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## THE TEACHING PORTFOLIO

### INTRODUCTION

Today, the nation's colleges and universities are attempting to respond to new understandings about what elements define effective teaching. At the same time, they are beset by public pressures to improve their systems of teaching accountability. This introduction briefly describes both challenges and suggests that both can be met, at least in part, through the use of the teaching portfolio.

No one doubts that we are still short many answers to the teaching-learning process. But we do have some of the answers. More than 10,000 studies have been published on one phase or another of teaching effectiveness, and from them we have gleaned some reasonably consistent findings about the general characteristics of good teaching. Briefly, these findings indicate that effective teachers are masters of their subject, can organize and emphasize, can clarify ideas and point out relationships, can motivate students, and are reasonable, open, concerned and imaginative human beings.

There are now fresh understandings about what goes into effective teaching. Shulman (1989a) says that effective teachers recognize the impact of prior knowledge on subsequent learning. They, therefore, connect new information with what students already know through a set of metaphors, analogies, examples, stories and demonstrations. They bridge new and already learned subject matter. Shulman's research leads him to conclude that there is a kind of knowledge uniquely possessed by effective teachers of particular disciplines. Thus, he says, pedagogical content-knowledge transcends

mere knowledge of subject matter as well as generic understanding of teaching alone. Edgerton (1989, p. 15) concurs and is persuaded that there is only so much that is important to know about teaching in general. "Teaching is highly context specific," he says, "and its true richness can be fully appreciated only by looking at how we teach a particular subject to a particular set of students."

There is a powerful implication here. Until now, colleges and universities have attempted to strengthen teaching performance through centers for faculty and instructional development that focused on generic methods of instruction. But the new insights into teaching suggest that teaching improvement efforts should be centered in the departments where professors teach.

To further complicate things, at the same time that colleges and universities are busy responding to new understandings about effective teaching, they are confronted by strident demands from community and governmental groups to hold professors accountable for their teaching performance. State legislatures, which fund public colleges and universities, are now taking keen interest in knowing how faculty members allocate their time. Boards of trustees of private institutions are viewing the professional activities of faculty members with closer scrutiny.

Some institutions are being directed to report on the percentage of professional time and salary devoted to teaching. Others are adopting a budgetary process in which each department chair has to justify the salary of each professor. Still others are freezing the granting of tenure and promotion to senior rank. In short, the demand for faculty accountability has become a groundswell sweeping across the nation. It has enlisted taxpayers, institutional trustees, financial donors, parents and students to press colleges and universities to examine the performance of each professor.

At first, the pressure was on to improve systems of accountability for overall faculty performance. But in recent years, as evaluation processes became a higher priority, the focus has narrowed to systems of teaching accountability, rather than on other aspects of faculty performance. Why the shift? Perhaps it is the result of the growing chorus of complaints from those who serve on promotion and tenure review committees that they are given little factual informa-

tion about teaching performance. They argue that the typical curriculum vitae describes publications, research grants and other scholarly accomplishments but says very little about teaching.

It is no surprise that committee members are pressing for improvement in systems of teaching accountability. Without meaningful information about teaching, they argue, how can they be expected to judge a professor's performance? And how can they give the teaching function its rightful value?

The question is, can colleges and universities respond simultaneously to the state-of-the-art understandings about effective teaching and to the pressures to improve systems of teaching accountability? The answer is yes. A solution can be found by looking outside higher education.

### PORTFOLIOS

Those in other professions—artists, photographers, architects—have portfolios in which they display their best work. These portfolios glisten with professional strengths. The portfolio concept can be adapted to higher education. A teaching portfolio would enable faculty members to display their teaching accomplishments for examination by others. And, in the process, it would contribute both to sound personnel decisions and to the professional development of individual faculty members.

At bottom, says Edgerton (1991, p.3) a portfolio would do what no other form of evaluation can do. It would "...enable faculty to document and display their teaching in a way that stays connected to the particular situations in which their teaching occurred."

Exactly what is a teaching portfolio? It is a factual description of a professor's major strengths and teaching achievements. It describes documents and materials which collectively suggest the scope and quality of a professor's teaching performance. It is to teaching what lists of publications, grants and honors are to research and scholarship.

For what purpose might a teaching portfolio be prepared? It can be used: (1) to gather and present hard evidence and specific data about teaching effectiveness for those who judge performance; and/or (2) to provide the needed structure for self-reflection about which areas of teaching performance need improvement (Pascal and Willburn,

1978; Shore and others, 1986; Shulman, 1989b). It is vital to bear in mind that the purpose for which the portfolio is to be used determines what is to be included and how it is to be arranged. This point will be discussed in detail later.

The teaching portfolio makes no pretense to be an exhaustive compilation of all the documents and materials that bear on teaching performance. Rather, it presents selected information on teaching activities and solid evidence of their effectiveness. Just as statements in a curriculum vitae should be supported by convincing evidence (published papers or the actual research data), so claims in the teaching portfolio should be supported by firm empirical evidence.

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## PREPARING THE TEACHING PORTFOLIO

### PREPARATION

In theory, a teaching portfolio can be prepared by the professor working alone, but this isolated approach has limited prospects for improving classroom performance or contributing to personnel decisions. The reason, according to Bird (1989), is because portfolio entries prepared by the professor working alone enlist none of the collegial or supervisory support needed in a program of teaching improvement. It also provides none of the control or corroboration of evidence that may be needed to sustain personnel decisions.

In practice, the teaching portfolio is best prepared in consultation with others. A department chair, a colleague or a teaching improvement specialist on campus can discuss with the professor such important questions as: (1) why they are preparing the portfolio; (2) what they hope to learn from it; (3) which areas of the teaching-learning process they expect to examine; (4) what kinds of information they expect to collect; (5) how the information can be analyzed and presented.

Some may argue that the portfolio contents will be colored by second-party assistance and therefore is less useful because it represents "coached" performance. But Shulman (1988) disposes with this objection by arguing that portfolio development *should* involve interaction and mentoring in the same way that a doctoral dissertation reflects both the efforts of the candidate and the advice of the advisor. The solution to the so-called problem of coaching, he says, is to turn it around and treat it as a virtue. Agreeing, Bird (1989),

largely eliminated by an open discussion, especially when accompanied by an exchange of clarifying memos. When used in this way, the teaching portfolio attains the status of an important, trusted instrument. It provides the kind of flexibility and range of options that makes it adaptable to many units of the institution.

## STEPS TO CREATE A TEACHING PORTFOLIO

To be useful, a teaching portfolio must include five key steps. These are compiled from the work of Seldin (1980), Shore and others (1986), Seldin (1987), and Varus and Calfee (1988):

### *Step 1: Summarize Teaching Responsibilities.* Portfolios often

begin with a statement concerning any agreement, formal or informal, between the professor and department chair concerning teaching responsibilities and criteria for teaching success. Try to summarize it in no more than two or three paragraphs. It might cover such items as number and types of courses to be taught, how students are to be evaluated, and the kind of progress expected by students. (In the absence of such agreement, the professor should include a brief statement on assumptions concerning teaching responsibilities.)

### *Step 2: Select Criteria for Effective Teaching.* Bearing in mind

the statement of teaching responsibilities in step one, the professor selects those items for inclusion in the portfolio which are most applicable to those teaching responsibilities. A factual statement about the professor's accomplishments in each area is then prepared. It is important that items chosen for the portfolio reflect the professor's personal preferences and teaching style. The goal is for individual professors both to itemize their teaching accomplishments and their reflections on their teaching to create a personalized portfolio.

### *Step 3: Arrange the Criteria in Order.* The sequence of the statements about accomplishments in each area is determined by their intended use. For example, if the professor wishes to demonstrate teaching improvement, entries that reflect that goal (such as participating in seminars and workshops designed to enhance classroom performance) would be emphasized. Paragraphs or bullets help organize the statements, with extra space and attention devoted to those statements the professor accords major significance.

suggests that joint production of portfolio entries may turn out to have the most formative value as well as assuring the relevance of the portfolio material to future personnel decisions.

There can be no doubt that preparing and reviewing teaching portfolios requires sound, informed judgment. For that reason, Seldin (1989) contends that department chairs, colleagues, teaching improvement specialists and evaluators need appropriate training to assure that they are qualified for their roles.

Professors, too, must learn how to study their own teaching and offer significant information about its effectiveness. They also need ready access to an organized collection of documents and materials used in previous portfolios, if available, and the written procedures that are applicable to many disciplines.

The resources of a portfolio consultant blessed with wide knowledge of current instruments and procedures to document effective teaching is especially helpful. The consultant needs to be familiar with, and have examples of, multiple approaches and techniques to demonstrate teaching effectiveness. In this way, the consultant can assist the faculty member by providing suggestions and resources, and maintaining support during the preparation of the portfolio. At the same time, the consultant instructs the faculty member how to select and use valid teaching records comparable to the records now kept for research and service.

## KEY ROLE OF THE DEPARTMENT CHAIR

Shore and others (1986) point out that a teaching portfolio will have genuine value only when personnel decision-makers and faculty members learn to trust the approach. Important to the development of trust is the periodic exchange of views between department chair and professor about teaching responsibilities, duties ancillary to teaching, and specific items for the portfolio.

Seldin (1987) suggests that the discussion between department chair and professor should address expectations and how teaching performance is to be reported. Otherwise, he says, there is a danger that the department chair may erroneously conclude that the data submitted overlook areas of prime concern and may even cover up areas of suspected weakness. This possible misunderstanding is

**Step 4: Assemble the Support Data.** Supportive evidence for items referred to in the portfolio should be safeguarded by the professor. Included might be such things as student workbooks or logs, journals on improving teaching, original student evaluations of teaching, invitations to contribute articles on improving teaching performance. The professor should give written assurance in the portfolio that such support data are available for review upon request.

**Step 5: Incorporate the Portfolio Into the Curriculum Vitae.** The teaching portfolio is then inserted into the professor's curriculum vitae under the heading of "teaching." The intent is to provide a record of teaching accomplishments so they can be accorded their proper weight with other aspects of a professor's role.

How much evidence is needed to represent equitably the professor's teaching performance? There is no simple answer. Knapper (1978) believes that the portfolio should not exceed three pages. Seldin (1987) suggests five to seven pages should be sufficient. Vavrus and Calfee (1988) point out that the professor must set the balance scale between "not enough" and "too much." Who can argue with that?

Before its preparation, it might appear that putting together a teaching portfolio would take more time than teaching itself. In practice, this has not proved to be the case. As preparation of the portfolio becomes routine and faculty members gain experience and skills, portfolio preparation wins an accepted place in institutional life. Generally, professors appear willing to invest time in an evaluation process over which they have some control (Berquist and Phillips, 1977; Seldin, 1987). If professors know that their teaching portfolios will be carefully scrutinized by tenure and promotion committees, it stands to reason that they will take greater pains to collect material along the way and develop the portfolios in the years prior to personnel decisions.

## ITEMS THAT MIGHT BE INCLUDED IN THE PORTFOLIO

The following list is *not* composed of items a professor *must* include. Rather, it lists the many possibilities from which the professor can select items relevant to his or her particular teaching situation. To some degree, the items chosen depend on the purpose for which the portfolio is prepared (improvement or personnel decision).

Since the portfolio is a highly personalized product, like a fingerprint no two are exactly alike. The content and the organization differ widely from one professor to another.

A word of caution. All college professors have seen poor student work dressed in fancy covers. The point of the teaching portfolio is not a fancy cover. Instead, it is a careful, thoughtful compilation of documents and materials that make the best case for the professor's teaching effectiveness.

This list of possible items for inclusion in a teaching portfolio is compiled from the work of Shore and others (1986), Sorcinelli (1986), Seldin (1990), and Bird (1989). These items are conveniently cross-referenced with the sample portfolios detailed in Chapter Eight. Please note the varying importance assigned by different professors to different items. Some professors discuss an item at length while other professors address the same item with just a sentence or two, or even omit it. Each teaching portfolio is a different, individual document.

### MATERIAL FROM ONESELF

- (1) Statement of teaching responsibilities, including specific

- (11) Statements from colleagues who have systematically reviewed the professor's classroom materials, the course syllabi, assignments, testing and grading practices, text selection, and reading list. (See portfolios by Annis, Bloom, and Buckrop.)
- (12) Statements from colleagues who have systematically reviewed the professor's out-of-class activities such as instructional and curricular development, and instructional research.
- (13) Student course and teaching evaluation data which suggest improvements or produce an overall rating of effectiveness or satisfaction. (See all portfolios.)
- (14) A statement by a chairperson assessing the professor's teaching contribution to the department and discussing how the department plans to use the professor as a teacher in the future. (See portfolios by Bloom and Buckrop.)
- (15) Information on the professor's performance as a faculty advisor. This would come primarily from students, but supplementary information might also come from the department chairperson or advising coordinator or even from colleagues. (See portfolios by Ober and Shackleford.)
- (16) Honors or other recognition from colleagues such as a distinguished teaching award or election to a committee on teaching. (See portfolios by Riegler and Shackleford.)
- (17) Invitations to teach from outside agencies, to present a paper at a conference on teaching one's discipline or on teaching in general, or to participate in a media interview on a successful teaching method. (See portfolios by Buckrop and Shackleford.)
- (18) Invitations to other campuses to demonstrate effective instructional methods, or to participate in teaching/learning symposia.
- (19) A professional exchange with colleagues inside or outside the institution. The exchange might focus on course materials, or methods of teaching particular topics, or helping colleagues improve their teaching. (See portfolios by Annis, Ober, and Shackleford.)
- (20) Participation in local, regional, state or national activities related to teaching courses in the professor's discipline. (See portfolios by Buckrop, Ober, and Shackleford.)
- (21) Documentation of teaching/development activity through the campus office for teaching and learning. (See portfolios by

- courses, and a brief description of the way each course was taught. (See all sample portfolios.)
- (2) A reflective statement by the professor describing personal teaching philosophy, strategies, and objectives. (See all sample portfolios.)
- (3) A personal statement by the professor describing teaching goals for the next five years. (See portfolios by Annis, Buckrop, Corso, and Riegler.)
- (4) Representative course syllabi which detail course content and objectives, teaching methods, readings, homework assignments, student evaluation procedures as well as a reflective statement as to why the class was so constructed. (See portfolios by Annis, Bloom, Buckrop, Corso, Hodlofski, Ober, and Shackleford.)
- (5) Description of steps taken to evaluate and improve one's teaching. This might include changes resulting from self-evaluation, time spent reading journals on improving teaching, participation in seminars, workshops and professional meetings on improving teaching, and obtaining instructional development grants. (See portfolios by Annis, Buckrop, Hodlofski, and Shackleford.)
- (6) Description of curricular revisions, including new course projects, materials, class assignments or other activities. (See portfolios by Hodlofski and Riegler.)
- (7) Self-evaluation by the professor. This would include not only a personal assessment of teaching-related activities but also an explanation of any contradictory or unclear documents or materials in the teaching portfolio.
- (8) Contributing to, or editing, a professional journal on teaching the professor's discipline. (See portfolio by Shackleford.)
- (9) Information about direction/supervision of honors, graduate theses, and research group activities. (See portfolios by Bloom and Buckrop.)
- MATERIAL FROM OTHERS**
- (10) Statements from colleagues who have observed the professor in the classroom as members of a teaching team or independent observers. (See portfolios by Annis, Bloom, Buckrop, Corso, and Hodlofski.)

Buckrop, Corso, Hodlofski, Ober, and Shackelford.)

(22) Involvement in research that contributes directly to teaching.

(23) A full-period audio or videotape of the professor teaching a typical class. (See portfolios by Annis and Hodlofski.)

### THE PRODUCTS OF GOOD TEACHING

(24) Student scores on professor-made or standardized tests, possibly before and after a course, as evidence of student learning. (See portfolios by Annis, Bloom, and Buckrop.)

(25) Student essays, creative work, field-work reports, laboratory workbooks or logs and student publications on course-related work. (See portfolios by Corso, Hodlofski, and Shackelford.)

(26) Information about the effect of the professor's courses on student career choices or help given by the professor to secure student employment. (See portfolio by Bloom.)

(27) A record of students who succeed in advanced courses of study in the field. (See portfolio by Bloom.)

(28) Statements by alumni on the quality of instruction. (See portfolios by Annis and Bloom.)

(29) Student publications or conference presentations on course-related work. (See portfolios by Hodlofski, Ober, and Shackelford.)

(30) Examples of graded student essays showing excellent, average, and poor work along with the professor's comments as to why they were so graded. (See portfolio by Corso.)

## USES OF THE PORTFOLIO

### PERSONNEL DECISIONS

Some argue that professors should be given unrestricted freedom to select the items best reflecting their performance. This approach may work reasonably well if the portfolio is used for improving performance. But it works less well if the portfolio is used for personnel decisions. Because each portfolio is unique, the lack of standardization makes comparability impossible for professors from different teaching contexts.

One answer, perhaps, is to require portfolios being used for tenure and promotion decisions to include certain mandated items along with elective ones. Such mandated items might include, for example, a reflective statement on the professor's teaching, summaries of student evaluations, representative course syllabi, and the chair's assessment of the professor's teaching contributions to the department. All additional items included in the teaching portfolio would be selected by individual professors.

### *Receiving Credit for Teaching Effectiveness*

Although candidates for promotion or tenure may seek credit for effective teaching, usually only scraps of such information are available. The result is that the professor's teaching is often neglected in favor of research and scholarship where data are generally more plentiful.

Thus, professors wishing to receive recognition for teaching effectiveness stand to benefit by providing evaluation committees

particular course and might include such items as: (1) a summary of instructional methods used, (2) specific course objectives, (3) the degree of student achievement of those objectives, (4) innovative practices, or (5) student ratings of course and instructor. Especially for new faculty, it is essential to pinpoint a specific area for teaching improvement.

One item in a portfolio used for teaching improvement might be a *reflective log*, according to Shulman (1989b). It would contain the professor's narrative responses to questions such as: What are you learning about yourself as a teacher? What is your opinion about something you learned? How might this new information help you in your teaching career now and in the future?

If the teaching portfolio is to stimulate teaching improvement, it must have multiple items and the data must be detailed, thoughtful, and diagnostic. Improved performance occurs when the professor is motivated to improve and knows how to improve. One thing is clear: few professors are able to improve their teaching performance without the help of others. Better performance is a more likely result if the professors discuss the portfolio items with a sympathetic and knowledgeable colleague or a teaching-improvement specialist. Professors, like everyone else, need reassurance that their shortcomings are neither unusual nor insurmountable; they can also use wise counsel in overcoming them.

### OUTSTANDING TEACHING AWARDS OR MERIT PAY

Teaching portfolios can also be used to determine winners of awards for outstanding teaching or for merit pay consideration. One approach might be to encourage any faculty member who wishes to apply for an award or for merit pay to do so. Applicants would be required to submit their teaching portfolio.

### OBTAINING A DIFFERENT POSITION

Applicants for faculty positions could submit their portfolios prior to an interview. Such a process would enable the applicants to highlight their teaching credentials and the institutions to assess the match between the applicant and the instructional needs of the college or university.

with their teaching portfolio. It provides the evaluators with the evidence upon which to make judgments about teaching performance. The portfolio offers hard-to-ignore information to evaluators. It provides more than a compilation of student ratings. If certain items in the portfolio are standardized, comparison of teaching performance (five faculty members seeking promotion to full professor, for example) becomes possible.

Though the portfolio, the professor can add information about successful teaching to the portfolio of accomplishments in other areas. The portfolio will not grow indefinitely; like a publication list, it will be selective.

It is important to remember that use of the portfolio for personnel decisions is occasional. Its primary use is to improve the professor's teaching performance.

### IMPROVING TEACHING PERFORMANCE

Can the teaching portfolio help the professor to appraise the quality of teaching performance? Seidin (1989) says yes. He points out that the portfolio enables the professor to: 1) ponder personal teaching activities, 2) organize priorities, 3) rethink teaching strategies, and 4) plan for the future. Properly developed, the portfolio is a valuable aid for professional development activities.

Just as students need feedback to correct errors, faculty members need factual and philosophical data to improve teaching performance. Feedback from a range of sources can produce in the teacher the kind of dissonance or dissatisfaction that sets the psychological stage for change. The portfolio can be a particularly effective tool for instructional improvement because it is grounded in discipline-related pedagogy. That is, the focus is on teaching a particular subject to a particular set of students at a particular point in time.

Whether such improvement actually takes place depends in large measure on the kind of information that turns up in the portfolio. It won't work unless the instructional elements to be strengthened are specifically singled out.

When used for improvement purposes, the teaching portfolio includes no required items. Instead, it contains only items chosen by the professor. For example, the professor might decide to improve one



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## SUMMARY OF ELEMENTS IN THE PORTFOLIO

Adding a teaching portfolio to a curriculum vitae generally flags an administrator's attention because it fills the large gaps in teaching information needed for tenure and promotion decisions. Consider the following summary of elements in a sample teaching portfolio prepared by a professor who is to be considered for tenure. The examples given below are intentionally general since actual circumstances vary so widely. Items marked with an asterisk (\*) are mandated for personnel decisions at this professor's institution.

### TEACHING PORTFOLIO

Robert W. Harper

Department of Literature and Communications

#### *Statement of Teaching Responsibilities\**

Following a discussion, my department chair and I exchanged memos on our agreement about my teaching responsibilities. A year ago I gave up an introductory composition course, which I had taught for several years, and began an elective seminar in advanced writing. A student term project involving field-work and library research is part of that elective course. I also teach a required course in speech communication and an elective course in creative writing. I judge the performance of students in speech communication largely on in-class presentations. Students in creative writing are judged on language and dramatic development in their writing. I also serve as academic advisor to about 20 communications majors.

**Personal Reflective Statement\***

The appendix contains a personal, reflective statement about what I teach and why I teach it the way I do. It also has a discussion of my teaching contributions to the department and my teaching plans for the next few years.

**Syllabi for All Courses Taught\***

The appendix contains copies of syllabi for all my current courses. The syllabi describe course content and objectives, reading assignments, and student evaluation procedures.

**Summaries of Student Course Evaluations\***

In each current course, student satisfaction continues to exceed 3.90 on a 5-point scale. Over three consecutive terms, the rating in my advanced writing seminar has averaged 4.20. It has averaged 3.95 in my speech communication course and 4.35 in my creative writing course.

**Elective Items**

I am going beyond the mandated items and including a few additional ones since I believe they offer further insight into my teaching performance.

**(1) Advanced Writing Seminar (Communications 420)**

- An observation report on my teaching written by my colleague Professor Paul Gitelson who has observed me teaching this course three times in the past year.
- Four unsolicited letters by students.
- An instructional development grant award letter from the Teaching Resource Center enabling me to attend an off-campus workshop on teaching advanced writing.

**(2) Speech Communication (Communications 216)**

- A videotape of my teaching made by the Audio/Visual Department.
- Three unsolicited letters from alumni stating how the course helped them make effective on-the-job presentations.

**(3) Creative Writing (Communications 295)**

- A statement assessing my teaching from Professor Mary Torres who reviewed my classroom materials, including syllabi, assignments, testing and grading practices and text selection.
- Six examples of graded student essays showing excellent, average, and poor work.
- A letter of invitation to discuss my approach to teaching creative writing at a summer workshop sponsored by the Association of Departments of Communication.
- A letter from Professor Albert Smith of State College asking me to help him prepare a set of field-experience notebooks similar to those I use in my course.

**Appendix**

Copies of all appendix materials and other printed items referred to in the teaching portfolio are on file and are available upon request.

### *Statements from Peer Observations of Rehearsals*

As indicated above, the teaching of theatre must go beyond the classroom experience by putting into practice the principles learned in course work. A part of this co-curricular extension exists in the rehearsal situation for actual theatrical productions. I am directly involved in such co-curricular teaching since I normally direct at least one major production a year. Appendix F includes statements from two of my directing colleagues and one from a colleague in the area of technical theatre regarding my conduct and accomplishments during rehearsal periods for major productions over the last three years.

### *Statement from Departmental Chairperson*

I have solicited a statement from my departmental chairperson regarding my contributions to the department as a faculty member. This statement is appended in Appendix G. Particular note should be taken of comments concerning not only classroom teaching, but also my work in the areas of curriculum and course development and, additionally, of the fact that I have been appointed by the chairperson as both Chairman of the Departmental Curriculum Committee and Primary Departmental Advisor for the Department of Theatre based upon my experience and expertise in these areas.

### *Statements from Students and Alumni*

Appendix H contains unsolicited comments from both currently enrolled students and alumni attesting to the significance of my teaching. Comments are favorable.

### *Record of Students in Graduate Programs*

Appendix I includes a listing of former students who have pursued advanced degrees following the completion of the Ball State degrees, together with an indication of their individual successes.

### *Record of Supervision of Graduate Degrees*

Appendix J contains a four-year record of my participation in the supervision of students involved in graduate education at Ball State. During this time I have served as a cognate member of two committees for doctoral degree candidates, one in English and one in Music. I have

also, prior to that time, served on several additional doctoral committees as an at-large member. Prior to the separation of the discipline of Speech Communication and Theatre into individual departments, I also served on a considerable number of committees of Master's Degree candidates and chaired a substantial number of these committees.

### *Record of Student Performance in Advanced Courses and Production Assignments*

A substantial number of students who have experienced my course in Stage Lighting have gone on to not only do well in advanced design courses, but have also been given design assignments for individual plays presented as a part of the departmental production program and at Muncie Civic Theatre. A record of such students is included in Appendix K.

### *Record of Students in the Profession*

Several of our graduates have gone on to graduate work at other institutions and, further, proceeded to work in the profession. Some are practicing actors, directors and designers, while others have chosen to continue their theatre work in the educational setting, either in secondary schools or at the college and university level. Appendix L contains a summary of these students and their accomplishments in their chosen realms of the theatrical profession as both practitioners and educators. In all cases these persons have been students in my classes in the history of theatre, and in many cases in acting, directing, and technical theatre courses as well.

### *Appendices*

*Appendix A:* Six Representative Course Syllabi

*Appendix B:* Fourteen Student Evaluation Summaries

*Appendix C:* Testing Instruments and Results

*Appendix D:* Peer Evaluations: Teaching Performance

*Appendix E:* Peer Evaluations: Teaching Materials

*Appendix F:* Peer Evaluations: Rehearsal Observations

*Appendix G:* Chairperson's Statement

*Appendix H: Student and Alumni Statements*

*Appendix I: Students in Graduate Programs*

*Appendix J: Graduate Degree Supervision*

*Appendix K: Advanced Student Performance Records*

*Appendix L: Students in the Profession*