés oraux

FINAL EXAM: Sunday May 3, 7:30pm-10pm MUEN E130

Fren 2120 oral exam discussion possibilities – focus on real communication using a variety of grammatical structures from throughout the semester:

<p><u>2120 - Questions possibles pour l'oral final</u> (You can also expect follow-up questions! The point is to talk as much as possible.)</p> <p><u>Ch 7 – la cuisine</u> – les comparatifs et les superlatifs Manges-tu sainement ? Pourquoi ou pourquoi pas ? Quel pays a la meilleure cuisine du monde ? Pourquoi aimes-tu cette cuisine ? Qui cuisine le mieux dans ta famille ? Qui cuisine le plus ? Qu'est-ce qui est le plus important quand on achète la nourriture ? Le prix ? La santé ? Aimerais-tu être végétarien ? Pourquoi ?</p> <p><u>Ch 8 – Le pays et la culture</u> - Utilise des pronoms relatifs. Où aimerais-tu vivre ? Au centre-ville ? A la montagne ? Quel est le meilleur endroit où on devrait habiter avec des enfants ? Décris la meilleure ville que tu as visitée. Décris la région d'où tu viens. Quelle est la spécificité de cette région ? Qu'est-ce qui est plus important, le régionalisme ou le nationalisme ?</p> <p><u>Ch 9 – L'héroïsme</u> Qui est un héros dans ta vie personnelle ? Décris un héros fictif que tu aimes. Quelles causes sont importantes pour toi ? Pour lesquelles luttas-tu ? Qu'est-ce qui est important de faire en luttant contre la xénophobie ? Comment peux-tu servir d'exemple pour les autres étudiants ? Pour les enfants ? As-tu des regrets du lycée ? Utilise « si seulement + plus-que-parfait ».</p>	<p><u>Ch 10 – les sociétés plurielles</u> – le futur simple et le conditionnel Penses-tu qu'il y ait un manque de respect envers les étrangers ici ? Qu'est-ce que le gouvernement devrait faire pour intégrer les immigrants dans la société ? Que ferais-tu si quelqu'un te traitait de xénophobe ? Si tu déménageais dans un autre pays, que ferais-tu ? Que feras-tu pendant les grandes vacances ? Comment imagines-tu ta vie dans dix ans ? (Utilise le futur)</p> <p><u>Ch 11 – la technologie</u> – le conditionnel passé et la voix passive Quelles technologies sont nécessaires pour ta vie ? Quels sont les avantages et les inconvénients de la technologie moderne ? Qu'est-ce qui serait différent si on n'avait pas inventé Internet ? Comment est-ce que ta vie changerait si tu n'avais pas de téléphone portable ? Si tu avais choisi une université différente, qu'est-ce qui aurait changé dans ta vie ?</p> <p><u>Ch 12 – comment améliorer le monde</u> – le subjonctif Qu'est-ce qui est nécessaire de faire pour améliorer le monde ? Imagine que je suis ton amie et je pense que je raterai un cours. Donne-moi des conseils en utilisant le subjonctif : (Il faut que tu... Il est nécessaire que tu... Il vaut mieux... etc) Qu'est-ce qu'il faut faire pour éviter le chômage ? Es-tu certain(e) qu'il soit possible de protéger l'environnement ? Pourquoi ? Penses-tu qu'un jour où l'autre on puisse éliminer la faim dans le monde ? Pourquoi ?</p>
--	---

Appendix C – Formative and Summative Assessment of Student Learning

Examples of one-minute exit papers for learning assessment in Fren 3110:

<p>Fren 3110 – La Chanson de Roland</p> <p><u>Questions une minute: répondez-y rapidement et donnez la feuille au prof avant de quitter la classe.</u></p> <p>Qu'est-ce que vous aimez dans ce poème ?</p> <p>Qu'est-ce que vous ne comprenez toujours pas ?</p>

Fren 3110 – La Pléiade

Questions une minute: répondez-y rapidement et donnez la feuille au prof avant de quitter la classe.

Qu'est-ce que vous avez bien compris de la philosophie de la Pléiade ?

Qu'est-ce qui reste difficile à comprendre dans la poésie ou Deffense et illustration ?

Après cette partie du cours, vous vous sentez.....

(mettez un cercle autour de votre choix et expliquez si vous voulez)



Example of Kahoot! learning assessment of Ovid guest lecture for Ital 1500:

← New! My Kahoots (1) Public Kahoots (7516.9k) FAQ Support appiebyj Kahoot!

← Back

Ovid's Metamorphoses 1500 [Edit](#)

[Play](#) [Preview](#) [Favourite](#)


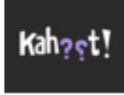
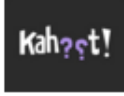
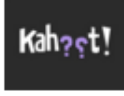

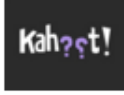
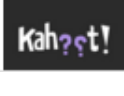
[Share](#)

Preview


Visibility: Private Created: 3 months ago By: appiebyj Audience: University Language: English

7 Questions **1** Plays **60** Players **0** Favourites **0** Shares

Questions [Show ALL answers](#)

- 
 1. Which of Ovid's stories is represented in this Bemini statue? [Show answers](#) **20** Seconds **4** Choices
- 
 2. When did Ovid live? [Show answers](#) **20** Seconds **4** Choices
- 
 3. This makes Ovid a contemporary of _____. [Show answers](#) **20** Seconds **4** Choices
- 
 4. According to the 'Sprezzatura' reading, who was NOT influenced by Ovid? [Show answers](#) **20** Seconds **4** Choices
- 
 5. Who painted the image we saw of Narcissus? [Show answers](#) **20** Seconds **4** Choices
- 
 6. Who turned Daphne into a tree? [Show answers](#) **20** Seconds **4** Choices
- 
 7. How does Narcissus die? [Show answers](#) **20** Seconds **4** Choices

Online homework quiz for Fren 2120:


 Desire2Learn **FREN 2120 Appleby**
 UNIVERSITY OF COLORADO BOULDER

[Course Home](#) | [Content](#) | [Classlist](#) | [Attendance](#) | [Grades](#) | [Quizzes](#) | [Dropbox](#) | [Edit Course](#) | [Log Out](#)

Edit Quiz - Quiz pronoms relatifs

[Properties](#) | [Restrictions](#) | [Assessment](#) | [Objectives](#) | [Submission Views](#) | [Reports Setup](#)

General

Name *

Quiz pronoms relatifs

Category

Chapitre 8 ▼ [\[add category\]](#) ?

Quiz Questions

Questions per page: [Apply](#) ?

Paging: Prevent moving backwards through pages ?

[Add/Edit Questions](#) | [Edit Values](#)

Page	Name	Type	Points	Diff	Bonus	Mandatory
1	Q1. La Loire est un fleuve ____ traverse la France.	MC	1	1		
1	Q2. Les Cévennes sont une région ____ Rachid visite.	MC	1	1		
1	Q3. ____ Camille a aimé, c'est le monument aux morts dan...	MC	1	1		
1	Q4. Cette banlieue parisienne dans ____ ils habitent est...	MC	1	1		
1	Q5. ____ marche bien, c'est une économie basée sur l'agr...	MC	1	1		
1	Q6. L'exode ____ je me souviens a commencé en 2010.	MC	1	1		
1	Q7. On a construit un monument pour se rappeler ce jour ...	MC	1	1		
1	Q8. Éric Leblanc a hérité une terre agricole à ____ il L.	MC	1	1		
1	Q9. La Suisse est un pays ____ on parle quatre langues d...	MC	1	1		
1	Q10. ____ on a peur, c'est de vendre cette ferme.	MC	1	1		

[Save and Close](#) | [Save](#) | [Cancel](#)

Example of final paper choices for Fren 1200:

<p>Final paper topics</p> <p>For each of the topics below, you will use 2 of the texts we've read this semester. (If you would like additional reading, you are also free to include the remaining two texts in the Chrétien book or any of Marie's lais that we didn't read for class.)</p> <p>You'll want to think about the larger themes in texts as well as smaller details such as language used and specific moments in the texts. Do NOT engage in plot summary. At all.</p> <p>Your paper should have an argument; it should not just be a summary of examples from the texts. You should take it one step further to make a pronouncement on what the examples mean, why they are what they are, or what we can learn from them. The argument will be stated in your thesis statement.</p> <p>(For example, don't just say that Marie presents some women in a positive way and some in a negative way. Take this further to explain why this is important or what you think this can teach us. For example, you can argue that these conflicting representations of women exist because Marie is caught between the prevailing social/religious views on women at the time and her own status as a female writer.)</p> <p>Be sure to avoid informal language in your paper. Your language should be more formal than what you use in normal conversation with your friends.</p> <p>If you need any help or guidance concerning your paper (what to include, questions to consider, etc.), be sure to email me and we can meet to discuss it. I am aware that you are not literature specialists, so I am here to help if you are having difficulties.</p> <p>Remember when picking texts that this is a short paper. You do not want to use too many because you won't be able to go into detail. Focus on specific details from the texts.</p> <p>1. Women - Pick 2-3 texts and discuss the complex representations of women. We have seen that misogyny is prevalent in the Middle Ages, but there is more to the representation of women than just that aspect. Consider multiple and conflicting ideas about women by focusing on several specific females. (Your texts can all be Lais, if you wish. But don't include 2 texts plus several lais, because that will be too much. Remember, you don't have a lot of room in your paper!)</p> <p>2. Silence and secrets – <i>Erec and Enide</i> and <i>Lancelot</i> both rely heavily on themes of speech and silence. Consider the interdiction of speech in both texts – similarities, differences, importance and larger implications of hidden love, female speech, etc. If you think another text would be relevant, you may include one more, or a very specific example from <i>GoT</i>. (Silent Sisters?)</p>	<p>3. Art of poetry and story-telling in the Lais – In the prologue and every lai, Marie de France references orality and story-telling. Some references are obvious, and some are more subtle (such as the woman embroidering her story on the bird's shroud in <i>Lanctic</i>). Pick 2-4 lais and discuss how (and why) these themes recur with such frequency.</p> <p>4. Reflections on heroism – pick 2 texts and discuss the representation of heroism. For example, is Roland the same kind of hero as Erec? Why does literature offer different ideals for medieval heroes? What does this tell us about medieval thoughts and preferences? Do the texts you've chosen represent an evolution or conflicting ideas? What kind of language is used to describe heroes and heroic acts? Does personal honor (romance hero) seem to take precedence over public honor (epic hero), or the other way around?</p> <p>5. Take a very specific theme or detail from <i>GoT</i> and analyze how its origins can be found in 2 of the medieval texts we've read. How does this modern fantasy genre allow us to learn about the Middle Ages, but how also does it warp our ideas of what the medieval world was? Be sure your analysis includes enough about the texts, not just <i>GoT</i>.</p> <p>6. CREATIVE WRITING OPTION – Use your understanding of Joseph Campbell's monomyth to create your own version of a Chrétien de Troyes romance. Create your own hero who will follow both the monomyth and medieval ideals of courtly love and chivalry. Your story should show me that you understand the standard elements of Chrétien's stories, though you can add your own creative flair. For your outline, you will write your first paragraph and then instead of your arguments, you will briefly list what will happen to your hero in each stage of the monomyth. (see prez for clarification)</p> <p>If any of these aren't clear or if you need advice at all, please let me know.</p> <p>I am collecting your intro/outline so I can make sure you are on the right track and stop you before you make any mistakes that will impact your grade. The more detailed your outline, the more I will be able to give constructive feedback. Try to be as clear as possible so that I know what texts you'll use, what your argument is, and how you'll support that argument.</p> <p>Good luck!</p>
--	---

Example of a flipped classroom home lecture for Fren 2120:

<http://screencast.com/t/YKeNPhVykz> *Bien Vu Bien Dit* ch 9 – Le gérondif et le participe présent

Online reading check quiz on Dante's *Inferno* for Fren 1200:

The screenshot shows a quiz interface for 'FREN1200: Medieval Epic through Game of Thrones'. The top navigation bar includes links for Course Home, Content, Classlist, Grades, Quizzes, Attendance, Dropbox, Edit Course, and Log Out. The quiz title is 'Inferno - Preview' and it is estimated to take 2:00:00. The user is identified as Jessica Appleby, Attempt 1. There is an 'Exit Preview' button in the top right.

The main content area is divided into two sections: 'Questions' and 'Quiz Status'. The 'Questions' section shows 0 of 4 questions saved and 'Page 1' of 4. A legend indicates that a blue icon represents a 'Saved Response' and a green icon represents an 'Unsaved Response'. The 'Quiz Status' section shows 'Quiz Started'.

Four questions are listed, each with a text input field and a 'Save' button:

- Question 1 (4 points)**: Pick a **real** person and play Dante: write them into a circle of Hell. In which circle do you place them? Why? As Dante does, describe a punishment that fits the crime.
- Question 2 (4 points)**: Pick a **fictional** person and play Dante: write them into a circle of Hell. In which circle do you place them? Why? As Dante does, describe a punishment that fits the crime.
- Question 3 (1 point)**: Who turn into trees in Hell?
- Question 4 (1 point)**: Who are the three sinners being eaten by Satan?

Each question has a text input field with a green checkmark icon in the bottom right corner, indicating that the response has been saved.

Appendix D – Assessment and Evaluation of Teaching

Summary of all CU career FCQ scores currently available online (2008-2015) (details available for each course at <https://fcq.colorado.edu/UCBdata.htm>) :

[PBA Home](#) > [Institutional Analysis](#) > [FCQ Home](#) > [CU FCQ Results Requester](#) > FCQ Results

Faculty Course Questionnaire (FCQ) Results

CU-Boulder FCQ results for the selection criteria of:

Instructor: APPLEBY, JESSICA

Terms: Spring 2008 to Fall 2015

Instructor group: All

Sort order: Descending year/term, subject, course, section

Your selection criteria yielded 16 course-sections.

Term	Section ID	Instructor	Instr group	Forms requested	Forms returned	Course overall	Instr overall	Hours/wk including class	Prior interest	Instr effective	Avail-ability	Chal-lenge	How much learned	Instr's respect	Course Title
15 Fall	FREN-1200-001	APPLEBY, JESSICA	OTH	40	35	4.8	5.1	4-6	4.1	4.9	5.1	3.7	4.5	5.9	MEDIEVAL EPIC -GAME OF T
15 Fall	FREN-3010-003	APPLEBY, JESSICA	OTH	11	11	5.6	5.7	4-6	5.2	5.6	5.5	4.7	5.6	6.0	FREN PHONETICS / PRONUNC
15 Spr	FREN-2120-002	APPLEBY, JESSICA	OTH	19	19	5.1	5.4	4-6	5.3	5.1	5.4	4.8	5.2	5.9	2ND YR FREN: GRMMR/READ 2
15 Spr	FREN-3110-001	APPLEBY, JESSICA	OTH	7	5	5.4	6.0	7-9	3.8	5.6	5.6	4.4	5.4	5.8	MAIN CURRENTS FREN LIT 1
14 Fall	FREN-1200-001	APPLEBY, JESSICA	OTH	39	34	5.6	5.7	4-6	4.3	5.6	5.6	3.3	4.8	5.9	MEDIEVAL EPIC & ROMANCE
14 Spr	FREN-2120-001	APPLEBY, JESSICA	OTH	16	16	5.5	5.9	7-9	5.0	5.9	5.7	5.3	5.6	6.0	2ND YR FREN: GRMMR/READ 2
14 Spr	FREN-2120-002	APPLEBY, JESSICA	OTH	16	13	5.8	6.0	7-9	5.5	5.9	5.9	5.0	5.7	6.0	2ND YR FREN: GRMMR/READ 2
13 Fall	FREN-2120-001	APPLEBY, JESSICA	OTH	19	19	5.4	5.6	4-6	4.8	5.6	5.7	4.8	5.1	6.0	2ND YR FREN: GRMMR/READ 2
13 Sum	FREN-2120-201	APPLEBY, JESSICA	OTH	9	7	5.7	5.9	10-12	5.6	5.7	6.0	5.3	5.7	6.0	2ND YR FREN: GRMMR/READ 2
13 Spr	FREN-2110-001	APPLEBY, JESSICA	OTH	16	12	4.7	5.6	7-9	5.2	5.4	5.8	5.2	4.9	6.0	2ND YR FREN: GRMMR/READ 1
13 Spr	FREN-2110-002	APPLEBY, JESSICA	OTH	17	16	5.1	5.8	7-9	4.4	5.4	5.9	4.9	5.3	6.0	2ND YR FREN: GRMMR/READ 1
12 Fall	FREN-2110-003	APPLEBY, JESSICA	OTH	20	18	5.2	5.4	7-9	5.2	5.3	5.5	4.3	5.0	5.8	2ND YR FREN: GRMMR/READ 1
12 Fall	FREN-2110-004	APPLEBY, JESSICA	OTH	17	15	5.1	5.3	4-6	4.7	5.1	5.6	5.1	4.7	5.8	2ND YR FREN: GRMMR/READ 1
09 Spr	FREN-1020-004	APPLEBY, JESSICA	OTH	22	19	5.4	5.7	7-9	5.2	5.4	5.6	4.6	5.2	6.0	BEGINNING FRENCH 2
08 Fall	FREN-1020-001	APPLEBY, JESSICA	TA	22	13	4.8	5.2	7-9	5.0	4.9	5.4	4.5	5.1	5.8	BEGINNING FRENCH 2
08 Spr	FREN-1010-005	APPLEBY, JESSICA	TA	22	19	5.5	5.8	7-9	4.2	5.5	5.7	4.6	5.1	6.0	BEGINNING FRENCH 1

All student comments from FCQs for Fren2120 SP2015 (originals available on request):

“The material was hard but you presented it really well and lessened the stress of having to learn so many very tenses! Thanks!”

“By far my favorite prof that I have had! Mlle Appleby not only clarified difficult material but she was always willing to help and work with me understanding the material. Thank you for a great year/semester”

“This course finally allowed me to understand why different grammar rules exist and how to use them. Jessica did a great job at teaching the material and encouraging interest.”

“I thought the scavenger hunt was a fun way to learn the vocab, and I enjoyed doing speaking exercises in class.”

“Teacher is fun, approachable, and very helpful. Good class.”

“This class was really good for leaning grammar, and you explained things really well. Maybe a suggestion would be to have more homework to turn in, just so we can see where we need improvement.”

“I really enjoyed the class and she was always available for extra help.”

“I really enjoyed this class and feel like I learned a lot this semester. I know my French has improved a lot from this class!”

Appendix E – Professional Development - Pedagogy courses, workshops, and conferences

Pedagogy courses

School and Society – University of Colorado – Fall 2005

Educational Psychology and Adolescent Development –
University of Colorado – Spring 2007

Teaching in American Schools – University of Colorado –
Summer 2007

Language and Literature across the Curriculum –
University of Colorado – Summer 2007

College Foreign Language Teaching – University of
Colorado – Fall 2007

Pedagogy for Teaching English – Université Paris 3
Sorbonne Nouvelle – Fall 2011

Graduate Teacher Program Workshop Attendance

Keeping them Awake: Student Engagement in the
Classroom (Feb 4, 2013)

Will your Teaching Portfolio Get You Hired, or Not? (Feb
11, 2013)

Engaging in Difficult Dialogues around Race and Ethnic
Diversities (Feb 15, 2013)

Getting Your First Paper Published: Tips from the Trenches
(Feb 18, 2013)

What Does It Mean to Be a Good Colleague in Academe?
(Feb 22, 2013)

Teamwork, or Divide and Conquer? Facilitating
Collaboration in Group Projects (Feb 25, 2013)

Using VoiceThread in the Language Classroom (Mar 4,
2013)

Inclusive Teaching (Mar 8, 2013)

Expect the Unexpected: Handling Teaching Situations
Nobody Prepares You For (Mar 11, 2013)

Social Media in the Classroom: Principles and Practices
(Mar 12, 2013)

Departmental Dialogues You Should Have to Develop
Your Portfolio (Mar 15, 2013)

Pedagogy, Viewed Through the Lens of Harry Potter (Mar
18, 2013)

Exploring Cross-Cultural Differences in the College
Classroom (Feb 7, 2014)

When Students Work Harder than You Do: Writing as a
Critical Thinking Practice (Feb 10, 2014)

Talking about Race, Gender, Ethnicity and Sexual
Orientation in the Classroom (Feb 14, 2014)

Creating a Technology Policy for Your Course (June 10,
2014)

Major Questions to Consider When Designing a College
Course (June 11, 2014)

Using Prezi to Guide Your Classroom Presentations (June
17, 2014)

Using Bloom's Taxonomy to Frame Course Content and
Exams (June 18, 2014)

Teaching Rhetorical Analysis (Jan 8, 2015)

Lead Seminar in Academic Management, Leadership,
Pedagogy, Consultation, and Teamwork (May 2015)

Technologies for Facilitating Instruction at the Kolb LSI
Poles (June 10, 2015)

Games as Logic Machines and the following discussion:
Application to your Classroom (Jan 8, 2016)

Applying to Teaching Colleges (Jan 29, 2015)

Presented workshop on App-Based Games for Classroom
Learning: GooseChase and Kahoot (Feb 8, 2016)

COPFFN 2016, March 12

- Preparing College Teachers for the 21st Century
- Higher Education Landscapes
- Challenging Aspects in Course Design and
Planning

Metropolitan State University of Denver site visit (Apr 6,
2016)

Summer Article Publishing Workshop (June-July 2016)

Creating Inclusive Classrooms for Students of Diverse
Sexualities and Gender Identities (Aug 17, 2016)

Setting Up Language Students to Succeed (Aug 17, 2016)

Teaching-as-Research: How to Study Student Learning in
Your Classroom (Aug 18, 2016)

Getting Students to Go Beyond Google: Collaborating with
Librarians to Teach Information Literacy (Aug 19, 2016)

Do You Have the Personality for Teaching? (Aug 19, 2016)

Conferences

Language for Specific Purposes conference, CU Boulder,
March 2014

Educators' Day at Denver ComicCon by Pop Culture
Classroom, May 2015 and June 2016

Appendix F – Future in Post-secondary Teaching

Abstract for future courses:

Political Poetry in the French Renaissance

This course, taught in French, would run as a senior seminar for French majors or as a graduate seminar with modifications. It will explore the evolution of poetry during the French Renaissance from the perspective of its engagement with the historico-political situation of the time. Beginning in the early 16th century with the occasional poetry of the *grands rhétoriciens*, we will examine the move into philosophical and Petrarchan poetry of the Pléiade, then its later fusion with political commentary by the same group. The course will cover major Renaissance poets from this perspective, especially Marot and Villon (as they embody the end of the *rhétoriciens*' traditions), Du Bellay (including his political/poetic treatise *Défence et illustration de la langue française* and his indictment of the Papal and French courts in the *Regrets*), Ronsard (especially his evolution from the *Amours* to *Discours des misères*), and d'Aubigné (whose Huguenot perspective on the French Wars of religion in the *Tragiques* serves as a counterpoint to Ronsard's *Discours*). Students will gain understanding of the changes in French poetry at this time as they reflect a changing political landscape.

Roland through the Ages

This course will be designed as a general literature course meeting university liberal arts requirements and therefore directed towards primarily non-literature majors and will therefore be taught in English. This course will follow the character of Roland from his historical beginnings through the centuries to explore how varied representations of one character can provide a unique perspective on the aesthetics and philosophies of different time periods. Beginning with the scant historical records on the real-life Breton count, the course will examine Roland's mythification in the 11th century French epic *The Song of Roland*. We will then move to examine Italian appropriation of the character in their Renaissance romances *Orlando Innamorato* and *Orlando Furioso*, reading passages from both texts. A short passage from *King Lear* will then provide the context for Robert Browning's 1855 poem *Childe Roland to the Dark Tower Came*, which in turn provides the inspiration for Stephen King's contemporary *Dark Tower* series and its 2017 film adaptation. The course will conclude with analyses of King's use of Arthurian legend that brings his gunslinger Roland Deschain full circle back to his medieval origins. The mutations of this character Roland all rest upon the same tradition and provide an original lens through which we can study the development of literary aesthetics over the last thousand years.

Appendix G – Academic Leadership

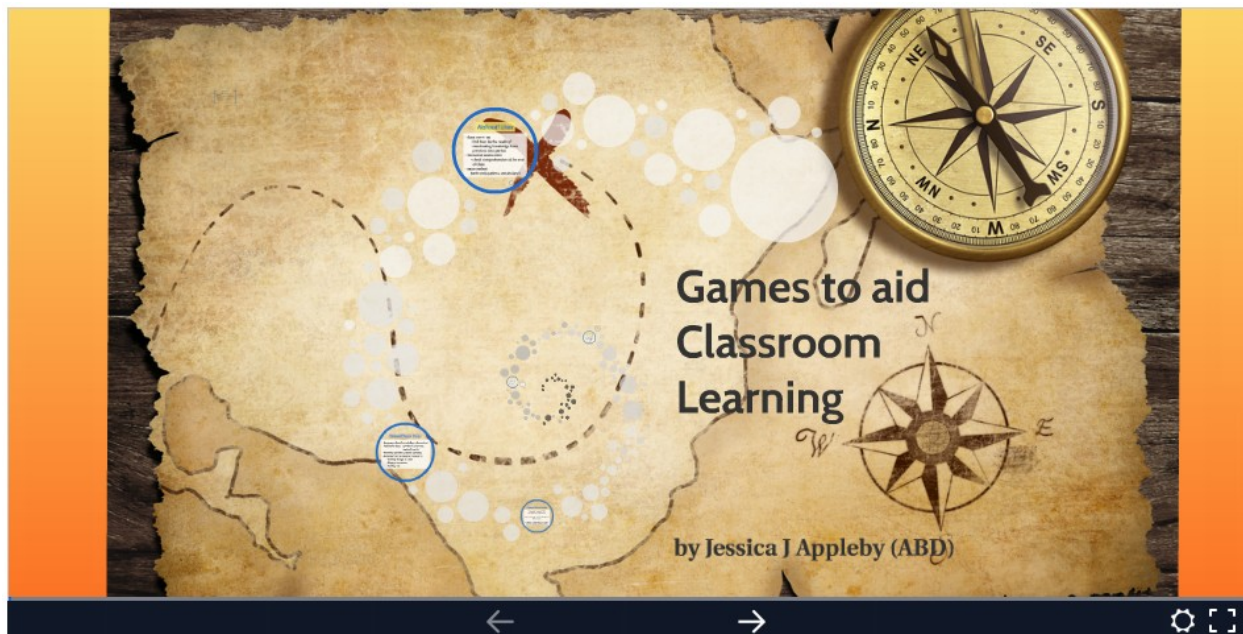
Graduate teacher department workshop on Creating Communicative Activities:

http://prezi.com/j775x9392c51/?utm_campaign=share&utm_medium=copy



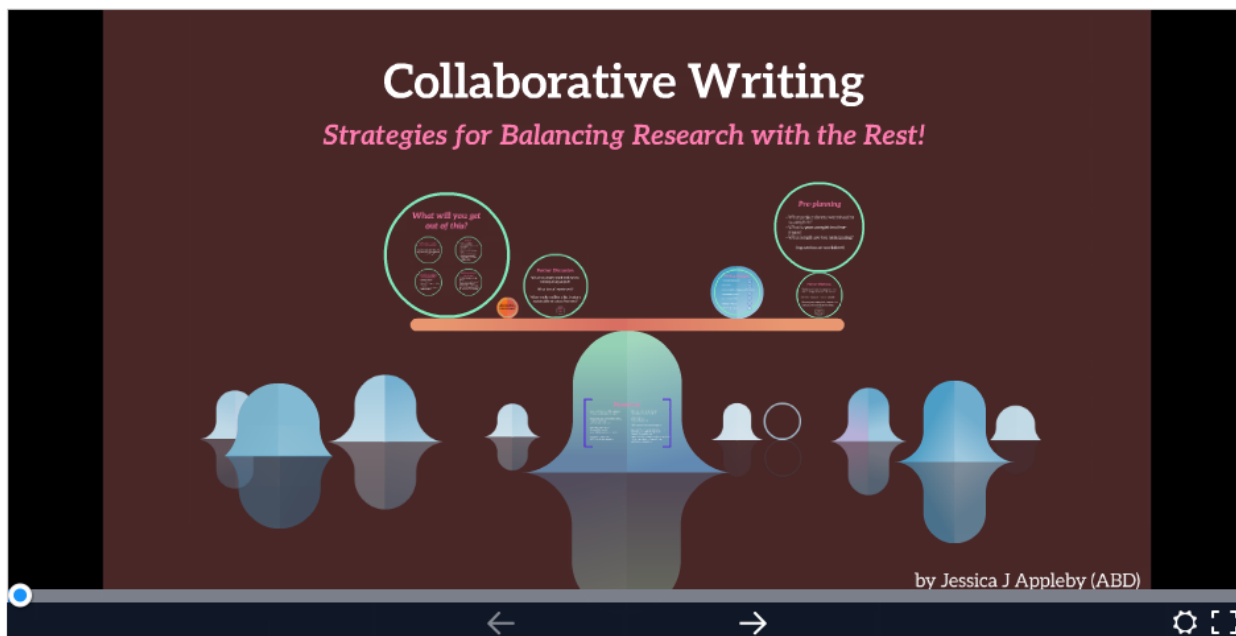
Graduate Teacher Program workshop on App-based Games for Classroom Learning:

http://prezi.com/pyabfcbuef9j/?utm_campaign=share&utm_medium=copy



Graduate teacher department workshop on Collaborative Writing:

http://prezi.com/lhp6ipirh1ho/?utm_campaign=share&utm_medium=copy



Documents for collaborative writing planning:

GTP French dept workshop
9/23/16

Collaborative Writing Plan

1. The project I need to finish is _____
2. It must/should be done by _____
3. Estimated total length _____
4. Tasks I must accomplish before it can be completed (completed, not started!):

5. My writing partner(s) is/are: _____
6. We can meet 1-2 hours every _____ at _____ h _____ at _____
7. Penalty/reward decided with partner _____
8. Make a plan with partner who has similar due date/completion goal.
9. Set weekly goals for yourself (how many pages per week? Books read? Editing goals?) on the weekly calendar, based on desired completion date.
10. Establish 2 points at which you will edit each other's work.
11. Daily writing plan. Block out 15-60 min of pure writing time 5 days/week. Suggestion: complete only one week at a time, then adjust for the next week depending on successes/difficulties. First, block out all the times you have other commitments, then see where you have 15-60 min chunks of time. If you have multiple projects, allot one chunk per project per day. Congrats, you're productively multi-tasking!
(additional copies of daily planning at <http://www.wendybelcher.com/writing-advice/workbook-forms/> - also other helpful worksheets too! But seriously, you should buy her book!)

Curriculum Vitae :

JESSICA J APPLEBY (ABD)

University of Colorado - Department of French and Italian
 238 UCB, Boulder, CO 80309
 jessica.appleby@colorado.edu (303) 709-9237
 Website: jessicajappleby.com

EDUCATION

- 2017 **University of Colorado**, Boulder, CO
 PhD in French - defense February 2017
 Dissertation: *Politics and Poetics of Epic in the French Renaissance: Ronsard, Du Bellay, d'Aubigné*
- 2012 **Université Paris 3 Sorbonne Nouvelle**, Paris, France
 Master in English Studies
 "Mention très bien"
 Thesis : *Les représentations du genre dans « Dido, Queen of Carthage »*
- 2008 **University of Colorado**, Boulder, CO
 MA in French
- 2006 **University of Colorado**, Boulder, CO
 BA in French
 Thesis: *Pétrarquisme et Platonisme dans « Les Erreurs Amoureuses » de Pontus de Tyard*

ACADEMIC TEACHING APPOINTMENTS

- 2015-present **University of Colorado Graduate Teacher Program**, Boulder, CO
Lead to the Department of French and Italian
- 2012-present **University of Colorado Department of French and Italian**, Boulder, CO
Graduate Part-Time Instructor
- 2010-2012 **Université Paris 13 Nord Département d'Anglais**, Villetaneuse, France
Maître de Langues
- 2009-2010 **Université François Rabelais**, Tours, France
Lectrice
- 2007-2009 **University of Colorado Department of French and Italian**, Boulder, CO
Teaching Assistant, Graduate Part-Time Instructor

HONORS & AWARDS

- 2016 Best Should Teach Silver Award, Graduate School, University of Colorado, Boulder, CO, Aug 25.
- 2015 Best Should Teach Silver Award, Graduate School, University of Colorado, Boulder, CO, Aug 20.

- 2014 Graduate Student Teaching Excellence Award, Graduate School, University of Colorado, Boulder, CO, May 6.

PUBLICATIONS

- Under Review “Ronsard’s *Franciade*: Political Constraints of French Renaissance Epic” is currently under consideration at *Sixteenth Century Journal*.

CONFERENCE PRESENTATIONS

- 2016 “Using Comics for Second Language Learning: an ACTFL Perspective”, Pop Culture Classroom, *Denver Comic Con Educators’ Day*, Denver, CO, June 17.
- 2015 “The Rebellious Epic: Subversion of Genre during the French Wars of Religion”, Society for the Interdisciplinary Study of Social Imagery, *The Image of the Rebel*, Colorado Springs, CO, March 12.
- 2015 “Civil War and the Distortion of Virtue and Vice in d’Aubigné’s *Tragiques*”, Southern Humanities Council, *Virtues and Vices; Desires, Devices*, Athens, GA, January 31.
- 2014 “Arya’s Odyssey and Aragorn’s Actium: The Modern Epic Hero in Contemporary Fantasy”, Society for the Interdisciplinary Study of Social Imagery, *The Image of the Hero*, Colorado Springs, CO, March 20.
- 2013 “The Heroic Ideal: Redefining Gender Representations in Marlowe’s *Dido, Queen of Carthage*”, Rocky Mountain Modern Language Association, Vancouver, WA, October 10.

INVITED SPEAKING ENGAGEMENTS

- 2016 “The Lasting Influence of Ovid’s *Metamorphoses*”, guest lecture for ITAL 1500 ‘That’s Amore – Introduction to Italian Culture’, Department of French and Italian, University of Colorado, Boulder, CO, February 25 and October 11.
- 2016 “Smartphone Apps for Game-Based Learning in the Classroom”, Graduate Teacher Program, University of Colorado, Boulder, CO, February 8.
- 2016 “Application to Your Classroom: Games as Logic Machines”, discussion facilitator, Spring Conference, Graduate Teacher Program, University of Colorado, Boulder, CO, January 8.

GRADUATE TEACHER TRAINING WORKSHOP PRESENTATIONS

- 2016 “Collaborative Writing: Strategies for Balancing Research and the Rest!”, Department of French and Italian, University of Colorado, Boulder, CO, September 23.
- 2016 “Creating Communicative Activities”, Department of French and Italian, University of Colorado, Boulder, CO, September 9.
- 2015 “Developing and Teaching Content Courses as a Graduate Student”, Department of French and Italian, University of Colorado, Boulder, CO, October 22.

- 2015 “Creating Communicative Activities”, Department of French and Italian, University of Colorado, Boulder, CO, October 16.

FELLOWSHIPS & GRANTS

- 2015 Graduate School Summer Fellowship, Graduate School, University of Colorado, Boulder, CO, May 5.
- 2014 Department Summer Fellowship, Department of French and Italian, Graduate School, University of Colorado, Boulder, CO, Summer.
- 2013 Graduate School Travel Grant, Graduate School, University of Colorado, Boulder, CO, May.

COURSES TAUGHT

CU Boulder

- FREN 1010 Beginning French 1
- FREN 1020 Beginning French 2
- FREN 1200 Medieval Epic through the Lens of *Game of Thrones*
- FREN 2110 2nd Year French: Grammar and Reading 1
- FREN 2120 2nd Year French: Grammar and Reading 2
- FREN 3010 French Phonetics and Pronunciation
- FREN 3110 Main Currents of French Literature 1 – De Roland à Rousseau
- ITAL 1400 / FREN 1400 Medieval/Renaissance Women Writers in Italy and France (TA)
- ITAL 1500 That’s Amore: Introduction to Italian Culture (TA)

Paris 13 Nord

- L1, L2, L3 phonétique de l’anglais
- L1, L2 compréhension orale
- L1, L2, L3 expression orale
- L2, L3, M1 anglais pour non-spécialistes

Université François Rabelais

- L1, L2 phonétique de l’anglais
- L1 LEA compréhension orale
- L2 LEA expression orale
- L1, L2 anglais pour non-spécialistes

PROFESSIONAL DEVELOPMENT

- 2016 **Collaborative Preparing Future Faculty Network Forum.** Teaching and professional development workshops by faculty from COPFFN institutions in Colorado and Wyoming. Boulder, CO, March 12.
- 2015 **Educators’ Day at Denver Comic Con,** Pop Culture Classroom, Denver, CO, May 25.
- 2015 **Lead Seminar in Academic Management, Leadership, Pedagogy, Consultation, and Teamwork** Graduate Teacher Program, University of Colorado, Boulder, CO, May 11-14.
- 2014 **International Symposium on Languages for Specific Purposes,** Boulder, CO, April 17-19.

ACADEMIC SERVICE

- 2016-present Graduate Peer Mentor, Graduate School, University of Colorado, Boulder, CO.
- 2012-present Assisted with various activities within the French Department including French Club (evening film or cultural discussion sessions), "Bavardages" (weekly lunch conversation practice), and Our French World (annual cultural celebration day), Boulder, CO.
- 2012-present Co-Admin for the "University of Colorado Boulder French Program" Facebook page.
- 2014 Conference Panel Moderator/Volunteer – Second International Symposium on Languages for Specific Purposes, Boulder, CO, April 17-19.
- 2013-2014 Volunteer for the Department of French and Italian table - Summer Information Fairs for Accepted Students, June, July, and August, Boulder, CO.

AFFILIATIONS

American Association of Teachers of French
 American Council on the Teaching of Foreign Languages
 Modern Language Association
 Phi Beta Kappa
 Renaissance Society of America
 Rocky Mountain Modern Language Association

LANGUAGES

English (native) French (bilingual) Latin (advanced) Italian (beginner)

REFERENCES

Christopher Braider, Professor
 Department of French and Italian
 University of Colorado, Boulder
 238 UCB
 Boulder, CO 80309
 christopher.braider@colorado.edu
 303-735-3964

Carmen Grace, Language Coordinator (ret.)
 Department of French and Italian
 University of Colorado, Boulder
 238 UCB
 Boulder, CO 80309
 carmen.grace@colorado.edu

Suzanne Magnanini, Chair
 Department of French and Italian
 University of Colorado, Boulder
 238 UCB
 Boulder, CO 80309
 suzanne.magnanini@colorado.edu
 303-492-8210