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Creating a Teaching Portfolio: Guidelines for Teaching Assistants

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**Creating a Teaching Portfolio:
Guidelines for Teaching Assistants**

Judith Longfield
Georgia Southern University



**Selecting, Designing, and Implementing
an Electronic Portfolio**

Jeton McClinton
Jackson State University

Monique Earl-Lewis
Morehouse College

Walter L. Crockett
Jackson State University

Introduction

Whether paper-based or accessible electronically, the use of teaching portfolios for professional growth and job hunting purposes among graduate teaching assistants is growing. In fact, the request for information on teaching portfolios is ongoing at POD's Graduate and Professional Students Development (GPSD) Committee meetings. In 2005 Laura Border met this need by publishing a short article in POD's *Essays on Teaching Excellence* entitled "Teaching Portfolios for Graduate Students: Process, Content, Product, and Benefits" (<http://www.podnetwork.org/publications/teachingexcellence/05-06/V17,%20N4%20Border.pdf>). Five years later there was another GPSD call for information which resulted in the writing of the two papers presented here.

The first, "Creating a Teaching Portfolio: Guidelines for Teaching Assistants," written by Judith Longfield at Georgia Southern University, provides basic information on portfolios. It is intended primarily for those new to teaching portfolios and includes information on how to get started, what to include, steps to follow and how to assess a portfolio. Included in the appendix is a teaching portfolio rubric and an annotated list of resources accessible via the Internet.

The second paper, "Selecting, Designing, and Implementing an Electronic Portfolio," is written by Jeton McClinton and Walter L. Crockett from Jackson State University and Monique Earl-Lewis of Morehouse College. As experienced teacher educators who require students to complete electronic portfolios to demonstrate their professional development and competence, and they offer advice on the creation of electronic portfolios. Included is a discussion of the similarities and differences between paper-based and electronic portfolios, types of electronic portfolios, and information on Websites that host e-portfolios.

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Creating a Teaching Portfolio: Guidelines for Teaching Assistants

Judith Longfield
Georgia Southern University

What Is a Teaching Portfolio?

A teaching portfolio is a collection of artifacts (i.e., pieces of evidence) that document teaching activities. “At the heart of the portfolio . . . are *samples of teaching performance*, not just what teachers say about their practice but artifacts and examples of what they actually do” (Edgerton, Hutching & Quinlan, 2002, p. 40). Seldin (1997) estimates that over 1000 universities use “evaluative teaching portfolios” in the tenure and promotion process. Teaching assistants (TAs) can get a head start by creating a “developmental teaching portfolio,” not only for the purpose of documenting their teaching, but also for improving their teaching through reflection and analysis.

Why Develop a Teaching Portfolio?

If teaching portfolios are primarily used for tenure and promotion, why should TAs bother? Don't they have enough to do teaching, taking classes and conducting research? According to Annis (1997), “feedback from professors indicates that the teaching portfolio is a very effective vehicle in finding a job, especially in a tight job market” (p. 253). Border and van Hoene (2010) also argue that graduate students, because they are in their formative years, are uniquely positioned to benefit from what they refers to as a “Socratic dialogue” with faculty and teaching center staff. The result of this dialogue can be a Socratic portfolio which includes “a narrative and accompanying artifacts that reflect their experiences, discussion, and decisions” (p. 336). Not only does the development of a teaching portfolio document teaching performance, it can also demonstrate a TA's awareness of the critical nature of what Schön (1983) calls “reflective practice” and provide him/her with practice in talking about the nature of teaching for job interviews.

How Do I Get Started on a Teaching Portfolio?

Now that you've decided it's worth the time to create a teaching portfolio, how do you get started? The first step is to identify your preferred teaching methods, and that's where “student and faculty mentor feedback can be invaluable in helping [you] define the styles that are the best fit” for you (Border, 2005-06, “Content,” para. 3). Because teaching portfolios are typically not required, TAs often do not start developing one until they begin the job hunting process. However, it is important to get into the habit of collecting teaching materials from the very beginning. Just as you have a box or file drawer devoted to your research, you should regularly collect teaching materials like syllabi, assignments and student evaluations, and keep them in a central place. It is not necessary to immediately spend time sorting through these materials; you can save this task until you begin developing your actual portfolio. It's easier to develop a portfolio from materials that have already been collected, than having to collect materials before you can begin. Border also suggests that “participation in teaching preparation activities such as workshops, seminars, courses, and videotaped consultations can add skills and confidence, and thus pages, to the portfolio” (“Content,” para. 2).

Once you have identified your preferred teaching styles and collected teaching materials, you will need to think about the purpose and the audience. Do you want to use the portfolio for your own professional development, for job searches or for an award nomination? Form should

follow function. A portfolio that is intended for your own personal development as an instructor will probably not emphasize student assessment results in the same way that a portfolio for an award will. Thinking about the purpose and audience in advance helps you shape your portfolio and customize it according to its intended use.

The important thing is to start early and to keep it manageable. Universities like Brown, UCLA and Vanderbilt University offer on-line advice for TAs on how to create teaching portfolios. Appendix B contains an annotated list of websites and web-based materials featuring information on how to get started, what to put into a teaching portfolio and how to select artifacts.

What Goes in a Teaching Portfolio?

A teaching portfolio is more than a collection of teaching materials. It should also “contain reflective statements on the material included and on [your] approach to teaching and learning” (Kaplan, 1998, p. 2). Like portfolios in the fine arts or architecture, teaching portfolios are highly personalized and no two are exactly alike. Both the content and the organization differ from discipline to discipline and person to person. Although there is no one best format or length for teaching portfolios, they often contain some or all of the following components:

- Teaching philosophy including strategies and methodologies
- List of courses taught with instructional goals
- Samples of instructional materials—syllabi, assignments, exams, Web pages, etc.
- Samples of student work
- Summary of student evaluations and sample comments
- Teaching observation reports
- Reflection on what you learned and how you intend to develop your teaching in the future

Before selecting specific items for your teaching portfolio, look at samples created by other TAs or faculty. Departments sometimes maintain a collection of portfolios as do many teaching centers. If sample portfolios are not available, you can find samples from a variety of disciplines in Peter Seldin’s *The Teaching Portfolio* (1997). His book contains twenty-three portfolios from disciplines as diverse as speech, biology, law, finance and electrical engineering. By looking at teaching portfolios from other disciplines, Seldin believes readers will gain helpful information and insights applicable to their disciplines. Although the portfolios in Seldin’s book exclude the appendix materials referenced in the samples, you can find samples of artifacts that are typically included in a portfolio from Carnegie Mellon’s *Guidelines for Teaching Portfolios* available at <http://www.cmu.edu/teaching/resources/DocumentingYourTeaching/TeachingPortfolios/TeachingPortfolios.pdf>. Be patient, the file is large (13+ MB) and takes time to load.

As a TA looking at sample teaching portfolios developed by faculty members, remember that your teaching experiences are different from theirs. TAs often teach courses that have pre-set content and methods of assessment. You may even be required to use a standardized syllabus, making it difficult to highlight your own teaching-learning ideas. The Center for Teaching Excellence (CTE) at the University of Waterloo offers the following tips on how to deal with this situation:

- Describe a course that you’d like to teach. You only need to provide a paragraph stating what the course will cover and the learning objectives.

- Try writing up a syllabus for a course you'd like to teach. Consider how you could incorporate your area(s) of specialization into the course. To plan a course, you'll need to consider issues in course design. It helps if you make a weekly schedule of topics and activities to cover. . . . When you've completed the syllabus, ask a professor in your discipline for feedback.
- Prepare an assignment for a course you'd like to teach. ("Content," para. 4)

What Steps Can Be Used to Develop a Teaching Portfolio?

In *The Teaching Portfolio*, Seldin suggests the following steps for developing a teaching portfolio (pp. 13-14):

1. Summarize teaching responsibilities. Start with one or two paragraphs describing the courses you currently teach; provide details on their levels (e.g., freshmen, seniors, etc.) and whether or not they are required or electives, general education or courses in the major.
2. Describe your approach to teaching. This is often referred to as a teaching philosophy, which should be a "reflective statement describing [your] teaching philosophy, strategies, methodologies, and objectives" (p. 13).
3. Select items for the portfolio. Pick teaching documents which are relevant to your teaching responsibilities, as well as those which reflect your personal preferences, teaching style and discipline. If you teach environmental chemistry and believe in promoting higher order thinking skills, you might include a test you created that focuses on students' problem solving skills rather than on their ability to recall facts or balance equations.
4. Prepare statements for each item.
5. Arrange the items in order. The sequence of items is determined by their purpose. If you want to "demonstrate teaching improvement, entries that reflect that goal (such as participating in seminars and workshops designed to enhance classroom performance) would be stressed" (p. 14).
6. Compile the supporting data. This might include student evaluation of teaching and teaching observation reports from faculty members or your campus teaching center, samples of student work, and any of the other items listed above in the "What Goes in a Teaching Portfolio?" section.

I've Selected What I Want to Include, Now What Do I Do?

At this point you may have enough materials to fill two three-ring binders, so now what do you do? How long should your teaching portfolio be? How should you go about organizing it? Recommendations on the length of the portfolio vary, but the Center for Teaching Excellence (CTE) at the University of Waterloo (n.d.) recommends that commentary and reflective statements be limited to ten pages. "Be selective; choose items that highlight your strengths and achievements and that your reader will find convincing. Refer your reader to appendices if you want to include detailed evidence such as student feedback or an example of teaching material" ("Format," para. 1).

Remember that although reflective statements and supporting artifacts are important, the teaching portfolio needs to be reasonable in length so that it will be read in its entirety. Keep it concise. Rodrigues-Farrar (n.d.) notes that the reflective statement “allows you to identify your teaching goals in a specific context” and advises describing the evidence, “explain[ing] its importance and direct[ing] the reader to the appropriate appendices as documentation” (p. 10). According to Kaplan (1998) “the attempt to be completely comprehensive can turn the project . . . into a paper chase.” (p. 2). Kaplan and Rodrigues-Farrar suggest dividing the support materials into three groups based on the sources of artifacts: (1) personal materials (teaching philosophy, summary of responsibilities, syllabi, assignments, etc.), (2) materials from others (student ratings, observations of your teaching, letters and thank you notes from students or colleagues, teaching awards or nominations, etc.) and (3) good teaching “products” (essays, lab books, etc.)—*for a more complete list of possible items, see pages 8-9 in Rodrigues-Farrar.*

Now that you’ve written your reflective statements and selected artifacts for the appendices, put all of the portfolio materials into a three-ring binder with separate sections or on a computer disk. Posting the materials to a website is another option. If you choose to create an e-portfolio, be sure to mention this in your cover letters and provide the Web address where it can be accessed.

Once your materials are in a binder or e-portfolio, don’t make the mistake of thinking you’re done—it’s time to evaluate the finished product. Think back to your audience and purpose, and decide whether or not your portfolio is constructed appropriately. The Schreyer Institute for Teaching Excellence at Penn State (n.d.) suggests you ask yourself the following questions:

- Does your portfolio give the reader a sense of who you are as a teacher?
- What is the most striking claim you make about your teaching in the portfolio?
- Will the evidence presented for this claim be convincing to this audience?
- Are all of the claims and evidence offered for teaching effectiveness relevant? (para. 3)

If you’re comfortable with your responses to these questions, you’re ready to review your teaching portfolio using the rubric in Appendix A. You’ll also want to ask your mentor or advisor, and perhaps other faculty members, to review your portfolio. Look for someone who serves on the hiring committee in your department or someone who will examine your teaching portfolio with the lens of a committee member looking at a candidate for a tenure track position. Once the review process is complete, revisit your portfolio and make any needed revision.

Final Thoughts

Pat Hutchings of the Carnegie Foundation for the Advancement of Teaching, and a long time advocate of teaching portfolios, notes that the *what* and *how* of teaching portfolios—what goes in them, how long they are, etc.—is not as valuable as the *process*. She concludes: “The point of teaching is learning; and [using teaching portfolios] we need to ask, on a regular, ongoing basis, whether students are learning what we think we are teaching” (in Anderson, 1993, p.6). Do you know whether or not your students are learning what you’re teaching? Could you provide evidence of student learning to a hiring committee? If you answered “No” to either question, it’s time to think about developing a teaching portfolio by talking to your mentor or a consultant at your campus teaching center.

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Appendix 1

Teaching Portfolio Rubric

Scoring System: 3 = Exemplary 2 = Meets Expectations 1 = Needs Improvement

	Score
The materials in the portfolio logically organized.	
The philosophy of teaching is clearly articulated and explained.	
The preface, précis or teaching autobiography adequately explains the TAs goals/objectives in the context of his/her teaching situation.	
The length of the portfolio was appropriate, not too short or too long, for the materials selected.	
The portfolio balanced information from self, from others, and from products of students learning.	
There was an explanation of the materials selected for inclusion in the portfolio, including materials in the appendix.	
The materials (syllabi, assignments, exams, class activities, etc.) used to support learning was of good quality.	
There was consistency among the various components of the portfolio that demonstrated effectiveness in practice tied to the TAs philosophy of teaching.	
Challenging, higher order thinking skills or intellectual tasks (papers, projects, activities, assignments, exams, etc.) were set by the TA for students, or designed jointly with students. There is evidence that students were able perform these tasks at appropriate levels.	
Multiple sources (observations of teaching, students work samples, test scores, etc.) offered a varied and objective assessment of teaching and evidence of successful learning.	
The portfolio provided evidence of efforts to improve teaching, learning goals, instructional practices, course materials, and/or assessment in order to improve student learning.	

Comments:

Sources:

Anderson, E., Ed. (1993). *Campus use of the teaching portfolio: Twenty-five profiles*. Washington, D.C.: AAHE.

Seldin, P. (1997). *The teaching portfolio*, 2nd Ed. Bolton, MA: Anker Publishing.

Appendix 2

Teaching Portfolio Resources



From The Ohio State University, a web-page containing an overview to portfolios, including a description of different kinds of portfolios and characteristics of effective portfolios.

http://ucat.osu.edu/teaching_portfolio/teaching_port.html



This web-page contains steps for compiling a portfolio, an extensive list of materials that can be included, and examples of a short teaching philosophy and interpretation of student evaluations. It is from the University of Texas at Austin.

<http://ctl.utexas.edu/teaching-resources/advance-your-career/assemble-your-teaching-portfolio/>



This web-site from the University of Washington contains “guidelines for the preparation and use of teaching portfolios.” At the bottom of each page are links to additional pages including ones with resources and tools, and information on developmental teaching portfolios as well as evaluative teaching portfolios for promotion and tenure.

<http://depts.washington.edu/cidrweb/portfolio/guidelines.html>



From the University of Nebraska-Lincoln, this web-page offers advice on constructing a teaching portfolio, including teaching roles and responsibilities, teaching statements, and evidence of effective—check out the links in this section to see an example of how to summarize teaching evaluations.

<http://www.unl.edu/gradstudies/current/dev/portfolio.shtml#final>



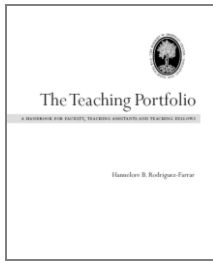
A web-page from Iowa State University which contains an annotated bibliography on teaching portfolios and related topics.

http://www.celt.iastate.edu/faculty/selected_readings.html



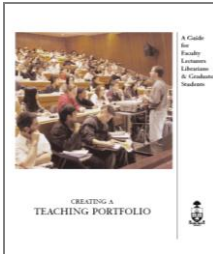
For a brief, two-page overview of teaching portfolios, this resource from Penn State is a good place to start. Included is a one-page annotated bibliography of leading print references.

http://www.schreyer.institute.psu.edu/pdf/Designing_a_Teaching_Portfolio.pdf



A 12-page handbook for faculty and graduate students, *The Teaching Portfolio* from Brown University contains steps on how to create a teaching portfolio. Includes a short appendix with outline examples.

http://www.brown.edu/Administration/Sheridan_Center/docs/teach_port.pdf



This 11-page guide from the University of Toronto contains five activities that walk lecturers, librarians and graduate students through the process of creating a course portfolio.

http://ctl.utsc.utoronto.ca/home/sites/default/files/Teaching_portfolios.pdf



This “how to” guide, entitled *Guidelines for Teaching Portfolios*, is from Carnegie Mellon University. The first eight pages contain tips on creating portfolio, and the remaining 167 pages contain real examples of teaching statements, classroom rubrics, and other materials that might be included in a teaching portfolio.

<http://www.cmu.edu/teaching/resources/DocumentingYourTeaching/TeachingPortfolios/TeachingPortfolios.pdf>



The Teaching Portfolio is an eight-page occasional paper from the University of Michigan. In addition to basic information on portfolios, it includes information on how they are evaluated, plus a peer review rubric. Also of value is the one-page list of 49 items which might be included in a portfolio.

http://www.crlt.umich.edu/publinks/CRLT_no11.pdf



This guide to “Developing a Teaching Portfolio” from Rutgers University features suggestion on how to create and organize your first portfolio, as well as six steps to follow. Included are tips on writing a teaching philosophy and a diagnostic statement about teaching.

http://taproject.rutgers.edu/services_tips/teach_portfolio.pdf



From the Tomorrow’s Professor Listserve, you can access Chapter 3, “Preparing the Teaching Portfolio,” from Peter Seldin, J. Elizabeth Miller, and Clement A. Seldin’s book, *The Teaching Portfolio: A Practical Guide to Improved Performance and Promotion/Tenure Decisions*. You will need to type “1076” in the box in the upper left-hand corner where you can search the listings by number.

<http://cgi.stanford.edu/~dept-ctl/tomprof/postings.php>

Selecting, Designing, and Implementing an Electronic Portfolio

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Technological advances have substantially advanced the professional, behavior and pedagogy in American education. One significant impact currently involves encouraging the transition of the development and presentation of the traditional paper-based portfolio to the electronic portfolio or e-portfolio. This evolution from the binder-bound demonstration of competency to the construction and submission of virtual credentials to evidence proficiency will require considerable changes in thought and behavior. Although there is no difference in the content and structure of the paper-based version and the electronic version of the student portfolio, the differences that do exist are both technological as well as conceptual.

Traditional portfolios and e-portfolios both serve as a compilation of the owner's work and is self-managed by design and construction. Both types require content and production management, can be updated, require files, are accessible, presents documented evidence of proficiency and expertise, is confidential in nature, and require the use of technology. Despite these similarities, there is a growing preference for the use of e-portfolios. The electronic portfolio is a web-based information management system that utilizes electronic media to build and maintain a digital repository of artifacts that can be used to demonstrate competence and reflection. This medium allows for the virtual electronic storage of academic and professional resources that can be easily maintained and managed over a lifetime, thus allowing it to continuously serve as an appropriate professional reflective tool.

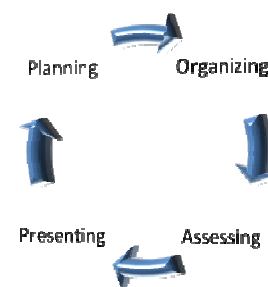
The purpose of the portfolio as well as the technical expertise of the designer influences the content and complexity. The owner/designer of the e-portfolio is required to possess at minimum, proficiency of technical skills, and a working knowledge of computer hardware, software and internet familiarity. Required conceptual knowledge involves a holistic understanding and integration of the owner goals, objectives and professional responsibilities; philosophy and conceptual frameworks; and evidence of expertise in relationship to the presentation, interaction and mapping of documentation for inclusion.

There are characteristically three types of electronic portfolios, and each may be referred to by others in the field by different terms. These three types of e-portfolios include: (1) *The Reflective Portfolio*; (2) *The Showcase Portfolio*; and (3) *The Working Portfolio*. The Reflective electronic portfolio presents time-bounded personal self-observations. The Showcase electronic portfolio represents the owner's achievements and professional development over time. The

Working electronic portfolio includes a collection of artifacts that the owner has developed and/or received over a period of time that demonstrate competency and oftentimes are linked to learner outcomes, and often used as an assessment tool. While the Traditional paper-based portfolio also includes a collection of artifacts; historically, this type of portfolio was limited in scope and used simply as a holding place for student papers, photographs, and drawings representative of the owner's professional work and academic progress. Consequently, the Traditional Portfolio was used as an assessment tool providing students an opportunity to reflect on their learning in order to reflect on and evaluate their progress in a course or program.

The portfolio is expected to be an accurate representation of professional knowledge and skill, as the owner is responsible for the selection, design and inclusion of the portfolio contents. The framework for inclusion must be viewed as the construction of demonstrated expertise for both formative and summative evaluation within a dual objective-subjective context of understanding. The formative construction is influenced by the data and information collected as required for the evaluation whereas the summative construction is informed by the articulated and published evaluation standards. The dual objective-subjective context must occur prior to the construction of the portfolio. This alignment of the owner/designer's understanding is an insight acquired from the actual experience of the interaction between the (a) required professional standards, (b) desired individual characteristics for the profession, and (c) professional knowledge and skills in relation to espoused principles and values held by both the designer and the evaluator.

The selection or type of portfolio is determined, as previously stated, by its purpose. The design of the portfolio, however, also includes several considerations and four basic steps: (1) Planning Your Work; (2) Organizing Your Work; (3) Assessing Your Work; and (4) Presenting Your Work. During step one, Planning, owners should ask: "*Who is my intended audience? ...What is the purpose of the portfolio?*" ...*Will the portfolio be used to gain employment? ...Will the portfolio be used as documentation for promotion? ...etc.* Step two, Organization, includes identifying artifacts that will persuade and convince your intended audience that you are the right candidate for that job or that you indeed have been successful in your professional development as related to job promotion and career advancement. Step three, Assessing, involves reviewing, revisiting and revising the portfolio design. Artifacts included should ask and answer the questions, "*Am I convincing my target audience? ...Does the evidence included speak to my effectiveness as a teacher? ...Have I clearly demonstrated competency in each knowledge and skill area?*" The ability to answer affirmatively to each of these questions indicates readiness for the fourth and final stage, Presenting the portfolio to the intended audience for examination.



An additional factor in the development and construction of the electronic portfolio is *time*. Time considerations must be anticipated for each step of the process and include front-end time approximates for both conceptual and virtual construction. An effective way to reduce and effectively manage the time-costs involved is through utilization of the most accessible electronic resources and online fingertip tools, the Internet. Inexpensive websites for creating,

managing, and viewing portfolios (see Table 1) are available to support e-portfolio development and maintenance. The top five referenced web-based resources for electronic portfolio development are specifically designed for students with the associated costs (at the time of writing of this document). Table 2 provides a comparison of traditional paper-based portfolios and electronic portfolios. Table 3 lists free and/or minimal cost websites designed specifically for electronic portfolio development. The Appendix 1 includes an outline of portfolio documents for a social sciences internship course. Appendix 2 includes an example of the structure and content of a working template for electronic portfolio development.

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Host	Website	Cost
Just Host	http://www.justhost.com	\$4.45/monthly
Host Clear	http://www.hostclear.com	\$19.95/monthly
Fat Cow	http://www.fatcow.com	\$56.00/yearly
Super Green Hosting	http://www.supergreenhosting.com	\$4.95/monthly
Web Hosting Pad	http://www.webhostingpad.com	\$1.99/monthly

Table 1 Inexpensive web hosting sites

Paper-based Portfolios	Electronic Portfolios
Security – Paper portfolios can be locked in a drawer, or a vault even. Properly sealed they can last for 100s of years, and are not dependent on appropriate software still being available	Recreation – the paper portfolio can be scanned and recreated digitally.
Accessibility - They cannot be downloaded at will	Duplication and dissemination – Once the portfolio is complete it can easily be duplicated and shared with millions
Convenience and Portability – Paper portfolios can be tucked under the arm and easily viewed under any light source if the wind isn't blowing	
Nostalgia – The paper portfolio is best suited for scrapbooks and nostalgia where the artifacts are paramount to all else	Range – The Digital Portfolio can capture academic efforts that would prove bulky if stored in manila, such as video and audio of dramatic, athletic, musical and academic performance.
Acceptability - Currently paper portfolios and simple one-page resumes are more widely accepted than are Digital Portfolios by corporate America	Size – The compactness of bytes allows for the storage of virtually everything a person has ever done, said, or written in their lives.)
Durability – Frail medium, subject to stains, burns, and brittleness.	Accessibility -- Hyperlinks allow for easy indexing, cross-referencing, and viewer navigation.
Bulky – one must be highly selective or provide for adequate storage	Durability – electronic media are more durable than paper with less protection.

Table 2 Common comparisons of paper based and electronic portfolios

Host	Website	Cost
GoogleDocs	https://sites.google.com/site/eportfolioapps/overview/process The website includes a step by step development process, from developing the purpose statement to presenting and publishing.	No cost
eFolio	http://www.learningcentral.org/ This website is developed by the National Institute for Community Innovators.	Varies by user
chalk&wire	http://www.chalkandwire.com/ This website gives educators the power to build unlimited assessments, development, showcase and career portfolios.	Based on number of accounts
LiveText	https://www.livetext.com/ This website is an outcomes assessment tool that uses a comprehensive, web-based learning assessment and accreditation management service.	\$98.00 - \$128.00 5 years
eportaro	http://www.eportaro.com/ This website is an Enterprise level electronic portfolio software system that supports reflection, growth, accomplishment and collaboration.	Varies by user

Table 3 Electronic Portfolio Websites

APPENDIX I

The Internship Portfolio – Dr. Earl-Lewis

The Portfolio may be tangible or electronic, reflect a comprehensive internship experience, and include:

- ❖ Copy of the Learning Agreement
- ❖ Task Calendar
- ❖ Learning Goals, Objectives and Theoretical Framework
- ❖ Co-Curricular Transcript
- ❖ Weekly Online Reports
- ❖ Online Reflections
- ❖ Internship Journal/Log
- ❖ The Human Service Organization and SWOT Analysis
- ❖ Professional Ethics Summary
- ❖ Community/Client Analysis
- ❖ Completed Graduate School Application
- ❖ U.S. Organization/Agency Profile and completed Employment Application
- ❖ International Organization/Agency profile completed Employment Application
- ❖ Professional Interview
- ❖ Transition Report
- ❖ Final Internship Report

The Final Internship Report and Presentation should be submitted within one week upon completing the 120-hour Field Placement/Practicum requirement. The Final Report should link:

- (1) Field Placement/Practicum Goals and Objectives
- (2) Actual agency experiences during each stage of the internship
- (3) Application and effectiveness of theoretical concepts
- (4) Professional Development or other training which facilitated student skill development
- (5) Student strengths and challenges experienced during the Field Placement/Practicum
- (6) Skills gained/needed for future career growth
- (7) Professional/Career goals

The Final Report can be presented in multiple formats:

- ❖ Formal business report, 8-10 pgs
- ❖ Power Point Presentation \geq 15 slides
- ❖ Poster Presentation
- ❖ Video
- ❖ Training session with informational materials
- ❖ Other (Requires Course Instructor approval)

❖ **Professional Resume/MonsterTrak Registration**

The resume should include all relevant professional skills and experiences gained during the Practicum/Field Placement experience. Students are to seek consultation from the staff of the Career Center prior to: (a) submitting the final resume and (b) registering on MonsterTrak. Three (3) copies of the professional resume are to be submitted. Resumes must submit proof of attendance at a Resume Writing Workshop and/or documentation that the resume has been professionally reviewed.

❖ **Alcohol 101+ training (contact the student development center)**

❖ **Certificates, Awards, etc.**

❖ **Final supervisor evaluation**

❖ **Letter of recommendation**

❖ **Student site evaluation**

APPENDIX 2

ELECTRONIC PORTFOLIO TEMPLATE INCORPORATING SITE NETS STANDARDS

Introduction

I. TECHNOLOGY OPERATIONS AND CONCEPTS.

Teachers demonstrate a sound understanding of technology operations and concepts.

PERFORMANCE INDICATORS: TEACHERS:

- A. demonstrate introductory technology literacy knowledge, skills, and concepts (described in the ISTE NETS Technology Foundation Standards for Students).
- B. demonstrate sustained growth in technology knowledge and skills to stay abreast of contemporary and emerging technologies.

My artifacts demonstrating this standard (What?)

Enter your list of artifacts here that demonstrate how you have met this standard and create a hyperlink to each item

My Reflection on meeting this standard (So What?)

Write your reflection on how you think these artifacts demonstrate how you have met this standard

My Future Learning Goals related to this standard (Now What?)

Write your future learning goals related to this standard

<start on a new page>

II. PLANNING AND DESIGNING LEARNING ENVIRONMENTS AND EXPERIENCES.

Teachers plan and design effective learning environments and experiences supported by technology.

Performance Indicators: Teachers:

- A. design developmentally appropriate learning opportunities that apply technology-enabled instructional strategies to support the diverse needs of learners.
- B. apply current research on teaching and learning with technology when planning learning environments and experiences.
- C. identify and locate technology resources and evaluate them for accuracy and suitability.
- D. plan for the management of technology resources within the context of learning activities.
- E. plan strategies to manage student learning in a technology-enhanced environment

My artifacts demonstrating this standard (What?)

Enter your list of artifacts here that demonstrate how you have met this standard and create a hyperlink to each item

My Reflection on meeting this standard (So What?)

Write your reflection on how you think these artifacts demonstrate how you have met this standard

My Future Learning Goals related to this standard (Now What?)

Write your future learning goals related to this standard III. TEACHING, LEARNING, AND THE CURRICULUM.

Teachers implement curriculum plans that include methods and strategies that apply technology to maximize student learning.

PERFORMANCE INDICATORS: TEACHERS:

- A. facilitate technology- enhanced experiences that address content standards and student technology standards.
- B. use technology to support learner-centered strategies that address the diverse needs of learners.
- C. apply technology to develop students' higher order skills and creativity.
- D. manage student learning activities in a technology-enhanced environment.

My artifacts demonstrating this standard (What?)

Enter your list of artifacts here that demonstrate how you have met this standard and create a hyperlink to each item

My Reflection on meeting this standard (So What?)

Write your reflection on how you think these artifacts demonstrate how you have met this standard

My Future Learning Goals related to this standard (Now What?)

Write your future learning goals related to this standard

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IV. ASSESSMENT AND EVALUATION.

Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies.

PERFORMANCE INDICATORS: TEACHERS:

- A. apply technology in assessing student learning of subject matter knowledge and skills using a variety of assessment techniques.
- B. use technology resources to collect and analyze data, interpret results, and communicate findings to improve instructional practice and maximize student learning.
- C. apply multiple methods of evaluation to determine students' appropriate use of technology resources for learning, communication, and productivity.

My artifacts demonstrating this standard (What?)

Enter your list of artifacts here that demonstrate how you have met this standard and create a hyperlink to each item

My Reflection on meeting this standard (So What?)

Write your reflection on how you think these artifacts demonstrate how you have met this standard

My Future Learning Goals related to this standard (Now What?)

Write your future learning goals related to this standard

V. PRODUCTIVITY AND PROFESSIONAL PRACTICE.

Teachers use technology to enhance their productivity and professional practice.

Performance Indicators: Teachers

- A. use technology resources to engage in on-going professional development and lifelong learning.
- B. continually evaluate and reflect on professional practice to make informed decisions regarding the use of technology in support of student learning.
- C. apply technology to increase productivity.
- D. use technology to communicate and collaborate with peers, parents, and the larger community to nurture student learning.

My artifacts demonstrating this standard (What?)

Enter your list of artifacts here that demonstrate how you have met this standard and create a hyperlink to each item

My Reflection on meeting this standard (So What?)

Write your reflection on how you think these artifacts demonstrate how you have met this standard

My Future Learning Goals related to this standard (Now What?)

Write your future learning goals related to this standard

IV. SOCIAL, ETHICAL, LEGAL, AND HUMAN ISSUES.

Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PreK-12 schools and apply those principles in practice.

Performance Indicators: Teachers

- A. model and teach legal and ethical practice related to technology use.
- B. apply technology resources to enable and empower learners with diverse backgrounds, characteristics, and abilities.
- C. identify and use technology resources that affirm diversity.
- D. promote safe and healthy use of technology resources.
- E. facilitate equitable access to technology resources for all students.

My artifacts demonstrating this standard (What?)

Enter your list of artifacts here that demonstrate how you have met this standard and create a hyperlink to each item

My Reflection on meeting this standard (So What?)

Write your reflection on how you think these artifacts demonstrate how you have met this standard

My Future Learning Goals related to this standard (Now What?)

Write your future learning goals related to this standard