Application for Teaching Award of Merit (Merittering) – Jennifer Duggan

1.   Introduction

My name is Jennifer, and I am Associate Professor of English. I am a literary and cultural studies scholar, and I mainly teach pre-/in-service teachers. This has required me to thoroughly develop my pedagogical knowledge and praxis. Although I am early in my career, I was inspired to apply for a teaching merit award when I saw that one of the previous winners had cited my work on peer response.[1] Seeing my work acknowledged by a teacher of merit gave me confidence to apply myself.

For as long as I can remember, I have been passionate about teaching and learning. Even before I began my formal education, I sought out any and all sources of knowledge, including stealing my older sister's homework. From my first day at school, I asked by teachers for more—and more advanced—work. And from grade two, I was asked to teach some of my struggling peers in small groups—and I succeeded in significantly improving their grades. Throughout my time in primary and secondary school, I worked and volunteered as a tutor, including at my high school's Teaching and Learning Center, which catered to students who suffered from illnesses, ill mental health, injuries, learning disabilities, traumas, and addictions. In university, I continued teaching as a teaching assistant, as a paid tutor, and as a volunteer for Students for Literacy, which partnered students with impoverished children who struggled with reading. I have also taught English as a foreign/second language in Canada and Norway. So while I have only been teaching English in Norwegian higher education for about seven years, my history as a teacher is decades long—and if it is eclectic, I believe this variation is a strength.

Education is something about which I am extremely passionate. I have purposefully sought to develop my knowledge over many years, both in Norway and abroad. My degrees in English are from the University of Victoria (UVic, Canada), the University of British Columbia (UBC, Canada), and the Norwegian University of Science and Technology (NTNU, Norway). At the two latter institutions, I completed pedagogical training programs: at UBC, the graduate teaching assistant certificate in university teaching, and at NTNU, the university pedagogy program.

Within the higher education sector, I have taught at UVic, UBC, NTNU, Nord University (Nord), and Oslo Metropolitan University (OsloMet), in addition to USN/HSN. At USN, I teach English with a focus on children's and young adult literature, media, and cultures; foreign language learning and acquisition; and cultural and literary theory. In the main, this teaching occurs as part of USN's primary and secondary pre-/in-service teacher education programs (1–7, 5–10, and 8–13 GLU/KfK) at both undergraduate and graduate levels, and this June, I will be coteaching a Norwegian Research Council–funded doctoral course/workshop with Professor Heather Love (University of Pennsylvania).

As a teacher, I emphasize critical pedagogies. In practice, this means that I always try to facilitate pedagogical activities and organize courses that both recognize and celebrate the diversity of my students and colleagues. As such, I am aware of and reflective over my own attitudes, I emphasize mutual respect and acceptance, I value different points of view and methods of work, I aim to facilitate the inclusion of all my students and colleagues, and I do my utmost to provide and adapt support for students' various needs.

Furthermore, I am deeply committed to professional and pedagogical development, and as such, I both prioritize motivating, research-based, student-active, profession-oriented classroom activities and regularly organize and take part in workshops, courses, and other development activities. It is important to me that students receive thorough training as both future teachers and as students of the English subject, and as such, I ensure that I include many opportunities for the students to develop their own academic skills—such as reading, source finding, writing, and presenting—to ensure they have the best possible chance of succeeding in their FOU and master's projects. My courses typically enjoy high student pass rates and receive positive feedback (attachment 2).

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[1] https://web01.usn.no/~knielsen/misc/pedagogisk_mappe/undervisning.html

My research mainly focuses on the contemporary digital and transnational contexts affecting children's and young adult literatures and media (hereafter, "texts for young people"), young audiences' modes of interpretation and engagement with these texts, and young people's identity work carried out in relation to these texts. This includes, for example, how young people learn languages and develop their identities in informal learning arenas, such as online fan communities. At present, I am most interested in the following subjects:

- young people's fan cultures, especially queer/trans and "racebent" reading strategies
- critical literacy, both in the above context and in formal learning environments
- academic reading and writing, especially peer assessment and reflection work
- the development of multicompetence and multilinguality, both in and through digital fan cultures and in formal teaching and learning environments

These interests mirror the principles central to Norway's Education Law,[2] which states that the theories that inform our pedagogical practice must be transformative, inclusive, and promote ethical action. It is therefore also important to me that I convert the critical ethics informing my research and teaching into transformative action within the local community. One example of this is my 2015 founding, together with my former colleague Daniel Weston, of the NTNU LGBTQ+ Employee Network. As a founding member of the network, I organized our yearly participation in the Trondheim Pride Parade and ensured that LGBTQ+ employees were included as a recognized minority group in NTNU's *Action Plan for Equality and Diversity 2018–2021*.[3] This meant that the university agreed to recognize, acknowledge, and attempt in future to avoid systematic discrimination against sexual and gender minority individuals during hiring processes.

This application provides and overview of my focus on student learning, the development of my teaching competence over time, my exploratory and research-based approach to teaching and learning, and my engagement with the academic community and contributions to the institution's educational development.[4]

2.   Teaching History

Before moving to Norway, I was a graduate teaching assistant in English literature at UBC (2011–2012) and in academic writing at UVic (2009). In these positions, I was responsible for planning and leading weekly seminars for thirty students, lecturing to classes of up to 150 students, providing weekly student consultations, supervising students, invigilating midterm and final exams, and assessing assignments, amongst other duties. My supervising professors described me as "well-liked and appreciated, particularly amongst the numerous ESL students in her section" (Mary Chapman, UBC), and as "show[ing] a considerable degree of skill and knowledge, frequently going beyond my own material," with "excellent potential as a university instructor" (Nicholas Hudson, UBC).[5] My teaching was ranked by the administration as "strong to outstanding," while my students described me as **REDACTED FOR STUDENTS' PRIVACY** (attachment 2).

It is important to note, however, that Canadian institutions often take a more traditional, less student-active approach to teaching and learning. Since moving to Norway, I have thus worked to ensure that my teaching is student-active, depending less on lectures and more on discussions, individual and group activities, problem solving, and flipped and blended approaches to learning. As I discuss in my teaching philosophy (§3), my approach depends on ensuring students have many ways to engage with materials so each student can excel.

At HiST/NTNU, together with my colleagues, I worked to further develop our English courses. In particular, I contributed to strengthening our focus on developing students' academic skills and students' knowledge of and ability to use texts for young people. This included a deepened focus on the histories of texts for young people, literary and cultural theory, and the use of these texts and theories in the multilingual English classroom. My students felt both challenged and motivated by course content (attachment 2).

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[2] https://lovdata.no/dokument/NLE/lov/1998-07-17-61
[3] https://i.ntnu.no/wiki/-/wiki/English/Policy+for+Gender+Equality+and+Diversity
[4] From https://edu.usn.no/om-oss/merittering/handbok/, all translations my own
[5] I have not included the letters in which they say this due to the limit on attachments; however, I can produce them upon request

While I completed my PhD, I took on 20% teaching contracts at HSN/USN (2017–2018), Nord (2018–2019), and OsloMet (2020). Having less teaching allowed me more time to experiment with new teaching techniques and methods, something I relished after the 70–85% teaching load I'd had at HiST/NTNU. At HSN, I enjoyed my first experiments with synchronous online teaching using OmniJoin. Although I had taught blended classes before, online content in these courses was asynchronous. My experience at HSN provided me with knowledge that would prove essential during the pandemic. At Nord, I employed gamification for the first time. While I do not have any formal feedback available from this time, my students told me that my class was the only class they had ever "snapped" about and that they wished other teachers would introduce the Hogwarts house system. (Gryffindor won the "house cup." See §3.)

In 2020, I joined USN, bringing with me the pedagogical developments I have been nurturing since I first started teaching my own peers in second grade and enthusiasm, a desire to help each student succeed, an obsession with practical-aesthetic approaches to language teaching (specifically, drama, puppets, and art that includes rather too much glitter), and an unquenchable desire to further improve my own praxis. At USN, my students have commented that I am **REDACTED FOR STUDENTS' PRIVACY**. They have said that they enjoy **REDACTED FOR STUDENTS' PRIVACY** I include in my classes to promote social bonding and have praised my use of digital tools, particularly during the pandemic, including my use of **REDACTED FOR STUDENTS' PRIVACY.** Indeed, some of my most recent students described their third-year English 1 and 2 elective courses as **REDACTED FOR STUDENTS' PRIVACY** (attachment 2)

3.   Teaching Philosophy

I deeply enjoy teaching. My core belief is that we must not only help our students to develop the skills they will require in their future careers but also to equip them with the ability to reflect, to acknowledge gaps in their knowledge, and to use their curiosity as a springboard for self-development. We must encourage our students to recognize that their learning does not stop when they leave our classroom but is rather a life-long journey motivated by enjoyment and/or a desire to help their pupils to succeed.

Learners and educators have different abilities and skills. This has been theorized by many scholars (e.g., Gardner, 2006, 2011) and has resulted in increasing emphasis on differentiated instruction (e.g., Tomlinson, 2014, 2017). As such, I aim to balance varied approaches to the course material with the requirements of the state, local and national curricula, and the European Council's language learning frameworks. I also aim to work together with my students to develop personalized and group learning goals that consider their own aims as well as my aims, department aims, and national requirements. It has been shown that students who can influence how and what they learn are more engaged (e.g., Christenson, Reschly, & Wylie, 2012). To meet students' diverse needs, I use approaches like blended learning (Garrison, D. R., & Vaughan, N. D., 2008), active learning (Bonwell & Eison, 1991), and formative assessment methods including rubrics, peer review, and comments provided through track changes, videos, or conversations (Bean, 2011). I regularly ask my students how they feel about their English classes and what topics they feel they would like to know more about so that I can further tailor course content for them.

It is important to me that students in my classroom learn skills as well as content. My courses aim simultaneously to guide students through subject-specific content (English literature, cultural studies), to help them acquire the academic skills necessary for their success in university (research, reading, presenting, and writing skills), and to develop their professional knowledge as pre- and in-service teachers (theories of teaching and learning, especially those specific to Teaching English to Speakers of Other Languages [TESOL]). I aim to work both theoretically and practically with my student to ensure that my classes are engaging, student-active, creative, and motivating and use, amongst other approaches, practical-aesthetic methods, group activities, seminar discussions, roleplay, problem-solving activities, and task-based learning, to emphasize the connections between theory and practice.

Because motivation is central to learning (Dörnyei, 1998), it is also central to my teaching practice. For example, in a course I taught in 2019 at Nord University, I gamified my classes based on *Harry Potter*: the students were assigned to houses (e.g., Slytherin, Gryffindor) by a Sorting Hat puppet, and each house could gain points through the activities of the participants. Reading extra materials or completing extra tasks online, which could be monitored through the leaning platform, gained house points, as did participating actively in class activities and

discussions, completing required tasks, and other contributions. The house with the most points at the end of the course won the "House Cup" (individual certificates and copies of *The Tales of Beadle the Bard*). Student participation in the course was extremely high, and students shared with me that they so enjoyed my sessions that they regularly "snapped" and "tweeted" about them with friends. This demonstrates that the gamification of learning by using, e.g., points, badges, leaderboards, and levels (in this case, gamification inspired by course content) can improve motivation and engagement (van Gaalen et al., 2021; Subhash & Cudney, 2018).

Moreover, I strongly believe that equity, diversity, and social justice are essential to academia broadly and cultural and literary studies specifically. My teaching thus reflects a critical pedagogical approach (Freire, 1993; Giroux, 2004; Giroux & Simon, 1988; hooks, 1994, 2004) that fosters the inclusion of underrepresented voices and perspectives. Through my research, my extracurricular activities, and my teaching, I aim to promote inclusion and understanding. In my teaching, I encourage my students to question their assumptions about life and society, using critical race theory, gender theory, disability theory, and other critical frameworks emphasizing minority voices as bases for discussing how some materials, topics, and approaches to teaching and learning can be problematic for those who are liminalized within the classroom or society more broadly. In particular, I use these theoretical perspectives as lenses through which my students and I can interrogate texts and materials like children's literature, films, textbooks, national learning aims, and laws for erasure (Bishop 1990a, 1990b; CLPE, 2019, 2020, 2021; Dahlen & Huyck, 2019; Nel, 2017; Ramdarashan Bold, 2018, 2019a, 2019b; Svendsven, 2013; Thomas, 2017; Tyner, 2018a, 2018b) and explicit/implicit bias—such as the liminal placement of LGBTQIA-related content in textbooks (Røthing, 2017) or whether the term *culture* has come to stand in for racial difference (and race-based discrimination) in public discourse (Gullestad, 2004)—and how such biases reinforce systematized discrimination that can negatively affect minority populations (e.g., Røthing & Svendsen, 2010). It is my aim to ensure that my students can assess classroom materials and their own practices to ensure that they do not unintentionally exclude minority pupils, and it is important to me that students be provided with opportunities to reflect over how theory is linked both to their own experiences and to their professional practice, as well as how it can inform inclusive teaching and support understanding across differences.

My own learning journey is ongoing; I regularly seek out opportunities for further development by asking for feedback from students and peers, reflecting over my own teaching praxis, taking part in and organizing workshops, conferences, and summer schools, and seeking out opportunities to work with colleagues, both nationally and internationally. I regularly invite colleagues into my classroom and request opportunities to observe exceptional instructors.[6] I also feel it is my responsibility, as an educator, to keep myself apprised of developments in educational research. Good instructors regularly experiment with new approaches and tools in their own classrooms—and are open about this process with their students.

4.   Qualifications, Research, and Development

In *Culture for Quality in Higher Education* (Kunnskapsdepartementet, 2016–2017), "quality" is defined as being about "standards that must be upheld and meeting expectations and requirements" as well as "variation, diversity, development and innovation, efficiency and relevance" (§1.3).[7] It emphasizes the Scholarship of Teaching and Learning (SoTL), an approach to teaching in higher education that can be difficult to operationalize (Boshier, 2009) but that makes explicit a desire that educators use research-based methods of teaching, experiment, and document and share our successes. As such, in the below subsections, I seek to demonstrate that I have, in my teaching, carefully chosen pedagogies, teaching methodologies, and activities with clear frameworks and solid foundations in research and have experimented with and developed my teaching over time.

4.1   A teacher worthy of merit has an academic and exploratory approach to teaching and learning, and has emphasized students' learning when developing their teaching over time

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[6] Particular thanks are due to Marthe Pande-Rolfsen and Libe Garcia Zarranz (NTNU).
[7] https://www.regjeringen.no/no/dokumenter/meld.-st.-16-20162017/id2536007/; all translations are my own.

In this section, I will review how I have aimed to increase student success rates and improve student learning within the teacher education program as a whole and with a particular focus on English. I will also review examples from my enquiry-based approach to teaching with a particular focus on feedback and activity design.

Feedback. Ensuring that I provide students with clear, constructive feedback providing a clear map for progression and improvement has been one of my main development goals since I began working at HiST in January 2015. There are several reasons for this: first, when I was a student, I felt that the summative feedback I received rarely provided me with suggestions for improvement. Second, research on formative feedback demonstrates that it is more effective than summative feedback in improving student performance (e.g., Bean, 2011; Black & Wiliam, 2009). Thirdly, research on peer response, including my own (Duggan & Ofte, 2016; Ofte & Duggan, 2020), demonstrates that students' engagement with their own and others' work can develop their metacognition and improve their work.

Feedback and supervision are two of the aspects of teaching GLU students have been least satisfied with during the Corona pandemic.[8] At USN, students in primary teacher education 1–7 ranked the amount of feedback received from their lecturers at 3.3/5, lecturers' ability to give constructive criticism at 3.7/5, and guidance from faculty at 3.7/5, while students in 5–10 gave guidance from faculty a shockingly low 3.0/5. The students in the courses for which I was course convenor (emneansvarlig), however, commented, **REDACTED FOR STUDENTS' PRIVACY** (attachment 2). I will here consider why that might be by considering my most recent course, focusing on the required assignments and the modes of feedback and support given.

Formative rubrics. I did not use grading rubrics in Canada and have developed my use of rubrics since 2016 to ensure I (a) am as fair as possible in marking, (b) provide similar amounts of feedback to all students, and (c) improve the clarity of my feedback. I will here focus on formative (not summative) rubrics, although I use both. Formative rubrics can follow a variety of designs (Bean, 2011). In my formative rubrics, I break my expectations of assignments down into clear categories, such as "argument" or "structure." Each of these includes four descriptive categories, ranked from "minimal revision required" to "requires thorough revision" (attachment 12a). This is not only efficient for me but also pinpoints precisely where students need to focus their revision efforts. This fall, every instructor on the elective English courses used the same formative rubric to grade written assignments—and it was a big hit. As the students wrote, **REDACTED FOR STUDENTS' PRIVACY** (attachment 2).

Formative annotations. Another form of feedback I regularly use is annotation (Bean, 2011; Templeton & Gehsmann, 2014). This means that I use digital tools like Track Changes and Kami to provide detailed, in-text feedback to individual students (attachment 12b), something they describe as **REDACTED FOR STUDENTS' PRIVACY** (attachment 2). By providing feedback via both rubrics and annotations, I can balance holistic and specific feedback.

Optional one-on-one sessions. Any student can approach me for one-on-one sessions; however, I actively offer these sessions to students who are struggling, and particularly those who suffer from mental illness, physical illnesses, and learning disabilities or who are experiencing life difficulties (divorce, bereavement). These students often struggle with assignments, and as such, I meet with them (digitally or physically) to discuss their assignments. I take notes throughout our discussion and then use those notes to create an assignment outline or individualized action plan—approaches to accommodating struggling students that are supported by literacy research (e.g., Templeton & Gehsmann, 2014). This allows me to offer differentiated teaching and support to my struggling students while also complying with examination regulations.

Shut-up-and-write (SuaW) and Q&A sessions. Once students are in the later stages of their assignments, I offer optional back-to-back SuaW and Q&A sessions for them. These are writing sessions in which we work in intensive intervals of twenty minutes, followed by ten minutes to rest and chat. I usually include three intervals of writing followed by a short Q&A session (attachment 12c). By providing easy access to myself and modelling writing to my students, I aim to lower the threshold for students to reach out to me if they need help.

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[8] https://www.studiebarometeret.no/no/student/studieprogram/1176_gluma1/

Peer response. See Duggan & Ofte (2016)/Ofte & Duggan (2020).

Feedback on teaching. It is important that we regularly seek out feedback on our practices and ask students to assess their own learning so that we know what we have done well and what we can improve. I have implemented several modes of feedback from, e.g., Templeton and Gehsmann (2014) (figure 1), including anonymous polls to check students' perception of their understanding (attachment 12d). If students feel uncertain about a key concept, further work with this concept is required. This also allows students to influence their own learning, increasing motivation.

Figure 1. Quick and Easy Assessment Strategies, from Templeton & Gehsmann (2020)

Activity design. Feedback goes hand-in-hand with activity design: we must ensure that the activities we require our students to complete are within or just slightly above their skills level, that they are clear (that is, that the students understand precisely what they must do), and that we provide the students with appropriate scaffolding (e.g., Bean, 2011; Vygotsky, 1978). As such, when I develop an activity, I start by listing the knowledge and skills I want

students to be able to demonstrate, as well as noting down what I do and do not expect them to know and how I can help them from their starting point to the desired end point.

Students learn less effectively working on one summatively assessed project due at the end of a semester or towards one final exam (Linkon, 2011). Linkon (2011) argues that the best learning occurs when students work on large assignments over a longer period, in chunks, and are provided with varied formative feedback at different stages. This also allows the "gradual release of responsibility" (Pearson & Gallagher, 1983; Templeton & Gehsmann, 2014, pp. 26–27). Assessment can include, but is not limited to, the used of formative rubrics (Bean, 2011), peer response (Duggan & Ofte, 2016), and targeted commentary.

"Writing Across the Curriculum" (WAC) is one teaching method I have become interested in since starting at HiST, since it reflected many of the concerns I held about learning in higher education. WAC comprises two main types of writing—writing to learn (WTL) and wring in the disciplines (WID) (with some recognizing a third type of writing, writing to engage [WED] in between)—and both are required to achieve the best results.

The most common form of writing used in higher education is WID, also known as "writing to communicate." These assignments focus on indoctrinating students within the generic conventions of a discipline, and as such, focus on "familiarity and fluency with specific genres and formats typical in a given discipline" such as lab reports or argumentative essays (WAC Clearinghouse, n.d. a). WID tasks need not necessarily be long; they include any tasks requiring students to think within the context of the discipline, apply theories common to the discipline, practice communicating in the ways common to the discipline, and so forth (WAC Clearinghouse, n.d. a).

WAC also draws attention to WTL, which contrasts with WID in that its main aim is *not* communication with others but rather to *better understand* new materials, concepts, theories, or methodologies (WAC Clearinghouse, n.d. b). WTL is therefore focused on deepening students' own knowledge and understanding of course content. WTL is increasingly common in higher education and can include journaling tasks, reflective tasks, annotations, summaries, and syntheses of several arguments, amongst other tasks.

Most importantly, WAC includes both high- and low-stakes tasks (Bean, 2011). High-stakes tasks include those that are marked, and especially those that are marked A–F as part of a final exam or portfolio. Within the WAC framework, such assignments should be drafted incrementally and should receive formative feedback—and preferably more than one kind of formative feedback. As an example, when I require my students to write a five-paragraph paper, I require the following drafts and provide the following feedback:

a) a one-page outline and annotated bibliography listing possible sources for use in the paper—students provided with comments on structure, main argument(s), and source choice

b) a short draft of the assignment—students provided with feedback from me in a formative grading rubric (Bean, 2011; attachment 12a) and annotations (attachment 12b), as well as oral feedback from two peers through a peer-response workshop (Duggan & Ofte, 2016; Ofte & Duggan, 2020)

c) a full draft of the assignment—students provided with feedback in the formative grading rubric as well as in-text annotations using, e.g., Track Changes (in Word) or Kami

Students are also supported in their writing with an optional asynchronous "Academic Reading and Writing" module in Canvas, which supports in-class activities like assessing and discussing previous student work. This module includes a written guide to APA, a written guide on making an argument, a video guide on structuring a paper, a video demonstration of how to search for sources effectively in Oria and Google Scholar using Boolean, and other resources (attachment 12e).

I also emphasize low-stakes WTL activities, especially through "Jenny's Journals." These are five-minute in-class writing assignments that require students to, for example, reflect over how they would define a term (such as *genre*) based on what they know and/or their course readings before we discuss it in class—and I may ask them to

revise their original definition and reflect over any shifts in their understanding of the term at the end of class. These sorts of activities encourage individual engagement with the course materials and active participation and reflection, encouraging deep learning. They also provide support for further tasks, like group discussions.

The WAC model of WTL through WID reflects Bloom's taxonomy, as Palmquist (2020) demonstrates (figure 2):

Figure 2. Bloom's taxonomy and WAC, from Palmquist (2020)

Providing opportunities for active participation. Research has shown that providing students with opportunities for active participation in their own learning improves learning outcomes (Bean, 2011; Bonwell & Eison, 1991), but the most recent *Studiebarometer* results[9] show that USN's GLU students are somewhat dissatisfied with how often they can actively participate in class. Nonetheless, my students have commented that the inclusion of **REDACTED FOR STUDENTS' PRIVACY** (attachment 2). In this section, I will discuss how I have worked to increase student activity in my own classes over time focusing on *varied activities* and *gamification*.

Varied activities. I have discussed WAC activities above, but there is more to teaching than writing. Other activities that are common include group discussions, small-group seminars, presentations, flipped classroom activities, blended learning, and practical-aesthetic activities using drama, puppetry, poems, songs, and art for language-learning and development (attachment 12f). Less common activities that I regularly use include listen-and-match activities for new terminology (attachment 12g) or communicative activities (Richards, 2006).

Gamification. See Hogwarts Houses example in §3.

Course design and internal curriculum. As GLU programs have shifted from bachelor to master's programs, we have needed to develop a three-pronged internal curriculum in English focusing on (a) subject content (literature, culture, and linguistics), (b) English didactics (TESOL, applied linguistics, pedagogical grammar, practical-aesthetic approaches to learning, basic skills, and curriculum and instruction), and (c) academic skills (academic reading, writing, and speaking; finding and critically evaluating sources; relevant theory, e.g., theories of learning like social constructivism and critical theories like postcolonial theory; and method, e.g., the interpretive-analytical frameworks common to the humanities and the observational-analytical frameworks common to the social sciences). While (a) and (b) have always been a part of teacher training programs in Norway, (c) has required further development as we established graduate-level expectations. They must now not only be qualified and competence teachers by their fifth year of study but also be researchers capable of designing and carrying out an independent, graduate-level research project (the master's thesis). Research on formative assessment shows that we need to have clear goals in mind for our students, based on their current levels of success, if we are to expect them to succeed (see figure 3).

	Where the learner is going	Where the learner is right now	How to get there
Teacher	**1** Clarifying learning intentions and criteria for success	**2** Engineering effective classroom discussions and other learning tasks that elicit evidence of student understanding	**3** Providing feedback that moves learners forward
Peer	Understanding and sharing learning intentions and criteria for success	**4** Activating students as instructional resources for one another	
Learner	Understanding learning intentions and criteria for success	**5** Activating students as the owners of their own learning	

Figure 3. Aspects of formative assessment, from Black & Wiliam (2009)

Linkon (2011) argues, from a curriculum and instruction perspective, that "designing effective courses and assignments requires that we think strategically about both what we want students to learn and how we think learning occurs" (p. 71). She emphasizes "backward design," that is, starting with the end goal for the overall program and breaking down how we think we can scaffold students' achievement of those goals (pp. 72–79). Bean (2011) makes similar arguments, and the entire concept of WAC has applied this pragmatically to students' writing (and reading) skills (Young, 2011; Craig, 2012). This also encourages the use of a "gradual release of responsibility" model through which teachers model, cocreate, and then supervise students' knowledge or skills, providing a "critical bridge" between what students know and can do and what teachers want the students to know and be able to do in future (Pearson & Gallagher, 1983; Templeton & Gehsmann, 2014, pp. 26–27). Due to limited space, I will limit demonstrations of my applications of these theories to those described above (e.g., WAC).

4.2 A teacher worthy of a merit award is an engaged and skilled contributor to the academic community and to the institution's educational development

In this section, I will review processes and projects I have initiated, contributed to, and/or led; review practices of mine that I consider to be collegial, including how I share experiences with colleagues and cooperate with students, colleagues, and leaders to further develop the program; and finally, present initiatives I have undertaken to share my experiences and develop my and others' knowledge within and across discipline, including through professional development workshops and seminars, conference presentations, and publications.

I strive always to be inclusive of my present and former colleagues, and to invite anyone whom I believe would be interested in participating in projects to participate. This is demonstrated, for example, by my and six colleagues' (four at USN, one at NTNU, and one at Nord) recent application for a *Research Projects for Renewal* grant (see §5; attachment 1), as well as though my invitation of new colleagues into my classes (attachment 4).

I also strive to contribute to an atmosphere of continued professional development both through my continued participation in workshops and seminars and through my hosting them. Examples include my NOTED project with Erika Kvistad, my previous and forthcoming "Teaching with Writing" workshops with Ingunn Ofte, and my "Theories of Difference" workshop/PhD course with Heather Love (see §5; attachment 1).

4.3 A teacher worthy of merit has developed their own teaching praxis over time

I have previously taught at both the undergraduate and graduate levels, across a range of courses and subjects, as well as in-person, online, and blended courses, and I have used a wide range of technologies to do so, including Zoom, Kami, OmniJoin, Canvas, Its Learning, and others. Subjects on which I have taught include but are not limited to Victorian literature, twentieth-century literature, children's and young adult literature and media, drama, poetry, English didactics, cultural studies, trans/queer theory, critical race theory, critical pedagogy, literacy, English grammar, pragmatics, and TESOL. My assessment experience includes various forms of exams, including portfolio

exams, oral exams, video exams, and written exams, and I have worked as an external examiner for Nord, OsloMet, NTNU, Western Norway University of Applied Sciences (HVL), and the former Hedmark University College (now Inland Norway University of Applied Science, HINN). Having previously been found qualified as and been employed in the position of "førstelektor" (associate professor), I have already been found to have "special qualifications in teaching or another educational activities."[10]

While working as a graduate teaching assistant in Canada, I largely taught within departments of English, with a focus on literary and cultural studies. The focus was on specialist subject matter, with courses emphasizing specific historical periods, genres, authors, or geographical literary contexts, as well a cultural and critical theory. In Norway, I have instead taught English within teacher training programs. Here, there is a focus not simply on subject matter but also on its application through theories of teaching and learning and within the context of applicable regulations and curricula. As such, subjects covered include, but are not limited to, academic skills, critical literacy, literary studies, cultural studies, the English language, and TESOL. In all instances, theory and practice must be clearly linked: when I teach narratology and genre, for example, I am sure to demonstrate, either through modelling or though the careful design of classroom activities, why and how this knowledge ought to be applied in the EFL classroom, linking it to theories of language learning and literacy as well as to specific aims from the national curriculum (attachment 12f). The size of the student groups I have taught have varied between groups as small as five and as large as seventy-five students. I have focused on providing formative feedback throughout the semester using multiple feedback methods (§4.1). I have explored possible best practices when using peer response (Duggan & Ofte, 2016; Ofte & Duggan, 2020). In addition, I have focused on student-active, blended, and flipped learning. This not only provides the students with much-needed teaching practice and develops their ability to find and use information on their own (with scaffolding from myself and from their peers) but also models teaching methodologies they can use in their own classrooms.

More, while working at HiST/NTNU, I significantly contributed to an increased focus on and inclusion of children's literature scholarship in the English program, including the basics of literary theory such as semiotics, narratology, reader response, and genre, as well as critical theory, particularly as regarded considerations of diversity in our and our pre- and in-service teachers' choice of books. Moreover, together with Ingunn Ofte, I introduced a more rigorous, scaffolded approach to teaching academic reading and writing inspired by WAC theory to our students, to ensure that they were well enough equipped to carry out FOU and master's projects. This is partially documented in my work with her on peer review (Duggan & Ofte, 2016; Ofte & Duggan, 2020) as well as the attached sample activities (attachment 12h).

At USN's Drammen, Notodden, and Porsgrunn campuses, the English section is currently collaborating on specifying key learning goals, student skills, and course content we aim to cover in each of our GLU courses, to ensure the transparency, consistency, specificity, and sustainability of the English program. This project will continue throughout 2022, with the aim of implementing a clear new curriculum for GLU English in the spring of 2023, in conjunction with the launch of our new course descriptions.

4.4   A teacher worthy of merit has plans for further development of their teaching

In this section, I consider my future plans for further strategic development work aimed at improving programs of study both within the English subject and within teacher training as a whole, as well as my aims for improving my own teaching, specifically. I will here discuss new initiatives; however, I also wish to emphasize that I plan to continue to pursue a focus on developing students' academic skills and knowledge of critical theory, as described above. In particular, I wish to draw attention to the NOTED project ECUYU (see §5; attachment 1) through which Erika Kvistad and I will develop various English student and faculty exchanges, which we hope one day to widen to include students outside of English; to my recent *Research Projects for Renewal* project application (see §5; attachment 1), and to my continued work with "Teaching with Writing" with Ingunn Ofte (see §5; attachment 1).

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[10] https://www.uhr.no/_f/p1/i74723ad8-3bdd-41f7-af09-9080638a624f/endelig_versj_veiledn_forstelektoropprykk-desember2006.pdf, § 3, my translation

As regards my own teaching, I have a great desire to further experiment with and develop my knowledge of gamification, particularly as regards encouraging students to engage with asynchronous course materials and self-study (see §3, van Gaalen et al., 2021; Subhash & Cudney, 2018).

5.   Administrative and Leadership Qualifications

I consider leadership to include activities such as project leadership, coordinating research activity, organizing activities such as conferences and workshops, service to the wider academic community, participation in research groups, and leading groups that link research to real-life issues. My administrative experience includes organizing events, academic service with journals, founding and leading groups, and non-academic administrative roles, including establishing and/or participated in numerous small-scale research projects, as demonstrated by my being listed as first author on several coauthored papers and textbooks.

In the past, I have successfully applied for funding for multiple workshops, including "Teaching with Writing" (with Ingunn Ofte and Pamela Flash), a workshop aiming to provide university educators the tools they need to integrate academic writing instruction in subject courses; "WACticum" (with Ingunn Ofte and Pamela Flash), a seminar for specialists in academic writing, aiming to collaboratively develop our knowledge; and "Theories of Difference: Pedagogies and Practices" (with Heather Love), an upcoming NFR-funded workshop/PhD course aiming to aid educators in (a) bringing critical theory into the undergraduate classroom, (b) making this theory accessible to students, and (c) linking this theory to real life, pedagogies, and classroom practices.

This fall, Erika Kvistad and I successfully applied to DIKU's NOTED program. From 2022 through 2025, our project, "English Collaboration between USN and York University" (ECUYU), will use approx. 3 million kroner to establish and fund international cooperation and exchange with York University in Toronto, Canada. The activities funded will include (a) practicum exchanges for third-year English students, (b) semester-long student exchanges, and (c) faculty exchanges. I have also applied, with several colleagues, for a major grant through the Norwegian Research Council's *Research Projects for Renewal* program, under the theme "Education and Competence." If we are successful, I will be Project Coordinator for the proposed project, "Diversity (and Erasure) in English Texts" (D-TEC). "Texts" is here broadly defined to include not only literary texts and textbooks but also media such as films and digital texts like podcasts, Instagram stories, and YouTube videos, while "diversity," although acknowledged as a contentious and slippery term, here refers to people's heterogeneity as determined by intersecting vectors of differentiation such as gender, race/ethnicity, religion, sexuality, (dis)ability, Indigeneity, and socioeconomic status. The D-TEC project has three main research goals:

1.   To collect and collate a list of texts used in 1–13 English classrooms in Norway and to make this openly available for use in future research—including graduate-level research—on the project website
2.   To quantitatively analyze the diversity of characters in these texts by presenting numeric data on characters' diversity (that is, their intersecting vectors of differentiation such as gender, race/ethnicity, religion, sexuality, (dis)ability, Indigeneity, and socioeconomic status)
3.   To qualitatively analyze the diversity of characters in these texts, by considering issues such as how the texts are used in classrooms, how characters' identities are depicted and treated, and intersectional concerns.

Finally, the D-TEC project aims to apply its own findings through open-access dissemination—both on the project website and via other channels such as conferences, journals, podcasts, and talks—as well as through a series of seminars and workshops with Norwegian EFL educators, including pre-/in-service teachers and teacher educators.

As regards academic leadership, I am an active member of numerous research groups and have held positions of academic service relating to several journals. In particular, I wish to emphasize my role as one of the editors of *Jeunesse: Young People, Texts, Cultures*. In this position, I review and provide commentary on submitted articles, arrange for peer review, work collaboratively with my colleagues to decide whether articles will be accepted, accepted with minor or major revisions, or rejected, apply for funding, review applications for positions with the journal, and so forth. We also collaboratively review the application of scholars who are interested in joining the editorial team.

Finally, I have held numerous non-academic leadership roles, including as a founding member and leader of NTNU's LGBTQ+ Employee Network and as the office manager of a medium-sized law firm in Vancouver, Canada, through

which role I took several courses in organizational behavior, leadership, and accounting. These experiences provided ample opportunity for growth as a leader and my development of leadership skills such as conflict resolution, change management, supervision, and budgeting.

6.   Participation in and Organization of Professional Development

Teacher education and the various fields in which I research undergo constant change. I therefore feel it is pertinent to emphasize my commitment to professional development, something that is often left out of evaluations such as these. In truth, I feel quite passionate about professional development and prioritize continuing my own education, as I consider it to improve both my research and my teaching.

I have taken a number of workshops through the universities and colleges at which I have been employed (attachment 1), such as an intermediate WAC intensive offered by Ingunn Ofte (NTNU) and Pamela Flash (University of Minnesota) in 2015, an early years literacy workshop offered by Anna Krulatz (NTNU) and Raichle Farrelly (University of Colorado) in 2017, UBC's university teaching program (2011–2012), and NTNU's university pedagogy program (2016). These come in addition to the various online workshops, courses, and learning programs I have attended over the past eight years, including through Massive Open Online Courses (MOOCs). I have also attended several summer schools with the aim of further developing my knowledge of critical theory, method and methodology, and my areas of study, such as the Birkbeck Critical Theory Summer School (2012, 2013), the Cornell School of Criticism and Theory (2018), the Digital Humanities Summer Institute (2018), and the Antwerp Children's Literature Summer School (2019).

I have participated in numerous conferences (attachment 1), most recently including "Children's Literature and the Digital Humanities" (University of Antwerp, 2020), "Digital Diasporas: Interdisciplinary Perspectives" (University of London, 2019), and "International Bilingualism Conference" (University of Malta, 2019). I will be attending at least two conferences in 2022: the annual "Child and the Book" conference (University of Malta) and the Twelfth Annual Conference on Third Language Acquisition and Multilingualism (University of Zagreb), the latter of which was postponed due to the pandemic.

As is mentioned above, I have organized numerous professional development workshops over the years, some focusing on writing and some on the integration of critical theory and teaching practice in undergraduate teaching. I plan to continue to pursue opportunities for the further development of my knowledge and skills relating to both teaching and research, as well as to continue to offer others similar opportunities by organizing workshops on relevant topics.

8.   Conclusion

My commitment to excellence in education has driven me to develop, apply for funding for, and offer multiple workshops, as well as to contribute to the improvement of the academic programs in which I teach through collaboration with colleagues and the development and application for funding of programs that would improve the quality of English courses, such as the exchange programs I am currently establishing in cooperation with Erika Kvistad and York University. What is more, my commitment to the university community extends beyond the classroom, as is demonstrated by my founding and leadership of groups like the LGBTQ+ Employee Network at NTNU. This shows my belief in linking the inclusive politics of the national curriculum to my research, the university community, and wider life.

9.   Attachments
1.   Pedagogical CV
2.   Selections from Student Evaluations
3.   Letter of Support from Jørn Boisen
4.   Letters of Reference from Colleagues
5.   Proof of Attendance, NTNU University Pedagogy
6.   Statements from Co-Authors
7.   Article: "Critical Literacy and Genre Pedagogy: Supporting Inclusion, Subverting Bias"
8.   Article: "Multilinguality Portraits of Two Intermediate Learners of Norwegian"

9. Article: "Hverandrevurdering som læringsverktøy i lærerstudenters tilegnelse av skriveferdigheter i engelsk"
10. Article: "Peer Response in Language Teacher Training: Students' Pedagogic Approaches and Positioning"
11. Article: "Extensive Reading: Resources and Strategies for Intermediate and Advanced Learners of Norwegian"
12. Sample Activities and Materials from Teaching
   a. example formative rubric
   b. example track changes feedback (anonymized)
   c. course schedule, including SU&W sessions
   d. example polls
   e. Boolean search video
   f. PowerPoint slides
   g. narratology terminology match
   h. example WAC activities

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