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ELECTRONIC TEACHER PORTFOLIO

By
Linda H. Drucker and Marguerite A. Paolone

A Thesis

Submitted in partial fulfillment of the requirements of the
Master of Arts Degree
of
The Graduate School
at
Rowan University
2002

Approved by

Professor

Date Approved

May 2002

ABSTRACT

Linda H. Drucker and Marguerite A. Paolone

**Electronic Teacher Portfolio
2002
Dr. Louis Molinari
Masters in Elementary Teaching**

The purpose of this research project is to determine the value of using an electronic teacher portfolio to document instructional methods and strategies. Research suggested the possible use of electronic portfolios by teachers to compile genuine representations of their personal style, creativity, and methodology.

As models of electronic teacher portfolios were limited, we created a template using HyperStudio 4.0 and an accompanying guidebook, so teachers could easily create a personalized electronic teacher portfolio.

To evaluate the guidebook's ease of use, we disseminated the materials to one technologically experienced teacher and one with basic computer knowledge. While creating their own electronic portfolio using our template and guidebook, they made written notations on the user-friendly nature of the design model which were discussed at the end of the testing process.

After careful analysis changes to wording in several areas of the guidebook were made to refine directions and make the guidebook more understandable and easy to use. We concluded that were limitations inherent in the HyperStudio authoring tool, which precluded easy insertion of crisp, clear graphic images and video clips.

MINI-ABSTRACT

Linda H. Drucker and Marguerite A. Paolone

**Electronic Teacher Portfolio
2002
Dr. Louis Molinari
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This research project determines the value of using an electronic teacher portfolio to document instructional methods and strategies. Testing noted problems with the nature of the design model and limitations in the authoring tool, which precluded easy insertion of crisp, clear graphic images and video clips.

Acknowledgments

The authors would like to acknowledge the guidance and expertise of Dr. Louis Molinari, without whose patience and sense of humor this project would have been overwhelming.

We would like to thank Gail Bram and Carolyn Olsen. Their willingness to participate and enthusiasm for our project is greatly appreciated.

We gratefully acknowledge the technological expertise of Scott Drucker. His generosity of time and talent added to the overall professionalism of the project.

To our families and friends that supported our endeavors with encouragement and love, your commitment to us was invaluable.

To work with a partner who shared your commitment to and enthusiasm for excellence, while bolstering confidence and spirit, is the ultimate gift of the graduate experience.

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Chapter 1

The Problem

A portfolio is a useful tool for measuring growth over time. Educators have employed the use of a portfolio in many ways. They have encouraged students to develop portfolios to record progress and showcase achievement. For years art students have used the portfolio system to demonstrate their abilities and achievements. In recent years, the portfolio has undergone drastic changes in that accomplishment and progress can be translated into an electronic medium and stored for reference. Teachers are not only encouraged to help children develop portfolios for assessment purposes, but they themselves have discovered a tremendous value in recording and showcasing their own talent. The public at large can witness to the teaching processes and techniques that a teacher employs in establishing her classroom environment.

Electronic portfolios provide teachers with an opportunity to present their individuality and achievement in visual form. An electronic portfolio moves beyond simple, typewritten documentation. It may include rich and varied representations of how one teaches and has the ability to present evidence of effective teaching. Electronic portfolios are a transformation of the traditional personnel folder. Since electronic portfolios incorporate many different forms of

media, they have the potential to be dynamic when showcasing achievement. Electronic portfolios can be a way to help the teacher organize and present essential elements of the teaching experience that may not become apparent when using traditional evaluative and observational methods.

Significance of the Study

A teacher's electronic portfolio is a collection of work produced by a teacher. Each portfolio is individually designed by the teacher to highlight and demonstrate his or her talents, knowledge, and skills in teaching. An electronic portfolio can be a visual record of achievement, accomplishments, and strengths, including frustrations. A series of documents should be placed into the portfolio by the teacher and perhaps in conjunction with an administrator. Lesson plans, creative handouts, letters of recommendations, philosophy of education, and evaluations recorded using a variety of electronic media, can give a more complete picture of who the teacher is and what she is accomplishing.

(Aschermann, J.R. 1999)

Teachers are no longer confined to maintaining a showcase of ideas and materials in a binder, but now have the ability to showcase concise, annotated collections of their work and accomplishments in and outside of the classroom. What makes electronic portfolios very different from traditional portfolios is that they can include scanned or digital photos, video and sound-clips, animation, recordings of students, text, traditional writings and drawings, as well as a section for journalizing and comments by administrators. Portfolio development

provides a connection to the contexts and personal histories of real teaching and makes it possible to document the unfolding of both teaching and learning over time. (K.Wolf, 1991)

A teaching portfolio is a collection of materials that documents a professional's teaching goals, strengths, and accomplishments in a digital format. It can contain self-generated material, teaching products, and information generated by others. Examples of *Self-generated material* may include teaching philosophy statements, representative syllabi, instructional objectives, handouts, assignments, and tests, descriptions of educational innovations and evaluations of their effectiveness, textbooks and education-related papers published, instructional software developed, and teaching workshops and seminars presented or attended. Examples of *teaching products* may include examples of graded assignments, tests, reports, and student publications or presentations on course-related work. Examples of *information generated by others* may include summaries of student, alumni, and peer evaluations, honors and awards and reference letters that can be accessed electronically. (Felder, R. et al. 1996)

Electronic portfolios afford the teacher a multi-dimensional avenue for exploration, evaluation, reflection, and presentation. The electronic portfolio provides an opportunity for the actual portrayal of authentic activities, lessons, and discussions. An on-going portfolio can demonstrate growth and development of the teacher's pedagogy and methodology.

What is actually included or related in a teacher portfolio depends on how the portfolio will be used. An electronic portfolio may include professional

information regarding the teacher's qualifications. It may also include a personal statement of teaching philosophy and goals, documentation of the teacher's effort to improve his or her professional standing through programs, and workshops attended. Since the electronic portfolio can contain vast amounts of information, the teacher may also include samples of lesson plans, hand-outs, and class projects. A well-rounded electronic portfolio might also include observations done by other professionals as well as the teacher's reflections on the teaching – learning process. In addition to the above mentioned qualities, it is possible for the teacher to visually document student-to-teacher and student-to-student interactions. Again, it must be remembered that information in an electronic portfolio is digitized and the presentations are readily available. The amount of information included and the way in which it can be experienced has only become possible because of the development of electronic portfolios.

Shulman (1992) writes that paper portfolios "...are messy to construct, cumbersome to store, difficult to score, and vulnerable to misrepresentation. But in ways that no other assessment method can, portfolios prove a connection to the contexts and personal histories that characterize real teaching and make it possible to document the unfolding of both teaching and learning over time." This paper hopes to ease the aforementioned difficulties and make the task of preparing an electronic portfolio less daunting. There are many advantages of creating, documenting, and reflecting upon educational practices in an electronic portfolio. A teaching portfolio captures the complexities of teaching by creating concrete evidence of a teacher's practices. It can promote new dialogue about

teaching, develop authentic evaluation, become a foundation for individual change, and encourage collegial review and evaluation. It offers teachers the opportunity to create a culture in which "thoughtful discourse" about teaching becomes the norm and creates a record over time while documenting the development or "unfolding of expertise" in teaching.

The process by which a teacher chooses materials to be added to this showcase promotes deep reflection on those choices. The opportunity for critiquing one's work and evaluating the effectiveness of lessons or interpersonal interactions with students or peers can be an invaluable tool which provides an opportunity for documentation of professional growth. Norma Henderson (2001) believes that teachers who design their own professional improvement plan and have the ability to demonstrate their achievements, take responsibility and show ownership of their professional growth. They are more productive when positively guided by administrators that are conversant with their abilities. This will generate self-esteem as well as improve the perception of the teaching profession.

Having an electronic portfolio provides the teacher with an opportunity to reflect upon past authentic experiences. Henderson believes that electronic portfolios allow the teacher the opportunity for reflection. Her research supports the contention that effective teachers are reflective teachers. An electronic portfolio not only tells but also shows commitment to the profession and competence as a professional educator. She believes that reflection may focus on a particular theme, project, unit, or specific content area of a discipline.

Reflection can be a time to rethink one's priorities, one's joys and satisfactions, and one's dissatisfactions in order to provide not only assessment of the present but also expectations for the future. "The reflective process can affirm a teacher's practices, raise questions and pose problems about the disciplines, content, teaching/learning strategies, ethical practices and philosophical issues. The time and energy spent in reflection can lead to discernment, which can lead to action - a self-renewal and public renewal." (Henderson, 2001) An opportunity to balance one's self-perception as a teacher with information acquired from students and colleagues can add a resurgence of enthusiasm and bolster self-esteem.

The Teacher Assessment Project (TAP) Study at Stanford University (Stone, 1998) reveals that engaging in the process of portfolio development appears to encourage teachers to become more reflective about their instructional practices (Vavrus and Collings, 1991) The National Board for Professional Teaching Standards has begun establishing a professional model for teacher assessment. It is designed to demonstrate the teacher's knowledge base and the practices he/she must know and use. The professional model is based on the educational beliefs that individuals learn more when responsible for their own learning and development, and that individuals perform at a higher level of competency when expectations and outcomes are clearly stated. "When motivation to improve one's teaching is intrinsic, the results are very different. The effects on instruction are more enduring, faculty attitudes are more positive

and faculty commitment to continued improvement are stronger." Weimer, M. (1990)

Assessing the productivity, efficiency, and effectiveness of teachers is a formidable task. While the National Teacher's Exam may provide a minimum criterion for the certification of teachers, it is not meant to be used as a measure of teacher effectiveness. An innovative method for assessing teacher performance is the teacher portfolio. As administrators look for a viable process in which to validate teachers' professionalism, teachers also are looking for ways in which to showcase their talents and abilities. They need a platform to demonstrate their strengths and creative educational strategies, and administrators need to have the actual teaching process. It is believed that the use of an electronic portfolio system could be an effective method in which teachers demonstrate techniques, strategies, classroom models, and student interactions while showcasing student products. Moreover, administrators could be apprised of a teacher's knowledge base and practices, among other things like form, styles, and other attributes.

Throughout the portfolio experience teachers can become a community of learners. Through self-assessment, the portfolio process gives teachers the opportunity to engage in evaluative processes similar to those their students' experience. In the process of reflecting on his or her own growth and achievement, the teacher is better able to improve student performance. (VanWagenen, L. and Hibbard, M. 1988)

Portfolios provide teachers with an opportunity to present their individuality and achievement in visual form. Portfolios are useful in assessing growth over time, effectiveness of concepts, and application of methods and procedures. Like an artist's portfolio, a teacher's portfolio is a carefully constructed collection of professional work. It is a transformation of the traditional portfolio into a dynamic, multi-media port using modern technology. Each portfolio is individually designed by the teacher to highlight and demonstrate his or her talents, knowledge, and skills in teaching.

Statement of the Problem

Could electronic portfolio assessment procedures be used as a more authentic means of teacher assessment?

Purpose of the Study

Utilizing an electronic portfolio allows the teacher to demonstrate a multi-dimensional overview of her skills and practices. At the same time, it provides an administrator with a more authentic impression of the teacher's capabilities and actual student learning outcomes.

An electronic portfolio can be used for summative or formative evaluations. Summative evaluations are used to assess teaching performance. Formative evaluation can be used to identify and correct teaching problems. For summative evaluation, it has been suggested that items such as teaching philosophy and products that reflect on teaching performance and educational

skills be included. For formative evaluation, the purpose of the content should focus on a collaborative dialogue about the items determined by the teacher's reflections and the administrator's suggestions in problem areas. A comprehensive teacher electronic portfolio would allow for a summative and formative evaluation depending on the evaluator's purposes.

Question

Does developing a reflexive thinking process enhance teacher performance?

Specific Hypothesis

There will be no differences in the authenticity, depth, or effectiveness of the representation of performances as recorded by traditional evaluative processes versus representation of performances recorded by an electronic teacher portfolio.

Method of Study

The topic of evaluations has always placed the administrator and teacher at odds. The administrator is the one who observes and then critiques, while the teacher is only afforded a brief opportunity for discussion during the post observation interview. For many tenured teachers, observations occur only one time during the year. We feel that this practice is not educationally sound, as the administrator has only one chance to see a teacher in action, and in turn, the

teacher has only one opportunity to showcase her innovative skills and practices. As in the classroom, a teacher will offer many opportunities for her students to demonstrate competency, which is a valid practice. Therefore, teachers may benefit from multiple observations. This would afford the administrator with extensive documentation of the teacher's educational practices, while giving ample opportunity for the teacher to illustrate philosophies, techniques, and capabilities.

The onus of responsibility for a child's education falls squarely on the shoulders of everyone involved in that child's education. Currently, a single observation reinforces the hierarchy of superior and underling instead of fostering a spirit of cooperative teamwork. The benefits of collaboration among educators stimulate an environment of creativity, productivity, and pride in performance. Using an electronic teacher portfolio to illustrate the many facets of a teacher's classroom capabilities is an innovative approach toward developing a collaborative relationship between administration and staff.

The exploration of the possibilities for the development of an electronic teacher portfolio required extensive research of the current philosophies concerning technology and the evaluative process. We found that many universities are requiring that pre-service teachers compile an electronic portfolio documenting their experiences in the field. This might include unit objectives, lesson plans, project procedures, and evaluations. Access to these examples gives the cooperating teacher and/or advisor an overall view of the pre-service teacher's strengths and weaknesses. The reflections of the student-teacher on

her experiences in conjunction with the constructive criticism of the advisor develop an on-going collaborative dialogue.

One of the most important aspects of an electronic portfolio system for teachers is the reflective process. A teacher not only chronicles her experiences, but makes her own observations as to future improvements and extensions. Her administrator can access this reflective journal and make suggestions based on what is observed in the electronic portfolio. As electronic teacher portfolio systems are an on-going process, both teacher and administrator can reflect on a cumulative body of work instead of a single classroom observation.

We studied many examples of pre-service electronic teacher portfolios and theorized on how this process might be used by school districts to optimize the collaborative process. Through a compilation of notes and studies, we developed an outline as to what an effective electronic teacher portfolio should include.

From this information, we have created a template for an electronic teacher portfolio with step-by-step instructions that can be easily navigated by an educator who wishes to document professional growth, and an administrator that wishes to foster a spirit of collegiality and teamwork in his or her district. Teachers from our district were asked to use this template and record their thoughts and suggestions as to ease of use and validity. Corrections based on these observations were made to our template.

Design

A common misconception is that a teacher portfolio is a folder laden with teaching artifacts and evaluations. Ideally, a teacher portfolio is a document created by the teacher that reveals, relates, and describes the teacher's expertise and growth in teaching. An electronic teacher portfolio is an educational tool, which allows greater depth of presentation and demonstration. First, portfolios are used as a means of authentic assessment in evaluating the effectiveness of a teacher. Second, teacher portfolios are used to provide feedback to teachers so that they may improve their teaching and level of professionalism.

The use of electronic portfolios has the potential to increase reflection and provide an ongoing record of a teacher's growth. The electronic portfolio provides a vehicle for assessing the relationship between teacher choices or actions and their outcomes. The literature suggests that teachers share their portfolios during construction, with both beginning and experienced teachers. This continuous dialogue is designed to provide a rich context in which to experience the multifaceted nature of teaching. (Doolittle, 1994)

The literature also suggests that the steps for implementing an electronic portfolio for teachers should start slowly. Developing an effective electronic portfolio which demonstrates growth, depth, and reflection, takes time to create. Those teachers unfamiliar with the electronic portfolio concept will need time to acquire the mental constructs needed to collaborate, implement, and regulate an electronic portfolio program. It is extremely important that both

administrators and teachers realize the benefits as well as the complexity of the project. If administrators support the development of the electronic portfolios, teachers will be able to realize the benefit to them personally and professionally. They must work in concert to advance the electronic portfolio program, and then both parties can benefit greatly from the effort. Guidelines should be constructed for both teachers and administrators to allow for effective recording and assessment of the teaching/ learning process in the classroom. The teachers need to know, explicitly, how the portfolios will be used. Models of electronic portfolios should be readily available. These models should include demonstrations of required elements. Teachers should realize that they may tailor their electronic portfolio to record and demonstrate perceived strengths, so that authentic evidence can be presented for evaluative purposes. The purpose of the template is to help direct the development of the electronic portfolio so that general standards of the electronic portfolio platform can be achieved. This standardization could include statements of teaching responsibilities, teaching philosophies and methodologies, representative course syllabi, and reflections of efforts to improve one's teaching.

Portfolios should not contain everything a teacher does. An electronic portfolio contains carefully selected items that reflect and substantiate a teacher's expertise and achievements. Electronic portfolios are only one form of authentic assessment. As such, they should be used as a part of the assessment process, in conjunction with other measures, such as observations and administrative interviews.

The distinct advantage of this approach is that the teacher has a tremendous amount of control over the evidence that will be submitted for assessment. As explained earlier, this process encourages the teacher to reflect upon teaching practices and outcomes.

Instrumentation and Project Template

The following template was developed from suggestions gleaned from the review of literature. A special effort was made to include standard elements that administrators may use for both summative and formative evaluation. This study will present step-by-step instructions for an interested teacher to develop an individualized electronic portfolio.

Limitations

Teacher evaluation, in any form, is subjective. Often, one solution to overcome the subjective nature of evaluation is to use a Likert-type evaluation form of predetermined qualities, based on required items. Categories, such as Instructional Plans, Design of Projects, Classroom Management, and Content Expertise, are included. Using a teacher electronic portfolio may aid the educator in presenting a more complete picture of her instructional plan, demonstrating the learning projects and the outcomes of those projects, and management of the classroom. A valid concern might be the inflexibility of a teacher's daily schedule.

Teachers lack the time to assemble the components that will showcase their finest efforts and abilities. Administrators as well as teachers need to agree on the importance of undertaking the production of an electronic portfolio. Both parties need to be committed to this endeavor. Administration can offer compensation to teachers to foster a professional atmosphere. In-service days, comp time, scheduling substitutes to cover classes and financial incentives are all convincing ways to show the districts' commitment to the professional use of a teacher's valuable time.

A second limitation to the success of an individual's experience with electronic portfolios might be the differing levels of teachers' technology skills. Where one teacher might feel comfortable with the hardware, software and peripherals necessary to create a dynamic portfolio, others may feel overwhelmed and intimidated by their technological inexperience. The success of an individual's experience with electronic portfolios could depend on the amount of responsibility that a district has taken to train teachers and the commitment and opportunities provided for technological training.

The question then becomes how to make the evaluation of teacher electronic portfolios as reliable and valid as possible, given their subjective nature. The inclusion of teacher selected evidence in the electronic portfolio not only showcases her talents and capabilities, but it can also help to overcome the problem of subjectivity. The ability to exhibit individual accomplishments without worry of comparison could foster an atmosphere of creativity, collegiality, innovation, and a desire to excel professionally.

Electronic portfolios can enhance the esteem with which people view themselves as talented and capable. Teacher reluctance to enter into such innovative yet labor intensive endeavors can be overcome by user friendly software, administrative support and incentives, and the observation of inherent benefits to them as professionals. The benefits to using electronic portfolio assessment include the teacher's ability to choose her own evaluative documentation, and to include large amounts of detailed, in-depth evidence in a way that displays her creativity. Even with the aforementioned limitations to using electronic portfolio assessment, these benefits to personal efficacy and the growth of a fulfilling professional career far outweigh the concerns.

Definitions of Terms Used

Administration- in this paper administration will be defined as anyone who of observes and evaluates teacher performance

Classroom management- refers the teacher's ability to manage time, tasks and behavior of student

Electronic (digital) portfolio- is a visual collection of work presented in a multi-media format

Electronic Template- a software model for creating an electronic portfolio

Evaluation (assessment) - refers to the process in which teachers abilities are judged by administrators

Evidence (product) - any information that is selected for inclusion in an electronic portfolio

Mentor- refers to a person who acts as a primary resource

Merit pay- compensation paid to the teacher based on favorable evaluations

Methodology- process by which a teacher uses skills and strategies to teach

Mission, goals, and objectives- A mission statement is the general philosophy by which a school operates. Goals are specific accomplishments that will be attained in a specific amount of time. Objectives are detailed expectations of concepts.

Multimedia- refers to the various technologies used when preparing an electronic portfolio i.e.: audio, video, and sound

Peripherals- additional hardware that enhances the technological experience such as: video i.e. quick time media / still cameras, audio tapes/ cassettes,

Professional Improvement Plan- a term that refers to a plan to improve teaching skills designed collaboratively by the teacher and administration

Reflections- an active, persistent, and careful consideration of any belief or supposed form of knowledge

Rubrics- are evaluation forms designed by the teacher to assess a particular project



Teacher Electronic Portfolio

[Click here to begin work on your template](#)

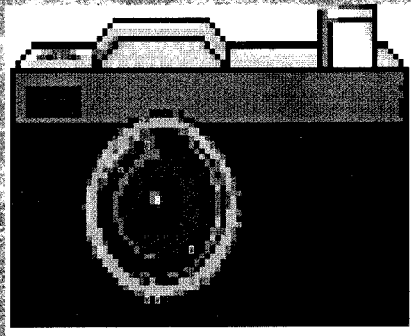
Vitae

Philosophy

*Awards &
Certificates*

P.I.P.

Evaluations



Your Name Here:

Table
of
Contents

Return to Author Card

*Student
Samples*

*Sample
Lessons*

*Teacher
Constructed
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Projects*

Reflections

Vitae

Name:

Home Address:

Home Phone:

Personal or Family History:

Name & Address of Current District:

District Phone Number:

Present Position & Grade Level:

Years of Experience:

Past Positions & Grade Level Experience:

Names & Addresses of References:

Undergraduate Information:

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[Philosophy](#)

Philosophy

Use this scrollable textbox to add your educational philosophy here. See the example found on the bottom of page 21 for suggested material.

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[Audio](#)

[Awards/Certificates](#)

Awards & Certificates

Type in descriptions of any awards/certificates that you have received. You may also wish to scan the actual documents onto this card.

Click on the Awards and Certificates Sample button to see samples of scanned awards and certificates.

The following is an example of a possible explanation:

I was awarded a minigrant from the National Endowment for the Arts- Art for Everykid. The requirements of the minigrant are as follows:

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Awards & Certificates Sample

P.I.P.



PRATT INSTITUTE

THE TRUSTEES OF PRATT INSTITUTE, BY VOTABLE OF THE AUTHORITY VOTED IN THERE AND ON THE RECOMMENDATION OF THE FACULTY HAVE CONFERRED ON

LINDA H. DRUCKER

THE DEGREE OF
BACHELOR OF FINE ARTS
ART DEGREE

FOR SATISFACTORY COMPLETION OF THE PRESCRIBED COURSE OF INSTRUCTION IN ATTENDANCE WHEREBY THIS DIPLOMA HAS BEEN AWARDED IN THE ACADEMY OF HONORARY CITY OF NEW YORK, ONE NINE FORTY EIGHT HUNDRED SIXTY EIGHT



William K. Madson
President
The Pratt Institute
Secretary

Awards & Certificates

P.I.P

Since district requirements for Personal Improvement Plans differ, you may choose to scan pertinent items or enter your information directly onto this page. This scrollable text box will expand to suit your needs.

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[Evaluations](#)

Evaluations

Use this scrollable text box to initiate a continuous conversation between yourself and your administrator.

This journal may include responses, suggestions and critique on specific projects, lessons or activities.

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[Student Samples](#)

Student Samples

Use this scrollable textbox to include descriptions of student projects.

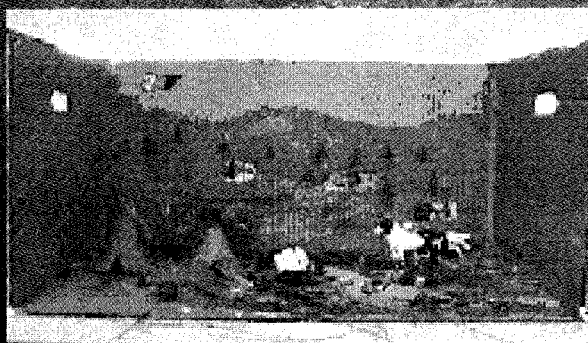
Digitized photos or scanned photos may be included to document learning in your classroom setting.

Click on the Examples of Student Work Button to see some examples.

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[Examples of Student Work](#)

[Sample Lessons](#)



You might want to use this textbox to add descriptive captions for your graphic objects.

[Student Samples](#)

Sample Lessons

Use this scrollable text box to include sample lessons and notations on the success of the lesson or any changes you would like to make in the future.

Kindergarten:

Objectives:

Students will:

Become familiar with Native American Culture

View video: [Legend of the Indian Paintbrush](#)

Read book: [Legend of the Indian Paintbrush](#)

Learn proper care of library books

Procedures:

Students will be become familiar with Native

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[Teacher Materials](#)

Teacher Constructed Materials

Use this scrollable text box to include examples of materials created by you. This might include parent letters, quizzes, tests and review sheets.

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[Teacher Constructed Samples](#)

[Special Projects](#)

Teacher Constructed Materials

Special Projects

Use this scrollable text box to include written descriptions of projects used within your classroom.

See the example entries on the next page. You might want to include photos of class trips, video scrapbook of the present year's events, related arts activities, musical or art programs, graduation programs, or special activities.

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Special Project Samples

Reflections

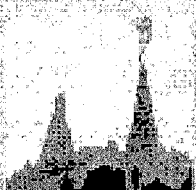
Vulcan's Volcanic Times

Edited by Eric S. All L

1st Edition

WEATHER

Today five volcanos erupted. One of the five volcanos erupted and destroyed the monument of the Greek god (usually known as Jupiter to Americans). One other volcano killed over 1,000 people in the city of 6th. One other volcano erupted and spilled hot lava into the Dead Sea causing hot steam to billow thousands of feet into the sky. The last one demolished the whole city of AIC in a matter of seconds. The 1st volcano was over 300 degrees and rising. The 2nd was 4,000 degrees of red million lava. The 3rd ashes were 300 degrees in temperature. The 4th was 1,200 degrees while the volcano was cooking. The 5th was the hottest and most destructive in the world so far.



Fire Safety

Fire safety is very important in our lives. Fires have killed millions of people. I have safety tips to help and prevent fires.

Tips:

1. If you are on fire Stop, Drop, and Roll.
2. Watch everything on the stove while cooking.
3. Don't put paper near the fireplace.
4. Also test your detectors.



Shocking News

On 6/10/00 some kids went on a trip with another teacher. When they returned from the summer conference from their favorite things in 2 months including me. I had to stop up my workshop. Another attack from the the local media.



Anna

Special Projects

Reflections

Use this scrollable text box to include reflections of your projects, student work and learning occurring within your classroom. Also include your thoughts on suggestions offered to you by both peers and administrators.

An example of reflections on a 6th grade cross-curricular project dealing with Mythology might appear as follows:

The 6th grade home base, Art, Social Studies and Language arts teachers developed a comprehensive cross-curricular mythology based program. It included many aspects of language arts (idioms, root bases, etc.)

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Chapter 2

Teaching is a self-managed, lifelong, collaborative, and experimental process. Electronic portfolios can be helpful in motivating teachers to assume responsibility for improving skills and to see and assess progress over the course of the year. Through the electronic portfolio process, teachers view the whole of their teaching, from prior experience through the present and into the future. Encouraging this holistic and reflective philosophy allows teachers to take ownership of their assessment plan and consciously make connections between ideas, skills, procedures, and outcomes.

According to Brogan, (1995) if our philosophy of education is based on the premise that the greatest influence on student learning is the classroom teacher, then any improvement in the quality of teaching depends on the following conditions: the commitment of classroom teachers to continually assess and improve upon their own teaching, the willingness of teachers to collaborate with their colleagues to improve the quality of their teaching and learning, and the recognition that teachers must have a central role in shaping and developing their profession.

Brogan feels that much of what educators hope to improve in student learning depends on the willingness and ability of teachers to work individually and collaboratively. He states that “the current system of teacher evaluation is

inadequate because it fails to promote or reward the level of teacher development and professional involvement required to achieve high performance standards in ourselves and in our students.” Portfolio assessment is an authentic opportunity to evaluate growth. Establishing self-evaluation tools by which teachers may improve their performance creates an environment that encourages teachers to become risk-takers, trying innovative strategies and evaluating their worth.

Teachers can be good judges of their own educational strengths and weaknesses. They can review significant experiences and assess their teaching styles. Providing an opportunity for personal evaluation encourages teachers to take time to reflect on their progress and make adjustments when necessary.

Collaboration between teachers and administrators in the development phase of the portfolio process is crucial to producing a user-friendly process responsive to the needs of the stakeholders. Both groups need to participate in the design and implementation of the portfolio system in order to promote self-efficacy and ownership of the teacher’s evaluation. (Muenzen, 2001) Providing opportunities for teachers to grow in concert with other teachers and in ways that may promote the school’s goals for academic achievement, should be a priority for judging the quality of professional development programs and the teacher evaluation process. Electronic portfolios are lasting repositories of materials, which can attest to the growth and achievement of a teacher’s skills throughout her career. They can be an invaluable, in-depth tool for performance criteria, assessing individual strengths, and for collecting various demonstrations of

excellence in the classroom, because they document a teacher's abilities to act in capable ways.

Administrators evaluate teachers one to three times per year depending upon tenure requirements. The observer sees only a minute facet of what the teacher is trying to achieve. Twenty years ago Gage and Winne (1975) questioned this approach to teacher evaluation by arguing that performance should not be based on this limited data but require that the teacher "search for meaning in experience." Teacher electronic portfolios can present authentic experiences over time because teachers choose the evidence to be assessed. Gage and Winne tout the concept of providing authentic experiences as a teaching strategy as one of the best ways in which to provide an essential learning experience to our students. Could not teachers also benefit from this type of process?

Educators teach in isolation with little communication among their peers. Roland Barth asserts that those who hope to improve our schools should be worried about the stunted growth of teachers. Nothing within a school has more impact on students than the personal and professional growth of their teachers. The essence of a teacher's professional growth is the development of a teacher's capacity to observe and analyze students' abilities and then adjust teaching behaviors and materials.

Electronic portfolios provide a forum for instructors and administrators to work together to improve the educational experience. From the beginning of the process of collecting materials and reflecting on classroom experiences, teachers

may see limits of their own thinking and find value in working with others to construct a better plan in which to achieve their goals and objectives for each lesson. (Carlson & Hartmann, 2000)

The digital world is here. The role of teacher is no longer gatekeeper and transmitter of knowledge but facilitator, mentor, and collaborator on a quest for knowledge. The teacher is still a guide and mentor helping students to process infinite amounts of information within a restricted time frame, i.e. the class period. Teachers, students, parents, and administrators have begun to embrace their stake in education and learning. They have developed different strategies for improving the processes associated with their daily work, routines, and organizations to reach higher levels of success.

Schools deliver success or failure. For quality work to occur, teachers must strive to be competent and confident deliverers of information. “Clearly, in today’s world, learning needs to become a self-sufficient, self-reliant or self-directed activity not only for successful living but as a basic survival skill. Knowledge and information and our ability to access each are increasing at exponential rates.” Bergman (2000)

In the modern world, technological literacy and self-reliance are essential to increasing motivation, performance, and other essentials critical skills. Teachers, who are able to incorporate technological knowledge and skills, may be more self-reliant and confident. They may be better able to demonstrate their knowledge and abilities rather than conform to prescribed evaluative procedures. “Demonstrations of knowledge and ability require a platform capable of capturing,

storing, displaying and transmitting this ability. We have entered a new world, a portfolio world.” Bergman (2000) We should not be interested in a teacher’s ability to conform to the normative evaluation process, but also value his/ her individuality of performance. Electronic portfolio development not only allows a teacher to creatively document performance, but the format nurtures reflection and correction of educational practices. Reflection is “...an active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of grounds supporting it and future conclusions to which it tends.” Dewey (1933) Reflective practice promotes critical thinking and collegial interaction. Contemplation of ineffective practices helps a teacher make adjustments. To encourage the reflective process, one must consider how one would like to teach. They must look ahead and make adjustments to successfully fulfill their stated goals. The contemplative teacher would scrutinize his or her own strengths and weaknesses. These processes can be an effective means of self-evaluation, which promotes ownership. The ability to assess one’s skill and potential can be an effective tool to raise self-esteem by raising awareness of one’s abilities. These processes are supported by the development of an electronic teacher portfolio. “A reflective/analytic teacher is one who makes teaching decisions on the basis of a conscious awareness and careful consideration of the assumptions on which the decisions are based, and the technical, educational, and ethical consequences of those decisions” Yost et al., (2000)

Osterman (1990) states that “reflective practice is a professional development process whose primary objective is behavioral change not the acquisition of information or knowledge. “ A teacher reflects on past practices in order to clarify ideas and challenge beliefs. The reflective process requires introspection by the teacher to promote growth.

Anderson-Patton (2001) experimented with the use of teaching portfolios as a way to engage in self-study. The participants constructed creative teaching portfolios that allowed them to examine dissonances in their teaching practice. The teaching portfolios were used to scaffold self-study and its impact on teacher development over time. “The participants learned that small shifts of awareness, made visible through the self-study process, changed their sense of self as teachers and those shifts had significant but subtle impacts on how they taught.”

Over time, participants were made aware of what it meant to own creativity, their own anxiety, process-centered learning, to examine one’s presence in the classroom, and how collaboration empowers personal voice. “The participants conclude that self-study is a methodology for invigorating and improving teaching practice, an emergent process that supports creative exploration and expression.” Anderson-Patton (2001)

Participants gathered artifacts and reflected on them in small collaborative groups. To foster self-study of their teaching practices, participants were required to participate in activities such as writing personal narratives of their teaching values in journals, drawing and visualization activities, and observing and interviewing a teacher they considered creative. The participants discovered

that by imposing self-study in their classrooms they were provided with another lens for examination of their own teaching practices. The creation of a teaching portfolio was a manageable scaffold for reflections of their teaching practices.

The self-study process in the classroom required modeling and sharing the experience. The participants discovered that they "...needed to provide space and time, support the development of personal voice and group collaboration, give up traditional control and authority, and openly share our vulnerabilities balanced with our confidence in the process." Anderson-Patton (2001). In addition, the teachers found that creatively documenting their self-study experiences was beneficial.

The researchers concluded that self-study is a methodology for invigorating and improving teaching practices while supporting creative exploration and expression. Usually the competitive atmosphere of teaching environments makes such collaboration rare if not impossible. However, when healthy collaboration occurs it is emotionally supportive and intellectually challenging. Collaboration with peers initiates the integration of change in one's self, which ultimately leads to change in practice. This multiplicity of perspectives offers the opportunity "for professional growth that challenges traditional definitions of teaching and learning about teaching." Anderson-Patton (2001)

The research suggests that there is a direct correlation between being rated or evaluated for performance and the level of performance toward which an individual strives. Often, assumptions are made from observational comments that a teacher's lack of productivity and/or quality is a direct result of

unwillingness to put forth effort to achieve high levels. If all that is contained in a teacher's personnel file is one yearly observation, then erroneous assumptions may be made on the basis of this one evaluation. "The consequence of this type of standardization may be narrowly represented concerns and talent and usually results in winners and losers." Bergman (2000)

Time is wasted documenting levels of failure and providing remediation for only a small facet of the teacher's skills based on a yearly observation. This evaluative system lays blame and fails to correct or offer methods for overall improvement. Evaluations that rank or rate people's efforts are usually met with resistance and reluctance. The accuracy, reliability, validity, or credibility of such strategies are not readily accepted and can be disputed. "People commit to learning and personal improvement based on their successful experiences, not an awareness of their degree of failure. Success breeds success." Bergman (2000)

When a teacher is evaluated on the cumulative evidence chosen collaboratively with an administrator, that teacher then becomes a shareholder in the evaluative process. An electronic portfolio is an assessment that is on-going, formative, and rests decisively in the hands of the person being evaluated. This type of collaborative assessment involving peers, mentors, as well as administrators, fosters personal responsibility. It "...builds on individual strengths, abilities, experiences and intelligences, and recognizes success as it happens. This type of assessment accepts degrees of uncertainty, ambiguity and what some may perceive as failure." Bergman (2000) In order for the

assessment process to be used as a tool for improvement of teaching, it is more important to focus on a teacher's cumulative successes than it is to focus on the monitoring process itself.

Educators need to collaborate with other educators in processes designed to identify, analyze, and remove barriers to success. These processes can be building blocks supported by a comprehensive repertoire of electronic tools and techniques. The digital portfolio is such a tool, bringing cohesion to the evaluative environment and allowing teachers to demonstrate their competence and capabilities. It is an authentic assessment of an individual's capacity for learning and achievement and their ability to adapt to innovative theories, strategies, and practices.

An electronic portfolio offers both teacher and administrator the opportunity to include a variety of documentation through the use of multimedia technology. Administrators can easily avail themselves of this information in order to assess the teacher's abilities more authentically. An electronic portfolio assessment can be a much more valid representation of a teacher's individuality and persona.

The advantages of using a portfolio system for evaluation are many: they encourage teachers to establish a mission, goals, objectives, and then the skills to accomplish this mission. Prepared in consultation with other teachers and the administration, a teacher may align her goals with the philosophies and goals of the school community. The nature of portfolio assessment allows for required criteria of elements in conjunction with elective items, which are of special

interest to the individual educator. Portfolios can clearly show an evaluator and fellow teachers what is important to that particular educator, because the teacher is motivated to choose evidence carefully and selectively, showing off her best and brightest ideas. Portfolios are meant to be shared with others so that everyone in the teaching community may find motivation, similar interests, and most importantly, discover symbiotic cross-curricular teaching strategies. Electronic portfolios can serve as a catalyst for discussion among educators and administrators to help define a school's goals together. When both parties feel ownership of goals that are set together, they will find ways to insure that plan's success.

The portfolio is at the heart of a teacher's demonstration, documentation and defense of their teaching and ability. For the educator, it " can be used for personal visioning and philosophies, for taking inventory of personal/ career assets, for personal goal setting, for demonstrating growth and learning, for career planning, for employment applications, for employment growth conferences, for employment tenure and advancement, for job transfer or promotion, for peer review or collaboration, for self-assessments, for project management, for defining capacities and responsibilities, and for career initiatives.

The materials found in a portfolio may be wide and varied according to the purpose of, and audience for the portfolio. Items may be static information and archives, speech, career development, illustrations, Quick Time media, essays, surveys, outlines, notes. ...collections, self-evaluations, certificates, debates,

reports, research, maps, photos, letters, tests, books, paintings, drama, news, statistics, murals, pamphlets, mock activities, travel, interviews, short and long term goals, novels, presentations, seminars, games, journal entries, scales, budgets, electronic media, experiments, profiles, improvement studies, internships, work experience simulations, personal and professional philosophies, psychological profiles, resumes, drawings, opinion, poetry, matrices, reflective summaries, songs, improvement tools and techniques, self-assessment profiles, rubrics, formative and summative assessment and more.”

Bergman (2000)

There is a wealth of information available to showcase a teacher's in-depth understanding of methodologies and practices. The accumulation of evidence over time allows teachers and administrators a broader perspective with which to view the totality of the educational experience. “Professional educators whose learning environments embrace benchmark practices in learning novel authentic performance measures and documentation. Educational authorities that support these benchmark practices need meaningful assessment, diagnostic processes and documentation. Portfolios can also become a critical component of a teacher's growth and professional development. In the same fashion, teachers may offer important insights into improving their own effectiveness. Portfolios create feasible methods for teachers...to collaborate their efforts toward continuous improvement of the quality of teaching and learning.” Bergman (2001)

The greatest challenge in the present evaluation process is the sometimes-contradictory aim of nurturing professional growth while still demanding accountability. Loucks-Horsley (1987) identified the ten most important characteristics of a successful teacher. It is their findings that provided a basis for the development of this paper's electronic portfolio assessment process. The ten characteristics of a successful teacher are: collegiality and collaboration, experimentation and risk-taking, incorporation of available knowledge bases, appropriate participant involvement in goal setting, implementation, evaluation and decision making, time to work on staff development and assimilate new learnings, leadership and sustained administrative support, appropriate incentives and rewards, designs built on principles of adult learning and the change process, integration of individual goals with school and district goals, and formal placement of the program within the philosophy and organizational structure of the school and district. These characteristics were used as the foundation in the development of an effective electronic portfolio template included in this paper.

Some consider teacher-to-teacher / administrator-to-teacher collaboration as critical factors in the success of any change or reform process. (Fullan and Miles, 1992; Raywid, 1993) A collaborative effort between teachers and administrators enhances the growth process, and can assure the success of an electronic portfolio. Electronic portfolios provide teachers with an opportunity to demonstrate innovations, showcasing their efforts in a professional manner that can be evaluated in a professional light.

The National Commission on Excellence in Education (1987) has acknowledged that teachers who work in isolation from their peers need time to collaborate in order to improve school initiatives, educational goals, learner outcomes, and so forth. Schools using an electronic portfolio system encourage collegial discourse. This process emphasizes incorporating a teacher's knowledge base with professional development activities and classroom teaching. Shared experiences inspire and motivate teachers to not only improve their basic skills but to discuss innovative approaches that will stimulate an educationally excellent environment.

Teachers who participate in the production of an electronic portfolio are involved in every step of the process from developing criteria to selecting evidence, culminating with a collaborative evaluation between the teacher and the administration. These teachers benefit from being given the opportunity to personally choose those items that best represent their level of proficiency.

In order for this process to be worthwhile, administrators as well as teachers must make a united commitment to developing and implementing a collaborative, electronic portfolio system. Seldin (1991) found that top level administrators must actively support the portfolio concept and provide the necessary resources for the system to work. Ultimately, the success or failure of the electronic portfolio process depends upon both factions believing in the inherent benefits to be gained for the common good.

Presently, teacher evaluations are done sporadically when time is available or convenient for the administrator. We, as researchers, believe that

this is not a sound practice because the viewer only observes a fraction of the whole educational process. Using an electronic portfolio to exhibit current strategies is a benefit to both administrators and teachers. The teacher chooses evidence that will present the observer with a wider view of all that has gone into teaching a particular concept. This builds intrinsic pride in performance and encourages her to continue to strive for innovation and excellence. The administration might want to include extrinsic rewards to further motivate their staff. Professional recognition, merit pay, grants for classroom projects, promotion to Master Teacher status, and paid mentoring responsibilities, are a few of the possible external incentives that might be offered. Although many teachers take pride in what they do on a daily basis, but everyone need to know that their talents are valued.

Based on the above characteristics of successful teacher development, the case for electronic teacher portfolios is compelling. The concept must be introduced in a thoughtful manner and developed according to the above principles. "If portfolios are used merely to check off how teachers are doing- in a manner similar to the current evaluation practices- their value will be limited." Brogan (1995) However, if teacher portfolios are a showcase for teachers to demonstrate growth and accomplishments, the potential for personal and district success is boundless.

"The pace of technology innovation drives the pace of change in the world. A self-reliant worker needs self-reliant career development strategies. Digital portfolios can provide the electronic means to keep pace with the demands of the

self-reliant workplace and the ever-increasing, ever-changing demands placed on workers.” Bergman (2000)

In summation, we reiterate the basic tenet of our research: that teachers themselves must be the center of the efforts to improve the quality of teaching and learning in our schools. We believe that teachers and administrators who are willing to work together to develop educational goals and objectives, as well as a criterion for evaluating that growth, can use the electronic portfolio assessment process as a means of promoting efficacy, skill, and recognition of superior teaching.

Chapter 3

The following guidebook corresponds with the CD included in the front of this binder. It includes step-by-step instructions for use with the template for the creation of an electronic teacher portfolio. Color reproductions of the actual HyperStudio stack and cards enhance the ease of use with which the creator can complete the process.

Electronic Portfolios for Teachers Made Easy

By Linda H. Drucker & Marguerite A. Paolone

Introduction

This book is a guide to personalizing your own electronic teacher portfolio using the software program, HyperStudio, 4.0. We have created a template in which the teacher may input her ideas, experiences, plans, projects, and reflections on those items.

We chose to use the HyperStudio, 4.0 program because it is a multi-media writing tool linking electronic documents with your own text. Images, sounds, text, and actions can be linked to personalize the pages that have already been provided for you. The program lets individuals express themselves creatively by not limiting a person to the confines of paper and pencil. You have the freedom to engage in creatively showcasing your talents as an educator with this advanced technology.

HyperStudio 4.0 is a powerful tool for communication. It is sophisticated yet easy to use. It allows the user to implement innovative features in a seamless design. This book will guide you through the construction of a multi-media presentation with pictures, text, and sound. Our template affords many opportunities for the teacher to express her creativity while compiling extensive documentation that might be used for reflective and evaluative purposes. We think that you will enjoy the ease with which you can build your own electronic portfolio.



Chapter 1

What Is an Electronic Teacher Portfolio?

A portfolio is a useful tool for measuring growth over time. Educators have employed the use of a portfolio in many ways. They have encouraged students to develop portfolios to record progress and showcase achievement. For years art students have used the portfolio system to demonstrate their abilities and achievements. In recent years, the portfolio has undergone drastic changes in that accomplishment and progress can be translated into an electronic medium and stored for reference. Teachers are not only encouraged to help children develop portfolios for assessment purposes, but they themselves have discovered a tremendous value in recording and showcasing their own talent. The public at large can witness to the teaching processes and techniques that a teacher employs in establishing her classroom environment.

Electronic portfolios provide teachers with an opportunity to present their individuality and achievement in visual form. An electronic portfolio moves beyond simple, typewritten documentation. An electronic portfolio provides you with an opportunity for the **actual portrayal** of authentic activities, lessons, and discussions. An on-going portfolio can demonstrate growth and development of the teacher's pedagogy and methodology. It may include rich and varied representations of how one teaches and has the ability to present evidence of effective teaching. Electronic portfolios are a transformation of the traditional personnel folder. Since electronic portfolios incorporate many different forms of media, they have the potential to be dynamic when showcasing achievement.

Electronic portfolios can be a way to help the teacher organize and present essential elements of the teaching experience that may not become apparent when using traditional evaluative and observational methods.

Why Utilize This Electronic Teacher Portfolio Template?

Like an artist's portfolio, a teacher's portfolio is a carefully constructed collection of professional work. It is a transformation of the traditional portfolio into a dynamic, multi-media port using modern technology. Each portfolio is individually designed by the teacher to highlight and demonstrate his or her talents, knowledge, and skills in teaching. An electronic portfolio can be a visual record of achievement, accomplishments, and strengths, including frustrations. A series of documents should be placed into the portfolio by the teacher and perhaps in conjunction with an administrator. Lesson plans, creative handouts, letters of recommendations, philosophy of education, and evaluations recorded using a variety of electronic media, can give a more complete picture of who you are and what you are trying to accomplish.

You would no longer confined to maintaining a showcase of your ideas and materials in a binder, but now have the ability to showcase concise, annotated collections of your work and accomplishments in and outside of the classroom. What makes electronic portfolios very different from traditional portfolios is that they can include scanned or digital photos, video and sound-clips, animation, recordings of students, text, traditional writings and drawings, as well as a section for journalizing and comments by administrators.

Your teaching portfolio will be a collection of materials that documents your professional goals, strengths, and accomplishments in a digital format. It can contain self-generated material, teaching products, and information generated by others. Examples may include teaching philosophy statements, representative syllabi, instructional objectives, handouts, assignments, and tests, descriptions of educational innovations and evaluations of their effectiveness, textbooks and education-related papers published, instructional software developed, and teaching workshops and seminars presented or attended. You might also wish to include examples of graded assignments, tests, reports, and student publications or presentations on course-related work, summaries of student, alumni, and peer evaluations, honors and awards and reference letters that can be accessed electronically.

This template will afford you with a multi-dimensional avenue for exploration, evaluation, reflection, and presentation. An electronic portfolio provides you with an opportunity for the *actual portrayal* of authentic activities, lessons, and discussions. An on-going portfolio can demonstrate growth and development of the teacher's pedagogy and methodology.

Your electronic portfolio may include professional information regarding your qualifications. It may also include a personal statement of teaching philosophy and goals, documentation of your efforts to improve your professional standing through programs and workshops attended. A well-rounded electronic portfolio might also include observations done by other professionals as well as

your reflections on the teaching – learning process. It is possible for you to visually document student-to-teacher and student- to-student interactions.

This guidebook will make the task of preparing an electronic portfolio less daunting. There are many advantages of creating, documenting, and reflecting upon educational practices in an electronic portfolio. A teaching portfolio captures the complexities of teaching by creating concrete evidence of a teacher's practices. It can promote new dialogue about teaching, develop authentic evaluation, become a foundation for individual change, and encourage collegial review and evaluation.

The process by which you choose materials to be added to your showcase promotes deep reflection on those choices. The opportunity for critiquing one's work and evaluating the effectiveness of lessons or interpersonal interactions with students or peers can be an invaluable tool, which provides an opportunity for documentation of professional growth. We firmly believe that teachers who design their own professional improvement plan and have the ability to demonstrate their achievements, take responsibility and show ownership of their professional growth. They are more productive when positively guided by administrators that are conversant with their abilities. This will generate self-esteem as well as improve the perception of the teaching profession.

The template for the electronic teacher portfolio is not meant to be used as a measure of teacher effectiveness but as an innovative method for assessing teacher performance. As administrators look for a viable process in

which to validate teachers' professionalism, teachers also are looking for ways in which to showcase their talents and abilities. You need a platform to demonstrate your strengths and creative educational strategies, and administrators need to have a better overview of the actual teaching process. We believe that the use of an electronic portfolio system could be an effective method in which you can demonstrate techniques, strategies, classroom models, and student interactions while showcasing student products. Moreover, administrators could be apprised of your knowledge base and practices, among other things like form, styles, and other attributes.

Through self-assessment, the portfolio process gives you the opportunity to engage in evaluative processes similar to those of your students. In the process of reflecting on your own growth and achievement, you are better able to improve student performance. Portfolios provide you with an opportunity to present your individuality and achievement in visual form. Portfolios are useful in assessing growth over time, effectiveness of concepts, and application of methods and procedures.

Chapter 2

Getting Started

This template has been created for teachers that are already familiar with the HyperStudio Program for using a PC. We have made the assumption that anyone attempting to create his or her own electronic teacher portfolio with our template has a working knowledge of HyperStudio software and PC components.

HyperStudio is an authoring tool that should be thought of as a stack of three by five-inch index cards that are connected. The electronic stack of cards contains buttons, graphics and text. You click on the buttons to move from one card to another.

We have created cards, stacks, tools, and buttons so that you can easily input your own information, creating a personalized electronic teacher portfolio. Below are some terms that will appear throughout the template. Familiarizing yourself with these terms will make the transition from book to template easier.

Basic Terms:

- **Card** - a card stores information and may include text, graphics and buttons
- **Stack** - a collection of cards is called a stack
- **Button** - buttons allow you to navigate between stacks. They appear on every card in various shapes and styles. Clicking on a HyperStudio button will cause something to happen. For instance, you can go to another card, hear an audio clip or see a video clip.



The most important item to remember about using HyperStudio is that you must have the hand icon, called a browse tool, highlighted in order to move through the cards or trigger buttons, but you must have the toolbox arrow highlighted when selecting new features or making changes to your text or graphic images.

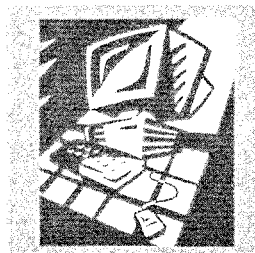
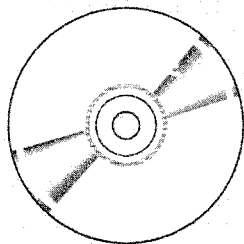
Opening Your Teacher Template

Place the CD Rom into the disc drive and double click on My Computer. Go to the CD Rom icon and double click to open your template. The stack will automatically open to our Introductory Slide.

CARD 1 - THE INTRODUCTORY SLIDE



- Click on the word Tools located on the menu bar at the top of the screen.
- Keeping the mouse click down, drag the tool bar off to either side of the slide. This will make it easier to access your tools while working on your portfolio.



To change the background:

- Click on the toolbox arrow and pull down the **File** menu from the top of the screen.
- Select **Import Background**.
- Select **Disk File** from the dialogue box and click OK.
- Click on **Backgrounds** and view your choices. (Click on “yes” to any resizing question.)
- Choose the background that suits your personality.

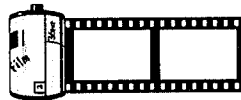
Using the Digital Camera:

- Make sure you are using **PC or IBM** formatted 3 ½ inch floppy disk.
- Open the camera's disk drive by pushing in a downward motion on the button on the back that is labeled **Open**.
- The disk drive cover will flip open and you will see directions on the cover for inserting the disk.
- Follow the directions to insert the disk and close the cover.
- Remove the lens cap cover.
- If you think that you need a flash, press the **Flash** button.
- To take a picture, make sure that the setting is on **Camera**.
- Turn on the camera by sliding the **Power** button in a downward motion.
- You will now be able to view your selected area in the finder window.
- Press the **silver** button on the front of the camera to take your picture.

- To view your pictures, slide the button from **Camera** to **Play**.
- To view your pictures, select **Display**.
- If you have more than one picture, you may scroll through the pictures by selecting **Display** and then pushing the round **arrow** button.
- Slide the **Power** button in a downward motion to turn off the camera.
- Remove the disk by sliding the **Open** button in a downward motion.
- There is a **black rectangular button** on the inside of the disk drive; press this to eject your disk.
- To transfer your pictures to the computer, insert the floppy disk into the 3 ½ inch disk drive.



**You may wish to make a folder in which to save your pictures
E.g. my picts. Make sure that you label your pictures by
highlighting and typing in a descriptive name. In this way you
will be able to keep track of your pictures.**



To Replace Our Picture with Your Own:

- Delete our picture.
- Using the toolbox arrow click on the word **Objects** on the menu bar and release on **Add a Graphic Object**.
- Select Disk File forms the dialogue box and click OK.
- When the Dialogue Box appears, pull down the **Look In** menu and let go at 3 ½ inch floppy.
- Select your picture and scale to size.

Scanning Pictures:

Scan your photograph following the specific directions for your particular scanner
or

Using the Umax Astra 2000 P:

- Place photo in scanner
- Open **Presto Page Manager**
- Go to **File** and release on **Acquire** (warming up)
- Preview photograph and make size corrections
- Select the type of object that you are scanning e.g. photograph or text document.
- Click exit.
- Use top row magnifying glass to enlarge if needed.

- Right click and (save as) **pict.**
- Make a file in which to save your pictures.
- Save pictures to the file.
- Artistic changes to your photos may be made with **Adobe PhotoShop.**

To Replace Our Picture with Your Own:

- Save the scanned image onto a floppy disc in a **pict. format.**
- Delete our picture.
- Using the toolbox arrow click on the word **Objects** on the menu bar and release on **Add a Graphic Object.**
- Select Disk File from the dialogue box and click OK.
- When the Dialogue Box appears, pull down the **Look In** menu and let go at 3 ½ inch floppy.
- Select your picture and scale to size.



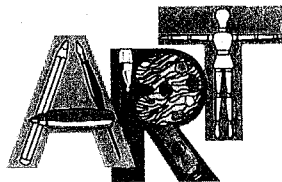
To size graphic and text objects, click on the toolbox arrow once and then click on the object you want to resize. When “marching ants” appear around the object, you will be able to adjust its size

To Replace Our Picture with a Graphic Object:

- Using the toolbox arrow click on the word **Objects** on the menu bar and release on **Add a Graphic Object**.
- Select Disk File forms the dialogue box and click OK.
- When the Dialogue Box appears, **Media Library** will appear in the Look In menu.
- Go down to **Clip Art** and click once and then go to **Open** and click again. let go at 3 ½ inch floppy.
- This opens the HyperStudio clipart library.



Feel free to import clipart from other programs or even the Internet, but remember to add it as a Graphic Object or you will not be able to make any changes once you have placed it on your template.

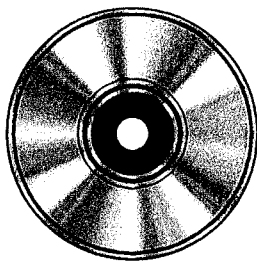


To Change Text within a Textbox:

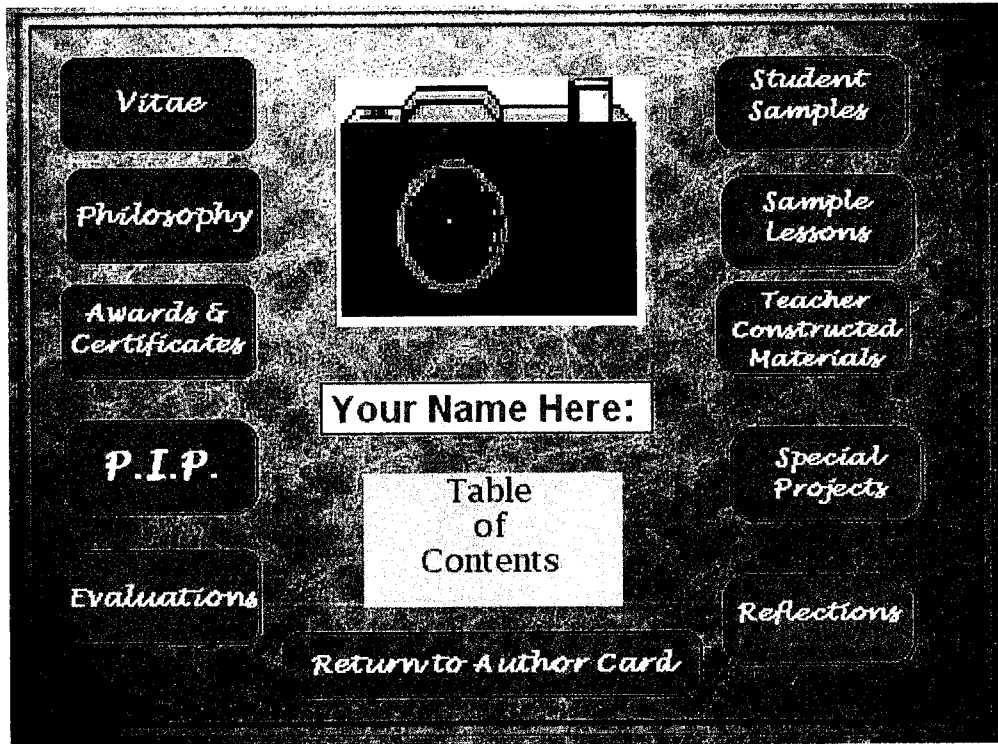
- Click on the browser **hand** tool to place your cursor where you wish to make changes within the textbox.
- Delete the word Teacher and type in your own name.

Options Available for Making Text Changes: Style, Font, Size, Justification, etc.

- Select the **arrow** icon from your toolbox and double click on the text box you wish to change.
- The **Text Appearance** dialogue box appears and offers you many options for change.
- Clicking on the **Style** button changes fonts, size, alignment, etc.
- Experiment with your own style.



CARD 2 - TABLE OF CONTENTS



To Replace the Picture with Another Graphic Object:

- Using the toolbox arrow click on the word **Objects** on the menu bar and release on **Add a Graphic Object**.
- Select Disk File forms the dialogue box and click OK.
- When the Dialogue Box appears, **Media Library** will appear in the Look In menu.

- Go down to **Clip Art** and click once and then go to **Open** and click again.
let go at 3 ½ inch floppy.
- This opens the HyperStudio clipart library.



Feel free to import clipart from other programs or even the Internet but remember to add it as a Graphic Object or you will not be able to make any changes once you have placed it on your template.

To Change Text within a Textbox:

- Click on the browser **hand** tool to place your cursor where you wish to make changes within the textbox.
- Delete the word Teacher and type in your own name.

Options Available for Making Text Changes: Style, Font, Size, Justification, etc.

- Select the **arrow** icon from your toolbox and double click on the text box you wish to change.
- The **Text Appearance** dialogue box appears and offers you many options for change.
- Clicking on the **Style** button changes fonts, size, alignment, etc.
- Experiment with your own style.

Navigating the Buttons:

- Select the hand icon and put it on the topic words in the rounded rectangles.

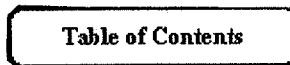
This will transfer you to the card that corresponds to that topic. These are

buttons. For example, try putting your cursor on the button that looks like

this:



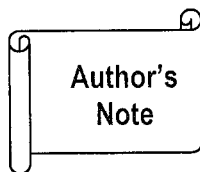
- You are now on the *Vitae* card. We will be working on this card a bit later.
- Now place your cursor on the rounded rectangle that says:



- This button will return you to the Table of Contents. Any time you click on the *Table of Contents* button, you will automatically be returned to this card.



Take some time to navigate through the stack of cards. Go from one to another and then come back to the Title Page.



These are only suggested titles. You might wish to add or delete topics based on your individual needs. Feel free to investigate other sample templates on these Internet web sites.

CARD 3 - VITAE

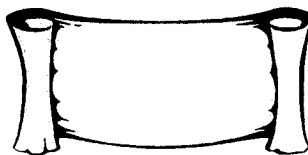
Vitae

Name:
Home Address:
Home Phone:
Personal or Family History:
Name & Address of Current District:
District Phone Number:
Present Position & Grade Level:
Years of Experience:
Past Positions & Grade Level Experiences:
Names & Addresses of References:
Undergraduate Information:

[Table of Contents](#) [Philosophy](#)

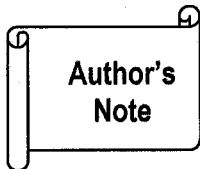
The data requested on the Vitae card is a list of personal and professional information that you might wish to share with colleagues, supervisors, or even as an electronic resume for future positions.

The information is listed in a **Scrollable Textbox**. A scrollable textbox allows you to include as much information as you like without being confined to the size of an ordinary textbox.



To Add Information within a Scrollable Textbox:

- Select the hand icon from your toolbox and place your cursor next to the underlined topic.
- Begin typing.
- You can change text size, color, font, etc. to suit your own needs. If you need the directions, refer back to page 14 of the guide. These are the same directions that you've used on previous cards.
- Clicking on the Table of Contents button will take you back to that slide. If you would like to continue working on your template, simply click on the Philosophy button to move to that slide.



Changing the look of your text is an aesthetic choice based on your own preferences. Experiment with different styles until you find what is pleasing to you.

Your own style...

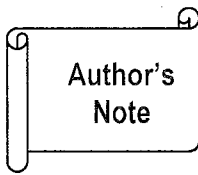
CARD 4 - PHILOSOPHY

The image shows a digital interface for a 'Philosophy' card. At the top, the word 'Philosophy' is written in a cursive font inside a rectangular box. Below this is a large, scrollable text area with a white background and a black border. The text inside the scrollable area reads: 'Use this scrollable textbox to add your educational philosophy here. See the example found on the bottom of page 21 for suggested material.' To the right of the text area are vertical scroll arrows. At the bottom of the card, there are three buttons: 'Table of Contents' on the left, 'Audio' in the center (with a speaker icon above the text), and 'Awards/Certificates' on the right.

The purpose of this card allows you to express your thoughts on the educational process and your own philosophy of teaching. You might also wish to include the mission statement of your school or district. Here is a sample philosophy statement that you can use to get started:

The district Art Program is designed so that all students will learn specific grade-appropriate art skills, with each skill building upon those previously learned. The program directly interfaces State Mandated Core Content Curriculum Standards.

Only a portion of this philosophy is shown here. Remember that you can write as much as you like within your scrollable text box.



Your philosophy page is an opportunity for you to express your thoughts to your colleagues and supervisors. It might also be an effective means of introducing yourself to prospective employers. This might also be a great introductory paragraph for inclusion in your Professional Improvement Plan (P.I.P.) for end of the year reports.



You might want to record a portion of your philosophy in your own voice. This can be a very effective means of adding personality to your electronic portfolio.

To Add an Audio Recording:

- You must connect the appropriate **Microphone** to the microphone outlet on your computer in order to create your recording.
- Select **Objects** from the pulldown menu and let go at **Add a Button**.
- The **Button Appearance Dialogue Box** will appear.
- Type in the word **Audio** next to the word Name. You might want to give this button a different look via font, color, etc. so that it will stand out as a separate feature on your card as we have done by going into the **Show Icon** selection on the screen.
- Once you have made your selections, click OK.

- Your button will now appear in the middle of your screen. Click on it and drag it into position.
- Click outside the “marching ants”.
- The **Action Dialogue Box** appears.
- Click on **New Button Actions** under the **Things to Do** column.
- **New Button Action Dialogue Box** appears.
- Click on **AutoRecord NBA**.
- Click on the **Use This NBA** button on the bottom left of the dialogue box.
- **AutoRecord NBA** opens. Select number of seconds. We selected 120 seconds to ensure that your message is completely recorded.
- Make sure that medium is selected on the low, medium, or high sensitivity chart.
- In the Save sound in stack folder box, you might want to name this sound descriptively in order to easily identify the sound. This is important in case you have multiple sounds within your template. Ours is called “philosophy” as it appears on the philosophy card.
- Click **OK**.
- Now the **New Button Actions Dialogue Box** will reappear.
- Click **OK**.
- Select **Play a Sound** under the **Things to Do** column.
- Now the **Digital Audio Deck Dialogue Box** appears.
- Turn up the volume by dragging the volume control slide upward.

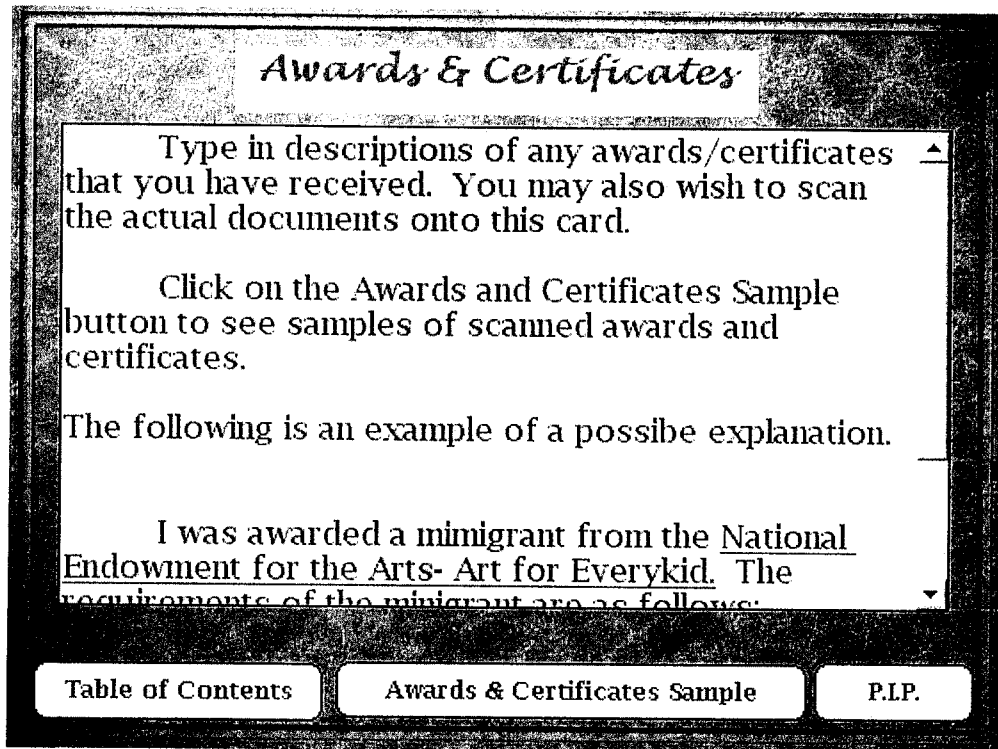
- Make your recording by clicking on the **green record button**.
- Click **stop** when done.



It is very helpful to have a “script” prepared. This allows you to speak naturally while making your recording. Make sure that you designate enough time to complete your recording. You may need to lengthen the amount of seconds you chose in the AutoRecord NBA section. The time you choose in which to make your recording goes quicker than you think.



CARD 5 - AWARDS & CERTIFICATES



Awards & Certificates

Type in descriptions of any awards/certificates that you have received. You may also wish to scan the actual documents onto this card.

Click on the Awards and Certificates Sample button to see samples of scanned awards and certificates.

The following is an example of a possible explanation.

I was awarded a migrant from the National Endowment for the Arts- Art for Everykid. The requirements of the migrant are as follows:

Table of Contents Awards & Certificates Sample P.L.P.

The scrollable text box on this card introduces the viewer to your descriptions of scanned teaching certificates, award certificates, or even Professional Development workshop certificates. We have created a separate card within the stack that will serve as a receptacle for your scanned documents. You may add as many additional cards as you need to document your progress. These pages can then serve as a permanent record for these important documents.

To Add a Textbox, Scrollable or Otherwise:

- Select the arrow icon from the toolbox and click on **Objects** from the pull-down menu. Let go at **Add a Text Object**.
- A textbox appears. Click twice to access the **Text Appearance** dialogue box.
- To make the textbox scrollable, click in the boxes marked **Draw scroll bar**, **Scrollable**, and **Draw frame**.



To create a text box without the scroll option, make sure that the boxes marked **Draw scroll bar**, **Scrollable**, and **Draw frame** are **NOT** checked.

- Remember that you can now change font, style, size, etc. by clicking on the **Style** option and making new choices.



In the event that you would like to add more cards to the stack in order to accommodate many scanned documents follow the directions below:

To Add Additional Cards:

- Select the arrow icon from your toolbox.
- Select **Edit** from the pull-down menu, and let go on **New Card**.
- This will put a new card immediately behind the card on which you are now working.
- You will now need to add your background to this card. Follow the directions on page 9.



Now that you have created a new card, you will want to link it to the rest of your stack. Follow these directions to create a button that will link your cards together.

To Create Buttons to Allow You to Navigate between Cards:

- Select the arrow icon from your toolbox.
- Select **Objects** from the pull-down menu and let go at **Add a Button**.
- The **Button Appearance** dialogue box appears.
- Type in the name of your button as Awards & Certificates1, because you will want to link this page to the previous Awards & Certificates card.

- Select **Type** of button from the options shown. We have chosen button type number 1.
- Go to **Format** where you will be able to change font, style, size, etc.
- Once the selections have been made, click OK.
- This action returns you to the **Button Appearance** dialogue box. Click OK.
- A button will appear in the middle of your screen with “marching ants” around it.
- When you move your cursor to the middle of the button, double crossed arrows will appear. This will allow you to move the button anywhere you choose.
- Double click on the button. This will open up the **Actions** dialogue box.
- Click on **Previous card**.
- This brings up the **Transitions** dialogue box. Choose **Right to left, Medium speed**, and then click OK.
- This brings you back to the **Actions** dialogue box; click done.

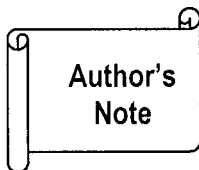
“Getting organized...”



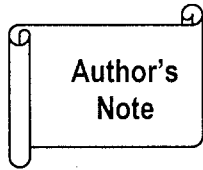


Now that you have created your 2nd awards card, you must make another button from the 1st Awards card to this one.

1. To get to the previous card, Awards & Certificates, click on the hand icon from your toolbox.
2. Click on the Awards & Certificates 2 button. This moves you back to the first Awards & Certificates card.
3. Create another button between the Table of Contents and P.I.P. buttons. Label this button as Awards & Certificates 2.
4. Test these to see if they are working properly. You should be able to move from Awards & Certificates (first card) to Awards & Certificates 2 (second card) and then back again. Make sure that the transitional elements are the same.



This is one of the most difficult HyperStudio skills that you will need to master, but it is also one of the most important skills that you will need in order to personalize your Electronic Teacher Portfolio.



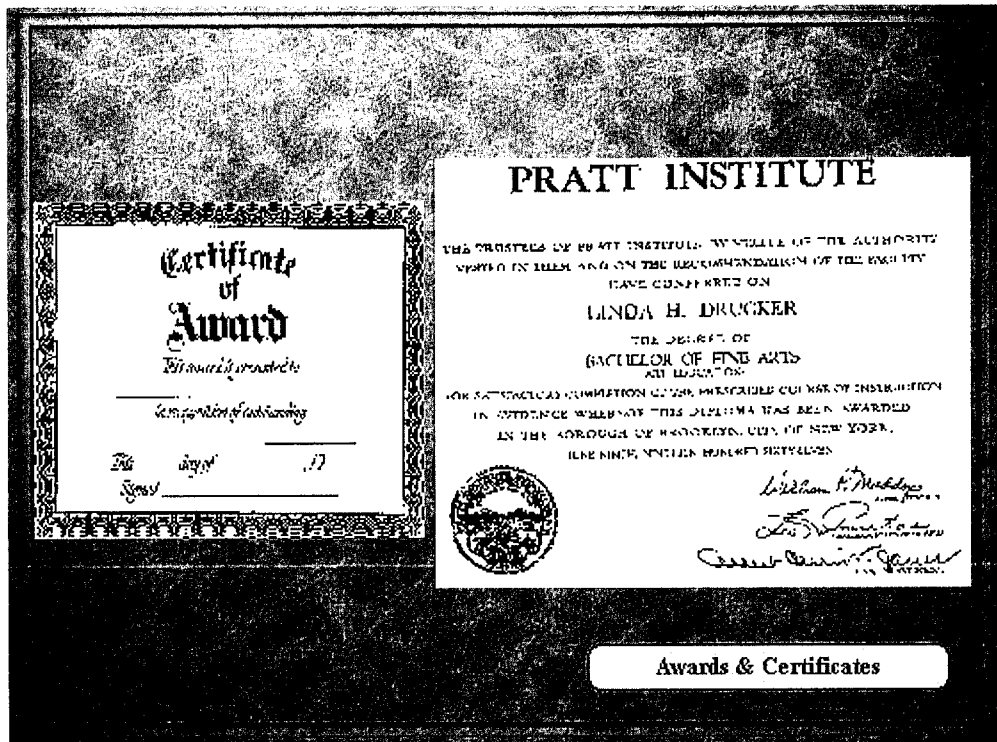
You might want to experiment with the different types of transitional elements offered in this program. You can change how your buttons move you among the cards, at what speed, etc. If you'd like to do some exploring now, click on the arrow icon from your toolbox and double click on any of the buttons. You'll now be at the **Button Appearance** dialogue box. Click on **Actions** and experiment.

To Scan a Document onto Your HyperStudio Card:

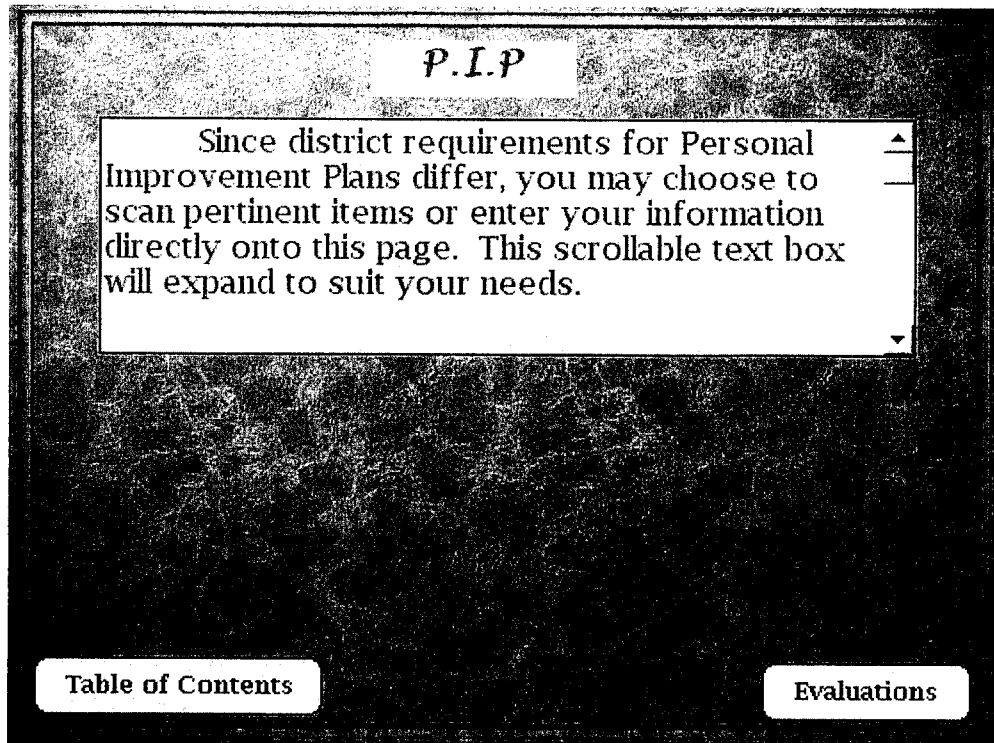
- Scan the document following the specific directions for your particular scanner.
- Save the scanned image onto a floppy disc and name it, such as "College Diploma".
- Using the toolbox arrow to click on the word **Objects** on the menu bar. Then release on **Add a Graphic Object**.
- Select **Disk File** from the dialogue box and click OK.
- When the Dialogue Box appears, pull down the **Look In** menu and let go at 3 ½ inch floppy.
- Select your document and scale to size.



To size graphic and text objects, click on the toolbox arrow once and then click on the object you want to resize. When “marching ants” appear around the object, you will be able to adjust its size. Below is an example of scanned documents on the 2nd Awards and Certificates slide.



CARD 6 - P.I.P.



Most school districts require an end-of-year Personal Improvement Plan with reflections on the past year and new goals for the next year. This card enables you to scan P.I.P. documents into your portfolio so that you can now have a permanent record of this information. It also allows you to maintain many of these documents in one place. Since circumstances might change throughout the course of the school year, you can add an addendum to your plan in order to cover these contingencies. Now you have an actual record of your own P.I.P.'s, goals, and notes for writing future plans.

To Scan a Document onto Your HyperStudio Card:

- Scan the document following the specific directions for your particular scanner.
- Save the scanned image onto a floppy disc and name it, such as "College Diploma".
- Using the toolbox arrow to click on the word **Objects** on the menu bar. Then release on **Add a Graphic Object**.
- Select **Disk File** from the dialogue box and click OK.
- When the Dialogue Box appears, pull down the **Look In** menu and let go at 3 ½ inch floppy.
- Select your document and scale to size.



To size graphic and text objects, click on the toolbox arrow once and then click on the object you want to resize. When "marching ants" appear around the object, you will be able to adjust its size.

CARD 7 – EVALUATIONS

Evaluations

Use this scrollable text box to initiate a continuous conversation between yourself and your administrator.
This journal may include responses, suggestions and critique on specific projects, lessons or activities.

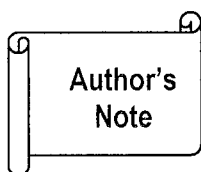
Table of Contents

Student Samples

This page is meant to be narrative, but you can always scan in copies of evaluative scales or forms that your supervisor might use. This is an opportunity for you to directly communicate with your observer.

You can think of this card as an ongoing dialogue with your supervisor. You might wish to comment on a particular lesson and your supervisor would have the opportunity to make suggestions or give you valuable feedback.

One of the most important and exciting features of an electronic portfolio is the amount of background, creativity, and actual methodology a teacher can share with peers as well as administration. Use your electronic portfolio to communicate more effectively with supervisors by sharing realistic and authentic products with them. These will make the basis of your evaluations all the more valid.



Remember, the whole purpose of the Teacher Electronic Portfolio is to enable you as the teacher to be evaluated on many platforms. We do make the assumption that you are being evaluated not just through one or more classroom visitations, but by the total content of this portfolio.

You must use a separate page to display scanned materials. Keep your scrollable textboxes just for descriptions or journaling.

Remember: You cannot place a digitized object into a scrollable textbox.

CARD 8 - STUDENT SAMPLES

Student Samples

Use this scrollable textbox to include descriptions of student projects.

Digitized photos or scanned photos may be included to document learning in your classroom setting.

Click on the Examples of Student Work Button to see some examples.

[Table of Contents](#) [Examples of Student Work](#) [Sample Lessons](#)

The purpose of this page is to showcase all of the creative and innovative projects and learning occurring within your classroom setting. Here are some items that you might like to include, but you are limited only by your imagination:

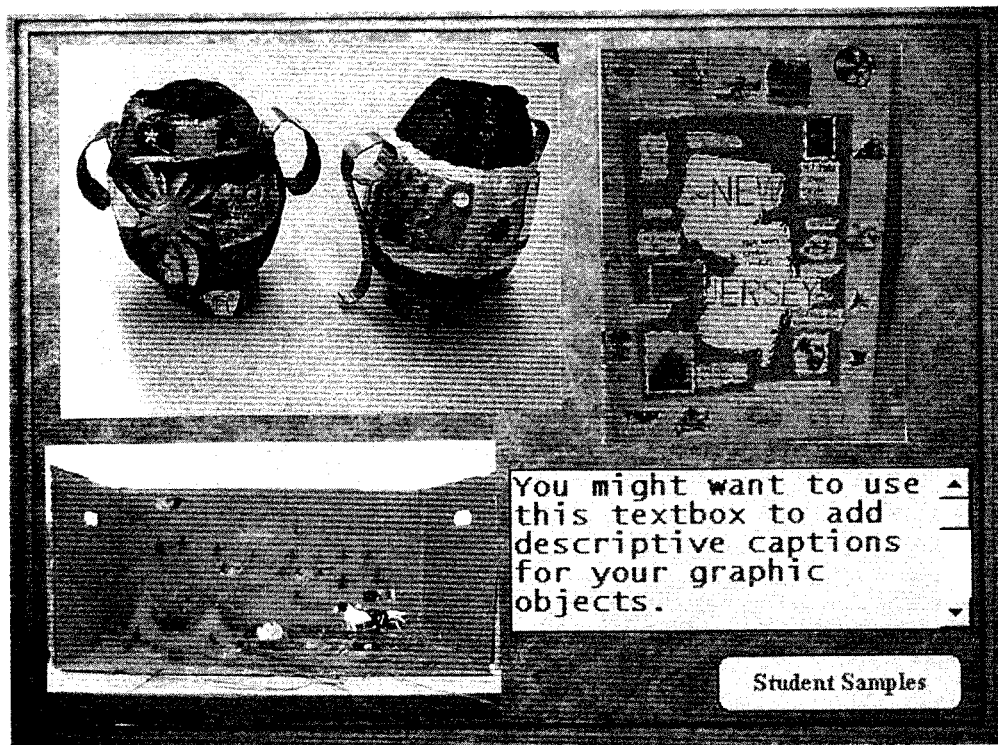
1. Digital photos of student projects
2. Audio/Video examples of student speeches, advertisements, literature group discussions, etc.
3. Digital or Video examples of student art work, Gifted and Talented productions, cross-curricular projects

4. Audio/Visual examples of student musical performances, special assembly programs, or theater and dance.
5. You may copy and paste text objects from other documents directly into your scrollable textboxes. For example, if you copy scanned student examples of poetry, you can paste these right into your scrollable textbox for future reference.

To Add a Digital Picture:

- Using a **digital camera**, have someone take a photograph of you. Insert the disc from the digital camera into your computer.
- Delete our picture.
- Using the toolbox arrow click on the word **Objects** on the menu bar and release on **Add a Graphic Object**.
- Select Disk File forms the dialogue box and click OK.
- When the Dialogue Box appears, pull down the **Look In** menu and let go at 3 ½ inch floppy.
- Select your picture and scale to size.

See the example on the next page.



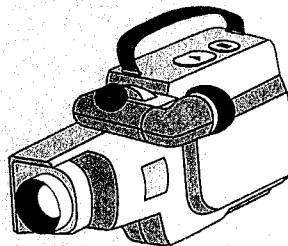
You might also want to add actual video footage of a class in progress. Filming a cooperative activity or speeches will add authenticity to your collection of HyperStudio cards.

To Add Video Using the Mini DV Digital Camera:

- Insert your videotape into the camera. For the purposes of this project, we are using Mini DV tape format which is similar to High 8mm, only 1/3 of the size.
- Press the **Open Eject** button located on the back of the camera, just to the left of the Record button. You will need to open the LCD screen and the unit will open further to reveal the tape.

- Once opened, take your mini DV tape and insert it into the camera. This will insert the tape into the camera. Once the tape has been inserted, the unit will autoload.
- Close the tape insertion unit. Gently press the open door down to close.
- Once your tape is loaded you can turn the unit on for **Recording** purposes. Locate the **RED** button on the back of the unit. You will see four different settings, **PLAY**, **OFF**, **A**, and **M**.
- To **record**, turn the wheel to the **A** setting. A red light will appear and the unit will turn on.
- Press the **Push Open** button to open the LCD viewer.
- Remove the **Lens cap**.
- The unit will be paused until you press the **Record** button. To record, use the LCD viewer to focus in on your object and press the Record button to begin taping. To **Pause**, press the Record button again. A notice will appear on your screen, which says **Pause**.
- To **zoom** in or out, locate the lever labeled **Volume** just above the silver battery. To zoom in, pull the lever down towards the + sign. To zoom out, push the lever up towards the – sign.
- If you need **more light**, flip the light switch, located on the very back of the unit to **On**. To turn it off, switch it to the **Off** position.

- When you have finished zooming in and out and recording your material, you have the option of reviewing or playing back what you have recorded. To do so, locate the **Red Record button** on the back of the unit and this time, turn the wheel to the **Play setting**.
- To **rewind your tape**, press the silver **Rewind** button on the very back of the unit.
- To **fast forward**, press the **FF** button.
- To play, press the **Play** button.
- To stop, press the **Stop** button.
- When you have finished reviewing your tape and would like to record more, simply turn the wheel back from **Play** to **A**, and press **Record** to begin. The unit will momentarily shut down and then start up again. The **Pause** message should appear on your LCD screen.
- To **eject** your tape, press the **Open Eject** button located on the back of the camera, just to the left of the Record button. You will need to open the LCD screen and the unit will open further to reveal the tape.
- Gently pull your tape out and press the open door down to close the unit.



To Add Digitized Video to Your HyperStudio stack:

Step 1: In order to download the movie from your camera to your computer, you need to determine what type of link you will use. In the case here, we chose to use a *Firewire* connection in conjunction with an I1394 Connection.

Step 2: Once you have decided what type of connection you will use, you will need to hook up your cable, in this case a *Firewire* cable to the camera. The port is located in the rear of the camera underneath a gray flap. The *Firewire* connector is a small rectangle shaped input. The wire will fit in 1 way. Connect one end of the cable to the camera and the other end to your I1394 Connector in your computer. Our computer has 5 available *Firewire* ports to choose from, anyone is acceptable. Other options here would be a USB connector, J1394, or a direct serial port connection.

Step 3: Once you have connected your camera to the computer, you are ready to begin. Start the application you wish to use for the video editing. In this case, we chose *Adobe Premiere 6.0*.

Step 4: Click on the **Start Menu**, select **Programs**, Select Adobe and left mouse click on the application name. The application will begin loading, expect at least a 30 second wait as it takes time to load images and filters for video editing.

Step 5: Once loaded you will need to choose an available preset or video type mode. In this case, since we recorded the video with a JVC DV Cybercam, we will need to choose DV as our video preset. **Select either DV NTSC- Standard 32MHZ or 48MHZ.** A description of each preset will appear in the right window as you highlight each option. Click OK when you are finished.

Step 6: In our situation, we went directly to **File** at the top of the screen, chose **Capture** as our first option and then chose **Movie Capture**. A new window called **Movie Capture** will open. Simply click on the **Red** circle at the bottom of the new window and click **Play** on the camera. Your video will play through the camera as well as on the computer.

NOTE: In the case of the JVC camera, you will need to turn the wheel from OFF position, to the next position down. If you choose the A, you went the wrong way.

Step 7: After clicking on **Record** to stop the recording, you will need to type in a file name. Choose a name and click **OK**.

Step 8: Find the box at the top Left of the screen that says **Properties** of followed by your file name.avi. Click the **Red X** in the corner to close this box.

Step 9: Now look at the box in the top left corner next to words ***BIN 1***. You will see the name of your movie there. Right mouse click on the filmstrip under ***Item 1***, a hand will appear. Drag that item 1 to the space marked ***Video 2 in the Timeline box***.

Step 10: Click on **File, Export Timeline, Movie**.

Step 11: *To change the location where the file will be saved, click on the drop down menu at the top of the save dialog box. Choose the My Documents folder by left mouse clicking on it. Your video will be saved in this location. Type in the name of a movie, and click Save.*

Step 12: Your file will compress and then be available on the screen in a big box. Click the play icon to play the video, etc. Click the **X** in the top right corner to close the box.

Your video will be available as an avi clip wherever you have saved it.

Step 13: Click on **File** and **Exit** to leave.

CARD 9 – SAMPLE LESSONS

Sample Lessons

Use this scrollable text box to include sample lessons and notations on the success of the lesson or any changes you would like to make in the future.

Kindergarten:

Objectives:
Students will:
Become familiar with Native American Culture
View video: **Legend of the Indian Paintbrush**
Read book: **Legend of the Indian Paintbrush**
Learn proper care of library books

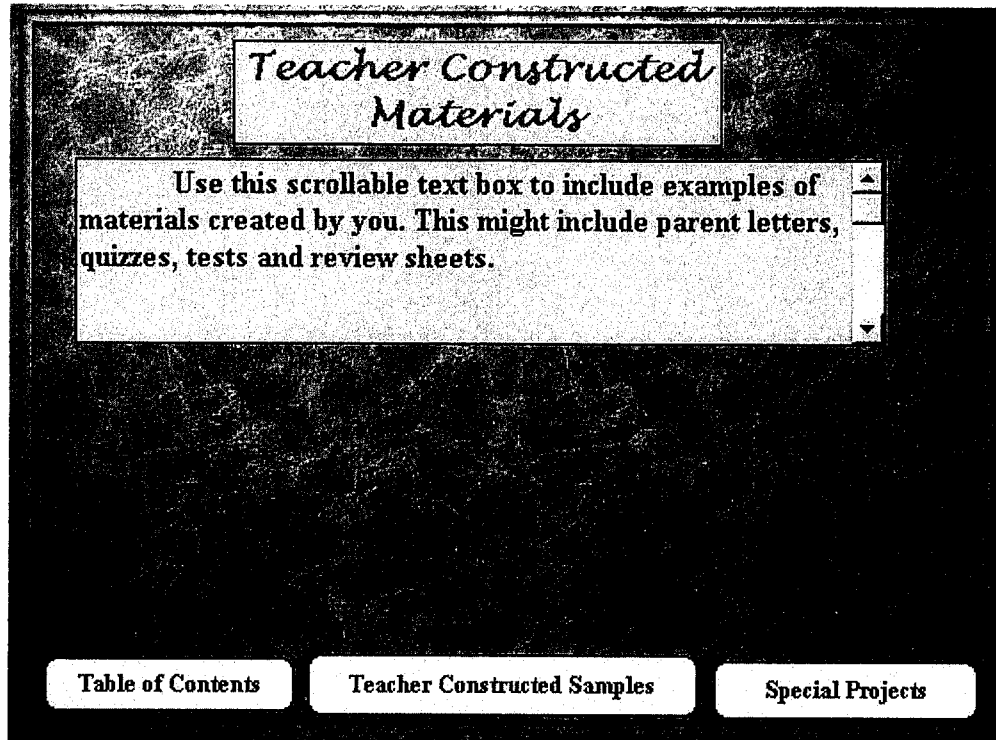
Procedures:
Students will be become familiar with Native

Table of Contents Teacher Materials

This page can be used to scan in your everyday lessons or to keep personal notes as to how a particular lesson worked or didn't work. You can include ideas for further extensions to a particular lesson, or just reflections' textbox to comment on how a particular class completed your specified goals.

You might choose to use this scrollable textbox as a diary of sorts. Date your entries and scanned documents while noting how an idea worked, how to make a project more successful, or brainstorm ideas about future extensions for a particular activity.

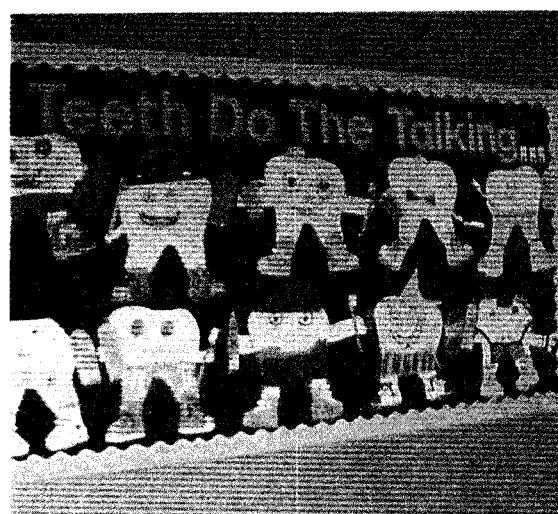
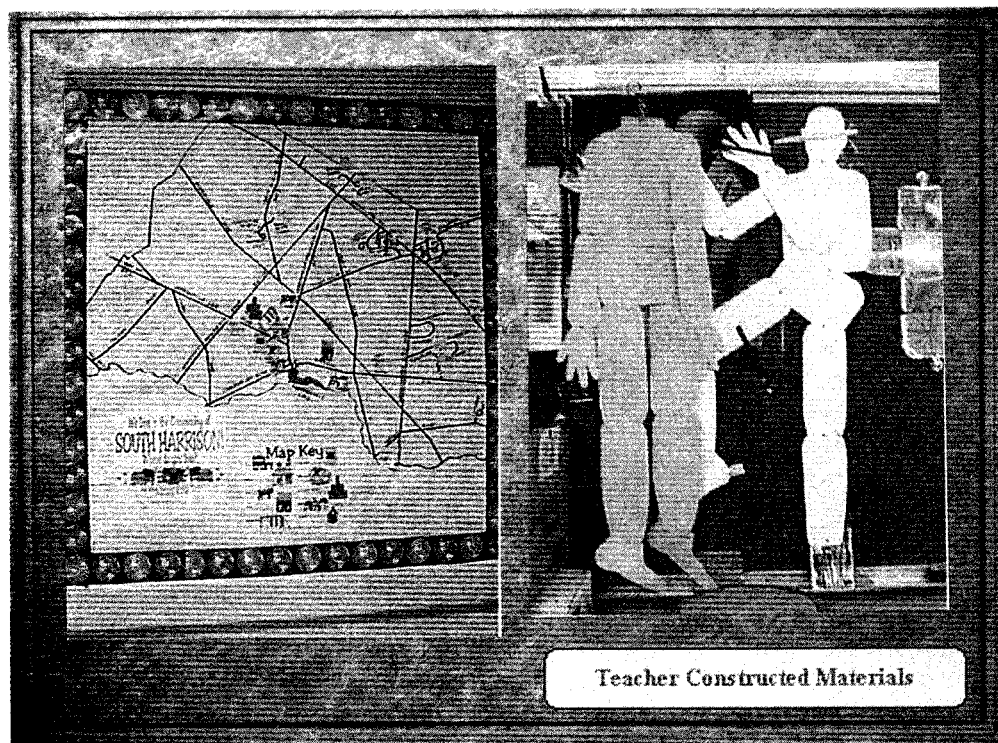
CARD 10 – TEACHER CONSTRUCTED MATERIALS



The purpose of this card is to showcase your innovative and creative instructional materials. Now is your chance to scan projects, ideas, related workshop items, etc. to share with colleagues and administrators. Here are some suggestions to get you started:

1. Parent letters
2. Quizzes, test, and review sheets
3. Notes on workshops that you have attended and might turnkey for your own faculty.
4. Development of cross-curricular units with fellow teachers.
5. Enrichment activities for lessons.

Here is an example of some of the types of documents that you might like to include with Teacher Constructed materials.



CARD II – SPECIAL PROJECTS

The screenshot shows a digital interface with a dark background. At the top, a white box contains the title "Special Projects" in a cursive font. Below this is a large white scrollable text box with a vertical scrollbar on the right. The text inside the scroll box reads: "Use this scrollable text box to include written descriptions of projects used within your classroom." followed by "See the example entries on the next page. You might want to include photos of class trips, video scrapbook of the present year's events, related arts activities, musical or art programs, graduation programs, or special activities." At the bottom of the interface, there are three white buttons with black text: "Table of Contents", "Special Project Samples", and "Reflections".

The purpose of this card is to showcase digital pictures of trips that you may have taken and would like to share with your classes. Perhaps you could create a video scrapbook using PowerPoint with your students documenting their school year. You could add video of your winter or spring musicals or concerts, or any special events of which you are the creator, director, or manager. E.g. your class trip to the art museum, your class's D.A.R.E. graduation, or environmental camping trips.

See the next page for suggestions for this slide.

Vulcan's Volcanic Times

Edited By Eric S. Hill

1st Edition

WEATHER

Today two volcanoes erupted. One of the five volcanoes erupted and destroyed the monument of the Greek god Zeus which is known as Jupiter in America. The other volcano killed over 1000 people in the city of Pompeii. One other volcano erupted and spilled hot lava into the land, causing 100,000 to follow thousands of feet into the sky. The lava and clouds in the whole city of Aie. In a matter of seconds, the 1st volcano was over 300 degrees and rising. The 2nd was 4,000 degrees of hot volcanic lava. The 3rd was over 300 degrees in temperature. The 4th was 4,300 degrees and the 5th was the hottest and most dangerous in the world so far.

Fire Safety

Fire safety is very important in our lives. Fires have killed millions of people. Fire safety tips to help and prevent fires.

Types:

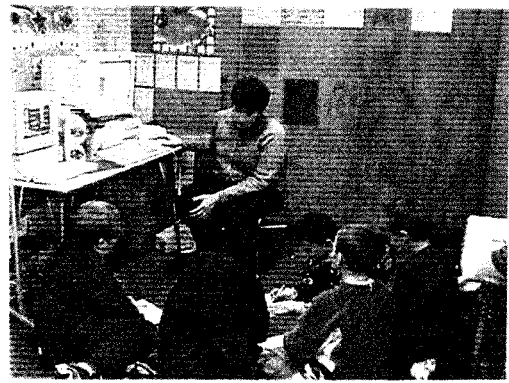
1. If you are on fire stop, Drop and Roll.
2. Watch your clothes on the stove while cooking.
3. Don't put paper near the fireplace.
4. Also test your detectors.



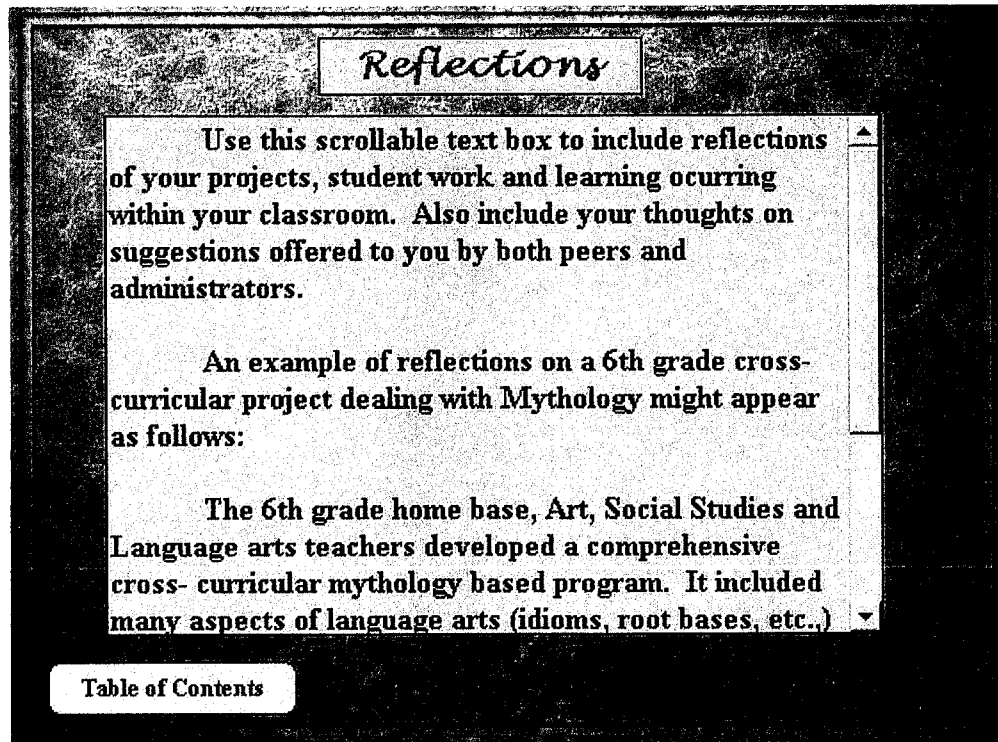
Special Project
The other name Zeus was called with another name. When they learned him for himself he was Zeus. Zeus the Greek god of lightning and thunder. Zeus was the father of many gods. Zeus was the ruler of the gods.



Special Projects



CARD 12 – REFLECTIONS



Reflections

Use this scrollable text box to include reflections of your projects, student work and learning occurring within your classroom. Also include your thoughts on suggestions offered to you by both peers and administrators.

An example of reflections on a 6th grade cross-curricular project dealing with Mythology might appear as follows:

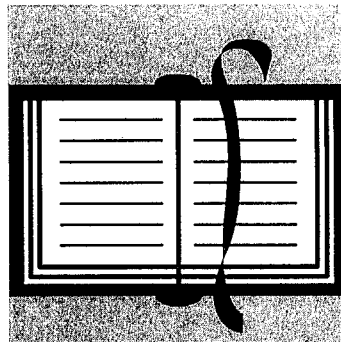
The 6th grade home base, Art, Social Studies and Language arts teachers developed a comprehensive cross- curricular mythology based program. It included many aspects of language arts (idioms, root bases, etc.)

[Table of Contents](#)

Reflections on your teaching practices are a vital component of an Electronic Teacher Portfolio. Studies have shown that a reflective practitioner is highly aware of the needs of her students and spends time developing strategies to aid all students.

You may use this card(s) as a journal, reflecting on the day's successes as well as frustrations. Time to write out your thoughts can be a cathartic practice leading to more successful and satisfying teaching.

Electronic portfolio not only allows a teacher to creatively document performance, but the format nurtures reflection and correction on educational practices. Reflective practice promotes critical thinking and collegial interaction. Contemplating on ineffective practices helps a teacher not to make the same mistakes repeatedly. Consider how you would like to teach. Think of the day ahead and changes that might be made to become more successful in your stated goals. Scrutinizing your own strengths and weaknesses can be an effective means of self-evaluation which promotes ownership – the ability to assess your own skills and potential can be an effective tool to raise self-esteem by raising awareness of one’s abilities.



Our Thoughts on the Electronic Portfolio Process

Using an electronic portfolio to exhibit current strategies is a benefit to both administrators and teachers. The teacher chooses evidence that will present the observer with a wider view of all that has gone into teaching a particular concept. This builds intrinsic pride in performance and encourages you to continue to strive for innovation and excellence. The administration might want to include extrinsic rewards to further motivate their staff. Professional recognition, merit pay, grants for classroom projects, promotion to Master Teacher status, and paid mentoring responsibilities, are a few of the possible external encouragements that might be offered. Although you take pride in what you do on a daily basis, everyone needs to know that their talents are valued.

To promote successful teacher development, the case for implementing electronic teacher portfolios is compelling. The concept must be introduced in a thoughtful manner and developed over time. "If portfolios are used merely to check off how teachers are doing- in a manner similar to the current evaluation practices- their value will be limited." (Brogan, 1995) However, if teacher portfolios are a showcase for teachers to demonstrate growth and accomplishments, the potential for personal and district success is boundless.

"The pace of technology innovation drives the pace of change in the world. A self-reliant worker needs self-reliant career development strategies. Digital portfolios can provide the electronic means to keep pace with the

demands of the self-reliant workplace and the ever-increasing, ever-changing demands placed on workers.”(Bergman, 2001)

Teachers themselves must be the center of efforts to improve the quality of teaching and learning in our schools. We believe that teachers and administrators who are willing to work together to develop educational goals and objectives, as well as a criterion for evaluating that growth, can use the electronic portfolio assessment process as a means of promoting efficacy, skill, and recognition of superior teaching.

Chapter 4

Our desire to create an easily navigable electronic teacher portfolio model was one that had been discussed and carefully considered over the last few years. We had many ideas for the creation and implementation of an electronic teacher template. We chose HyperStudio 4.0 to use as our authoring software. It is a software program used in many school districts and is therefore familiar to teachers who have worked with students to create HyperStudio cards and stacks. During the design and creation of the template, we encountered some limitations of this basic tool. One of the most aggravating experiences when working with technology is that it doesn't always work the way it's supposed to.

We specifically chose HyperStudio 4.0 over other presentation programs, because of its ability to include scrollable text boxes on the cards. In this way, users could add as much information as they desired. This is definitely a bonus when one is entering vast amounts of information or descriptive paragraphs. However, when we attempted to have the directions on the screen as read only, (one is unable to make changes) we ran into the problem of being unable to enter *any* additional information into the text boxes. The only way to solve the problem was to keep the entire text box as non-read only, so that changes could be made. The problem that occurred because of this was that we were no longer able to control the integrity of the template format as we had created it.

The HyperStudio program is touted as a powerful authoring tool, yet is unable to handle higher-level additions such as video and audio easily. We ran into this problem over and over again when attempting these tasks. A great deal of time was spent taping audio and video segments, as well as attempting to add the video to the HyperStudio program we were creating. The difficulty with insertion may be attributed to the fact that we were using a hybrid (cross platform- Macintosh or PC) HyperStudio program which is more compatible with Macintosh computers than PC's. We found the HyperStudio 4.0 directions' manual to be inconsistent with the needs of a PC user. One of the main selling points of this program was supposed to be its compatibility. However, we spent many hours using a trial and error process to coordinate the manual's directions with what was actually on our screen.

Another problem encountered with HyperStudio 4.0 was its inability to easily add photographs from digital cameras directly to the stack. The photos lost all of their definition and clarity. Even saving as a pict. file, as suggested in one of the manuals, made little difference. The photos were scanned and altered using AdobePhotoshop 6.0. The photos scanned wonderfully but again lost their quality when inserted into the stack. The result is that the photos used in the template stack are not the quality desired.

The software's inability to easily save massive amounts of graphic, audio, or video components is one that is shared by many software programs. As the project developed, additional cards with examples of information and visual aids were added to compliment the guidebook. Whenever we tried to save these

additions, the HyperStudio program froze during the save. Needless to say, this caused major complications and continues to be our most worrisome problem. Although HyperStudio provides a user-friendly format for simplistic projects, in future models, we would need to investigate a more powerful authoring tool.

The aforementioned problems were ones that we encountered during the creation of our own electronic teacher portfolio model. The participants that we chose to test our product and guidebook had some interesting observations of their own. While working on the template, they were asked to open up a CD disk. At the time of the testing our CD template was not yet complete. Therefore, to expedite the testing process, we loaded a copy of the template onto the school network, created a separate folder with the individual's name listed on it, and allowed the teachers to begin work at their own pace. They were able to access this folder from anywhere in the building and work on it whenever the opportunity presented itself.

While creating the guidebook, we were so focused on writing user-friendly directions for complicated skills, that we overlooked some of the most basic requirements such as saving documents when closing out and clarifying directions for deleting an unwanted card or button. We need to clarify an explanation in the guidebook about inserting buttons. A problem occurred when the participants were adding audio to their templates. In the future the user will be directed to first delete our button, and then replace it with one of their own.

During the testing process, one of the participants discovered much to her chagrin, that we had not included directions for saving the HyperStudio cards.

We assumed that the participants would have basic HyperStudio knowledge, and that they would know to save before closing out their template. Since HyperStudio does not offer a safeguard when closing out (asking you if you want to save your work before exiting the program) we will definitely have to include this in our guidebook. Since the template is so large, it is impossible to save this quantity of work to a 3½ floppy disk. In the future we will have to make arrangements for the users to save directly onto the CD template, zip disk, or to their network or hard drive.

Our participants gave us concrete examples of language that was difficult to understand, basic directions that should be reiterated on every card, and possible redundancies. They also requested a listing of web sites where they could see electronic portfolio models and glean ideas for insertion into their own portfolio. These are valid concerns and will be addressed in future models.

Chapter 5

The purpose of this research project was to determine the value of using an electronic teacher portfolio to document instructional methods and strategies. Research suggested the possible use of electronic portfolios by teachers to compile genuine representations of their personal style, creativity, and methodology.

As models of electronic teacher portfolios were limited, we created a template using HyperStudio 4.0 and an accompanying guidebook, so teachers could easily create a personalized electronic teacher portfolio. To evaluate the guidebook's ease of use, we disseminated the materials to one technologically experienced teacher and to a teacher with basic computer knowledge. While creating their own electronic portfolio using our template and guidebook, they made written notations on the user-friendly nature of the design model which were discussed at the end of the testing process.

All of the aforementioned issues in chapter four will have to be addressed in later studies. Disseminating the template to the two teacher participants was very valuable and enlightening. They helped to document the template's ease of use, simplicity and correct language. However, their astute observations as to the needed improvements will make the creation of future templates and text more

user- friendly. Having worked on this project for the better part of a year, we came to realize that being so close to the work impinged on our clarity of observation. In discussing the participants' concerns and needs, this interaction helped to refresh our enthusiasm for the project and we could again reflect clearly on the entire portfolio process.

The participants told us of their initial reluctance to take on a project of this magnitude, yet once they had begun their individual templates, they found the experience to be quite stimulating as well as simple to complete. They were very enthusiastic and wanted to share their creative endeavors with peers. Their obvious pride in the finished product reinforces the validity of our belief that electronic teacher portfolios do bolster both the self-awareness and self-esteem of the educator.

An idea that grew out of the development for implementation of our electronic teacher portfolio was that a district might chose to invite first year teachers to compile an electronic teacher portfolio. Creating a mind-set that embraces the values of self-awareness, self- esteem, and reflection on educational practices lays the foundation for collegial collaboration. Building slowly upon this infrastructure, an insightful administrator can help to infuse his/her staff with enthusiasm for this project.

Teachers are already overwhelmed with an enormous amount of curriculum and testing. An administrator has to be sensitive to this situation and explain that an electronic portfolio can be used as an outlet for creativity, frustration, and observation. The district must provide technological workshops

for the teachers as well as some sort of incentive for undertaking the creation of this professional portfolio. Teachers must feel that their input is valued and that their time and effort will be noticed and rewarded. Administrators might offer continuing education hours, fulfillment of P.I.P. requirements, compensation time, professional development hours, or a monetary stipend.

Portfolios that are used to make personnel decisions tend to come under a higher level of scrutiny than if the intended use is professional growth. This scrutiny is due to the importance of the consequences involved in using portfolios for personnel decisions, and has resulted in several concerns. Most often cited areas of concern are the flexibility and subjectivity of the portfolio. The construction of a portfolio is such that each portfolio is unique and tailored to the individual.

As a tool for professional development, this is a positive feature; as a tool for arriving at personnel decisions, where comparability between teachers (often from different subject areas) is desired, the lack of standardization is a problem. The lack of, or need for, standardization can be rectified by requiring certain items be included in the portfolio. Additional items may be included at the teacher's discretion. Mandatory items typically include: statement of teaching responsibilities, statement of teaching philosophies and methodologies, description of efforts to improve one's teaching, and representative course syllabi.

Another concern of portfolio assessment is the subjectivity in the evaluation of that portfolio. Teacher evaluation, in any form, is subjective. The

question then becomes how to make the evaluation of portfolios as reliable and valid as possible, given their subjective nature. Often, the solution is to use a Likert-type evaluation form, of predetermined qualities, based on the mandatory items. Ratings may then be combined to generate categorical and/or overall ratings.

Our research documented successful examples of electronic teacher portfolios. All successful models stressed that districts, administrators, teachers, and community members remember that this process is on-going. It requires that all parties fully participate in its conception, initiation, and fruition. This takes time. We feel that the following guidelines can be used to implement a successful electronic teacher portfolio experience in your district:

1. Start slowly. Instituting portfolio assessment, either for advancement or growth, takes time. Allow one to two years for development, implementation, and regulation of a portfolio program.
2. Gain acceptance. It is extremely important that both administrators and teachers accept the use of portfolios. If administrators do not relate the importance and usefulness of portfolios to their teachers, the project will fail. Likewise, if teachers do not value the portfolio approach, then they will not put forth the effort needed to ensure success.

3. Instill ownership. Teachers must be involved, from the beginning, in developing the portfolio program. They must feel ownership over the program's direction and use.

4. Communicate implementation. The teachers need to know, explicitly, how the portfolios will be used. If they will be used for advancement, then the expected structure and intended scoring methods need to be explained in detail.

5. Use models. Models of portfolios used by other institutions are readily available online. These models may easily be adapted and provide examples for teachers developing their portfolio.

6. Be selective. Portfolios should not contain everything a teacher does. A portfolio contains carefully selected items that reflect and substantiate a teacher's expertise and achievements.

7. Be realistic. Portfolios are only one form of authentic assessment. As such, they should be used as a part of the assessment process, in conjunction with other measures.

We believe the use of electronic teacher portfolios to be a valid endeavor for the future. This project can be valuable for many teachers and administrators in local school districts. It can instill the teachers with renewed enthusiasm for

the teaching process and the valuable part they play in that process. It is our hope that districts will use electronic portfolio technology to enhance the level of excellence attained by their teachers, to promote the creativity and innovation by which their teachers advance their students' knowledge, and to continually build upon the technological infrastructure that this project initiates.

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