

## Faculty Portfolio – For First Reappointment

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## Quick Tips

Use the new Curriculum Vita (CV) form

Comment in your statements on all items in the portfolio

Do not include student work- especially with student names and social security numbers

Reflect on student evaluations and peer evaluations

Distinguish between peer-reviewed and non peer-reviewed publications

Only published or "in press" articles, chapters, etc. should be included in the CV- anything you are currently working on or submitted should be in the professional progress section but not in the CV

Do not use plastic page covers

Edit your work, have a friend edit your work, proofread



## Statement of Teaching Philosophy: Frank Buckless

The mission of the Department of Accounting is to educate students to meet the demands of the employment markets for technically and humanistically educated accounting professionals. This requires that students develop the knowledge and skills needed for careers as accountants and managers in government, corporate, and public accounting organizations. While it is important that students develop technical accounting knowledge, it is equally important that students develop their communication, teamwork, leadership, and problem solving skills. My goal as an educator is to create a learning environment that will help students develop the knowledge and skills necessary to have successful careers and as a result become economically and socially productive citizens in the community at large.

Two overriding principles are integral to my teaching philosophy: first, students will develop their knowledge and skills more fully if they are actively engaged in the learning process; and second, there is always room for improvement in my teaching approach. I have found certain techniques useful for getting students more involved in the learning process these include: incorporation of relevant current events and personal experiences into course materials, encouragement and positive reinforcement of questions and comments from students, development and use of short classroom group exercises, and development and use of Powerpoint visual aids.

A typical class session starts by discussing the objectives of the current session and indicating how the topic fits into the context of the whole course. After the objectives of the session are established, I provide a lecture on the session materials. This lecture will be supplemented with Powerpoint slides and notes written on the chalkboard (Powerpoint slides are made available to students before the class session). During this lecture students are given the opportunity to ask questions and respond to basic questions asked by me. The objective of the lecture is to provide students with a foundation in the current topic. Once the foundation is developed, students are asked to work in small groups on an exercise specifically developed to apply and expand their newly acquired knowledge. While students are working on the exercise, I walk around the room answering questions and assessing difficulties students are having with the materials. Upon completion of the group exercises the students are brought back together as a class to discuss the exercise. I rotate around different groups asking them to provide answers for selected elements of the exercise. As needed, I supplement the discussion with feedback addressing difficulties encountered by students. Depending on the materials, I either continue with another lecture or ask students what additional clarification is needed on any material covered. The final task before class is excused is for the students to complete a feedback form on the class sessions conducted since completion of the prior feedback form.

I could not be an effective teacher without understanding the differences in my own learning style compared with my students'. We all have our own unique ways of learning. An effective teacher will tailor his or her teaching approach to the learning styles of his or her students. From my experience it is difficult, if not impossible, to fully understand the learning styles of students without having open dialogue with them. One mechanism very beneficial in creating a more open dialogue with my students is the use of an anonymous feedback form. Periodically, I distribute a half sheet of paper that asks my students what they liked best about the sessions and what I could improve. I review these comments noting any beneficial changes suggested by my students. At the beginning of the next class session I thank my students for their comments and discuss changes I plan to make because of their input. I also provide feedback on comments I am not able to incorporate into the course by explaining why I am not able to do so. Through this most valuable mechanism, I better understand my students and they better understand me. This mechanism has created a more open and interactive dialogue with my students on all aspects of the course. Students learn that providing and listening to feedback can be positive.

In summary, I am committed to providing students with the best learning experience possible so that they can lead fulfilling careers when they graduate from North Carolina State University. By helping to make a difference with my students, they hopefully, can make a difference with the people they work with and interact with in the future.



## **Statement of Language Teaching Philosophy: Melissa Fitch**

My fundamental educational philosophy is that language learning should be curiosity driven, active, enjoyable, and emphasize student self-expression.

Language must be taught in the context of culture, and it is therefore the responsibility of a Spanish professor to have as broad a knowledge of the Hispanic world as possible. I have lived in both Mexico and Spain and have had extensive experience traveling and conducting research in Argentina, Chile, Paraguay, Peru, Uruguay, Guatemala, Costa Rica, and Venezuela, as well as Brazil. As a bicultural individual, both Mexican and Anglo, and a native of the multicultural city of Los Angeles, transmitting the richness of the Latino culture to my students is also of utmost importance to me. My experiences enable me to share with students the tremendous heterogeneity of the Spanish- and Portuguese-speaking world. All of the materials I gather on my yearly research trips are utilized in the classroom to make the learning experience as authentic as possible for my students. They also have a standing invitation to join me in attending or participating in any number of cultural events related to the Hispanic and Luso-Brazilian world throughout the year.

I try to connect learning to students' achievements, values, goals, and expectations. Learning styles are different and the instructor must serve as a facilitator, flexibly adjusting his/her own manner in order to reach all students to the greatest extent possible. I have always made it a point to find out from students at the beginning of a course what exactly their particular goals are related to the class in order for them to begin to set into motion the accomplishment of these goals. I highlight individual talents and tap into each student's strengths in order to personalize the experience for him/her. This stems in part from my belief that teaching will be enhanced if the student is curiosity-driven. The greater the curiosity, the quicker the learning will take place. By finding out early on what students' particular interests are I generally am able to bring some sort of Hispanic focus to it. This underscores the interdisciplinary nature of the language learning experience, one in which it is understood that there are any number of areas that may be explored through language and that language, in and of itself, is not an end as much as the means to an end.

The learning experience must also be as dynamic and holistic as possible, in which texts and lectures are only a small portion of the range of activities that may be presented. The fundamental premise that I maintain is that optimal learning will take place in a positive environment. This is consistent with the Natural Approach to language learning developed by Tracy Terrell. When students feel comfortable with each other and with the instructor they are more receptive to the whole experience, less afraid to make mistakes or to appear "foolish." The joy of learning is accentuated by means of cooperative learning activities in which the professor is an active participant.

Students are required in my courses to access the World Wide Web for information related to the Hispanic world (newspapers, radio/television programs, etc) and to present their findings. They are also required to attend at least one cultural event associated with the Spanish-speaking world. I use the broadest interpretation of "cultural event" possible to include concerts, protests, museum visits, lectures, films or or fundraisers related to political action groups connected to the Hispanic community (e.g. groups that aid refugees, etc), theater productions, or even dance or music lessons. The idea is that they engage in some sort of activity that will enhance and complement their language study.



In my own teaching, above all, I place the greatest importance on students emerging as effective communicators, and I measure their success in the context of the Oral Proficiency Guidelines determined by the *American Council on the Teaching of Foreign Languages*. My courses have also been developed in accordance with the National Standards for Language Learning developed by ACTFL and the *American Association of Teachers of Spanish and Portuguese*.

Teaching, above all else, brings me great joy. My ultimate goal is that students finish my classes as keen observers of global cultures, insightful about themselves and their learning, informed and knowledgeable across the disciplines, and active participants in the community.

## **A Teaching Philosophy: Colette Patricia Simonot**

### **Music, U of Saskatchewan - 2001**

In the past few years, as I have actively practiced the craft of teaching, several major themes have arisen. The emerging themes of my teaching include: mentoring, inspiring, accessibility, skill building, and clarity.

Viewing teaching as mentoring has become my preferred stance when considering my relationship to my students. I am accustomed to teaching in a close-knit department where students and instructors see each other in many different contexts on an almost daily basis: in the classroom, in rehearsal, on stage, and at local music performances. I am keenly aware that my relationship with my students does not exist solely (or even primarily) in the classroom. I consider any type of encounter my students and I may have as a possible learning situation. My weekly office hours, for example, have become a busy time of discussion, paper revisions, and library visits for my students and I.

Inspiring those I teach is a priority in my classroom. For me, teaching is sometimes like being a tour guide of my discipline. I take the students through the material, knowing all the while that I cannot possibly introduce them to every nook and cranny. I endeavour to present to them the highlights, particularly the more fascinating ones, in hopes that their imaginations will be sparked and they will be inspired to continue the journey on their own.

The issue of accessibility is pertinent to several different aspects of my teaching. I aim to be accessible to my students inside the classroom, in the sense that I always try to connect with them, no matter what level they are at, by explaining concepts and information as clearly and simply as possible. Outside the classroom, I am accessible to students not only during office hours, but most of the working day. It is important to me that the students see me taking part in various departmental and university-wide activities and see that I am involved in campus life beyond their classroom. The issue of accessibility is also a key concern in my attempt to stay up to date with technology in the presentation of a course. I make a point of speaking with students informally to discover what types of technologies they have available to them and proceed from that point. I have found, on several occasions, that the use of technology can make materials and projects inaccessible to students, rather than making them more accessible.

Teaching skills, rather than simply content, is important to me. I try to incorporate a variety of skill-building in assignments and daily classes. The content of my courses addresses music history, and in order for the students to be successful, a variety of skills are needed to engage the material: writing

skills, reading skills, critical thinking/reasoning skills, listening skills, technology skills, and oral presentation/speaking/performing skills. To successfully help students to learn about learning music history, they need strong skills in many different areas. Marrying content and skill-building has also helped me to create connections and relevance for students.

Finally, clarity is a theme woven through all of my teaching interactions. I strive to be clear in my expectations of students, in my grading procedures, and in my presentation of materials. I prefer to simplify concepts in order to enable my students to approach them; and then later uncover concepts in more detail.



## Teaching Philosophy Exercise

### Instructions:

1. Read through the first two teaching philosophies below
2. Consider the following questions as you read:
  - a. What "works" about each of these (what do you like, what struck a chord, what's useful)?
  - b. Were you attracted to one more than the other? Which one and why?
  - c. What doesn't "work" about each of these? (what didn't you like, what irritated you, what might be added / subtracted / changed)
3. Once you finish reading the first two teaching philosophies, read through the third philosophy.

### Portfolio #1: Teaching Philosophy

Dr. A \_\_\_\_\_ College of Business \_\_\_\_\_ State University

My teaching philosophy in one sentence is to facilitate the optimal learning process for my students.

To this end, in the rest of this page, I discuss the methods for achieving this goal. The first section is a more detailed list of my teaching philosophy. The second section is a discussion of how I apply my philosophy in and out of the classroom.

#### *I. Points of My Teaching Philosophy*

**1. Care for my students.** In order to achieve my goal of an optimal learning process, I realize that it is essential that I care for my students. If students do not feel that I, as their instructor, am concerned for their well-being, then they will not be as motivated to achieve in my class.

**2. Recognize who is the customer and who is the service provider.** I realize that as an instructor, my job is to serve students. The students are the customers, and as such, merit my respect. Thus, I attempt to provide the best product for their money and time.

**3. Maintain proficiency in my field.** As it is impossible to teach what I do not know, I strive to know the material that I teach in great detail. I encourage students to ask questions and it is always better when I know the answers and do not have to look them up after I get back to my office.

**4. Encourage individual expression in and out of the classroom.** An important part of the learning process is expressing our own thoughts and receiving feedback. I encourage my students to express their ideas both in the classroom setting and also during student-instructor appointments.

**5. Stress the real world application of the material.** I feel it is extremely important to convey to my students that the material I present can improve their lives. I do not want them to memorize the material to merely pass an exam. My desire is for the student to learn finance and retain that knowledge with him/her long after leaving my class.

#### *II. How I Apply My Teaching Philosophy*

**1. Classroom environment:** I attempt to maintain a professional and enthusiastic classroom environment and to serve as a facilitator rather than a one-way lecturer. While maintaining this professional climate, I also want to maintain a friendly and enjoyable setting. Through mutual respect (i.e., instructor for student, student for instructor, and student for student) a pleasant learning environment is expected in the classroom.

**2. Individual instruction:** I make a great effort to be available when students require individual instruction. I attempt to maintain a friendly office hour disposition so students will be encouraged to



come when they have the need. In addition to office hours (which do not conform to all of my students' schedules) I schedule many one-on-one appointments at the students' requests.

**3. Additional service:** Along with providing additional help with material covered in class, I also enjoy working with students' personal needs. For example, I am always willing to help a student create a debt reduction schedule to work off his/her credit card debt or to create a personal budget. Through this kind of service, I get to know my students better and they learn that I care about them as people.

**4. Using current events and real life examples to supplement the material.** To facilitate recognition of financial concepts, I incorporate current events and real life examples into our class discussions. This includes guest lecturers who are practitioners in the field of finance. Students respond very favorably to this technique and many do not grasp the concept until it is related to some issue they are more familiar with.

**5. Fair and consistent grading policy.** I do not stress achieving grades in my class, but rather learning the material for life. I do however recognize that good grades are important to the scholar. Therefore, I provide an objective grading policy that rewards students for both knowledge and effort based on the learning objectives of the class.

### *III. Improvements I've Made as a Result of Teaching Evaluations*

**1. Slowing down and ensuring the students are following me.** The student evaluations have made me aware of my natural tendency to move through the material quickly. I constantly remind myself to take a steady pace in the classroom and I ask more questions to make sure the students are following me.

**2. Staying motivated.** I enjoy teaching and attempt to be very enthusiastic in class. Many students have commented that this motivation is contagious and that it makes class more interesting.

**3. Employ different forms of instruction.** I have changed my class to incorporate more than just overhead slides. I now use videotapes, audiocassettes, and computer overhead projections. This change in media presentation has been well received.

## **Portfolio #2: Teaching Philosophy**

Prof. B \_\_\_\_\_ Department of English \_\_\_\_\_ College

### **Look Into The Work And Find The Truth: A Statement of Teaching Philosophy**

I have always been a teacher but have not always worked for a university. To be given such an opportunity has allowed me to do something that circumstances - destiny, if you like - prevented me from actually doing before I came to \_\_\_\_\_ College. After completing my M.A., I traveled and worked in different parts of the world, met and married a \_\_\_\_\_, and came to teach in \_\_\_\_\_. In a sense, I took the "path less traveled by"; I am glad that I did so.

Now I can approach the responsibility of teaching at a university with the assurance that I can bring something practical to what is, in effect, an intellectual pursuit. I can impart to the students what I know to be the beauty of the language and the texts that I select and teach, but I can also allow some of my own experience of the world to add validity to what I teach, and how I do so.



I love books. I love the very nature of them. I remember an old Hindu teacher, in another country, once accidentally drop a book, bend over to pick it up, slowly stand upright again, and then bring the book to his lips, kiss it, and beg for its forgiveness.

And as I teach, I think also of my first tutor, for I was not a happy child at school and my parents hired their best friend to teach me on hot afternoons many years ago in Africa. That very first time when John came to teach me and we sat at the mahogany table in the dining room, his gauloise cigarette tipped at an elegant angle from his mouth, Earl Grey tea in a china cup at his side, he read Lawrence's poem "The Snake" to me. I was entranced. By the age of fourteen, I had read *The White Peacock* and *Women in Love*. The snake became my guide. Quite literally, in fact, for it is my totem figure now.

Then there were Margaret M. and David C., my mentors at university. How eccentric they both were - and how brilliant! What minds, and what understanding. She was - I am convinced - in love with John Donne. And when she read from his poetry, it was as though it had been written for her. David sitting in his office, during a tutorial, saying something suddenly brilliant about Ben Jonson, regarding me with intense blue eyes and saying, "For God's sake, Marcus, stop saying what it isn't, and tell me what it is!" That, too, has been a part of my own credo - look into the work and find the truth.

I learned from people such as these as they had learned from others. John had been a student of Lord David Cecil, and Margaret (very old when I knew her) had known T. S. Eliot, Lawrence Durrell, and W.H. Auden. She had been a "slip of a girl in Paris." Paris taught her well, and I learned from her. David had been to night school in the fifties, had strived to get where he was, and know - instinctively - how to inspire learning. To shake the hand of David C. was to shake the hand that shook the hand, and so on down to Samuel Johnson himself. For a literature student this was the equivalent of kissing the hand of the Pope.

And at home, in a house full of books that my parents and I have taken with us all over the world, to hold one in my hand, and say to myself, "This I bought in Mombasa" and, "I read this when I visited Bimini."

Here's a book from my shelves. Open it. Eliot's *The Use of Poetry and the Use of Criticism*. Now read on the flyleaf a person's name, an address - a street in Bloomsbury, London - a date, October 1940, and the inscription, "Heavy raids last night." In all that horror and destruction, someone, probably an air-raid warden, read those eminently intellectual essays as the world tumbled down around him. Did he survive? I sense that he did not. But the book did. And we, as teachers, are honour-bound to teach that most crucial lesson that this man knew half a century ago - that the written word has a power to transcend everything. Civilizations will fall: the intellect survives intact.

If I am to consider myself a teacher of any calibre, then it must be because I have been shown how to do so by the very best. And I have read books that belonged to others who also valued and took strength from poetry and stories, novels and essays. I have an obligation to impart this to all my students, whoever they are and wherever they come from.

Bespectacled and rather vague, the old man who dropped his book chose, purely by accident, the path for another. I kiss the book.



**Portfolio #3: Teaching Philosophy**

Dr. C. \_\_\_\_\_ Department of Languages and Culture \_\_\_\_\_ State University

Enthusiasm is the characteristic which best defines me as a foreign language teacher. If students see an instructor who demonstrates a passion for the subject he/she is teaching, inevitably they will be affected by this energy and will engage themselves actively in the learning process.

I credit my own enthusiastic approach as stemming from a life-changing experience I had in my second year of High School Spanish. My first year was rather lackluster. The instructor put us through our paces and I learned the basics, but she was bored and boring. She had no patience for our mistakes and spent each class drilling us on vocabulary, tenses, and verb forms. I was dreading year 2. And then I entered \_\_\_\_\_'s classroom. What a difference. Here Spanish came alive, not just as a language, but as an integral part of a multitude of vibrant and multifaceted cultures. \_\_\_\_\_ cared that we learned (and had high standards to boot), but she also cared about us and about how we learned. Her caring meant that she shared her passion for language, for culture, and for people (including us). It was almost impossible not to get caught up in her love for Spanish and for learning.

I like to think that I apply \_\_\_\_\_'s principles to my own classroom. From the beginning of each course, I strive to create an appropriate affective filter in my classroom so that all of my students feel comfortable participating in class. My genuine concern for my students' progress, acknowledgement of their achievements in class, and the use of peer-correction and/or self-correction contribute to such an atmosphere. My approach is always communicative/proficiency-oriented, and I use a variety of teaching methods in my classroom, with the ultimate goal of guiding students toward a functional use of the language.

Creativity is the second characteristic, which I learned from \_\_\_\_\_ and find especially important in teaching a foreign language. Classes are conducted in the target language, and, in my opinion, an effective foreign language teacher is able to create ways to communicate a message in Spanish without resorting to the use of English. I integrate a variety of communicative/interactive activities in my classes that focus on the five basic foreign language skills (speaking, reading, writing, listening, culture) and, more importantly, place the students in an active role to foster critical thinking. I have also incorporated computer-assisted/multi-media activities, which have proven to be very effective tools in the language acquisition process. To assess their progress, my quizzes always contain a variety of contextualized sections to allow the students to connect language with real-life situations

Commitment to the students is the third trait that marks me as a teacher and is rooted in my Spanish II experience. On the first day of every class, I tell my students that I always have time for them and that I want them to succeed. My ultimate objective is to serve as a guide for my students and to provide them with the tools they need to communicate effectively in Spanish as they prepare for the global community. I view foreign languages, especially Spanish, as an opportunity to integrate a multicultural education into our universities, and, in doing so, to open the minds of our youth to a new language and cultures, which are both integral components of U.S. society today. In sum, if I can leave this world knowing that I have touched the lives of my students, that I have guided them to intellectual independence, providing them with the tools to think critically and to respect differences in an increasingly more globalized society, in short, I will have fulfilled my calling and thanked \_\_\_\_\_ for her invaluable gift to me.



## Portfolio #4: Teaching Philosophy

Dr. C. \_\_\_\_\_ F. \_\_\_\_\_

Department of English

\_\_\_\_\_ State University

When I was in my early thirties, I discovered a slender but well-worn paperback book in an attic in London. Titled *Letter To A Teacher*, it was written collectively in Italy by "The School of the Barbiana," a small group of peasant boys whose work very much anticipated Paolo Freire's now well-known *Pedagogy of the Oppressed*. I copied a passage for the wall above my desk: "In Africa, in Asia, in Latin America, in southern Italy, in the hills, in the fields, even in the cities, millions of children are waiting to be made equal. Shy, like me, stupid, like Sandro: lazy, like Gianna. The best of humanity." I had to leave the book in that London attic, and have never found another copy. Sometimes I think I dreamed having read it, but it did inspire me with the idea that teaching mattered, perhaps more than anything, and so I have devoted most of the past twenty years to this vocation. Edwin D. Reischauer, Professor of History at Harvard, is among those who have influenced my approach: "While the world is becoming a single great global community, it retains attitudes and habits more appropriate to a different technological age.... Before long, humanity will face many grave difficulties that can only be solved on a global scale. Education, however, as it is presently conducted in this country, is not moving rapidly enough in the right direction to produce the knowledge about the outside world and the attitudes toward other peoples that may be essential for human survival within a generation or two."

As a Professor of English, teaching literature and creative writing, my pedagogy demands dedication to teaching as a "question of justice" rather than a "search for truth," and further demands that I resist characterizing it as "a transaction that can be concluded, whether with the giving of grades or the granting of degrees." (Reading, University of Montreal). I recognize teaching as my implication in a network of obligation, without orientation toward the quest for autonomy which underwrites the privileging of the teacher's authority, the student's consumerist choice, or the knowledge to be transmitted. I am dedicated to holding the classroom open as a space for critical and creative thought.

On the first day of my first semester of teaching in 1974 and without any pedagogical preparation, I found myself before a classroom of what were euphemistically called "remedial" writing students. They were mostly minority students, who had been bussed to rural, white Bowling Green University from the ghettos of Chicago and Detroit, under various programs designed to "integrate" the student body. The policy was called "open admissions." Anyone with a high school diploma or its equivalent could enter the university, according to liberal principles of equal opportunity. The students were given attractive financial aid packages. What they were *not* given were the skills to remain academically viable. Most of them had passed through high school without acquiring the ability to read or write standard English. I was to teach them the rudiments of essay writing, and at the end of my three months, was to have prepared them to pass a university-wide examination in composition and rhetoric. I was given a list of "suggested texts" which I thought highly of, except that my students couldn't *read* them. To make matters worse, I found myself before a racially self-segregated classroom of poor inner-city African-Americans and poor rural whites. An empty row of desks between the two groups served as a no-man's land. This was not an auspicious beginning.

I didn't know quite what to do, so I announced to the class that I simply couldn't teach in a segregated classroom, and proposed that I leave for ten minutes while they discussed possible solutions. When I returned to class, the no-man's land was a bit more populated, and the class was involved in a rather heated discussion about whose fault the segregation had been. I assigned them to write a narrative



about their childhoods in their own words and in their own hand, assuring them that I wouldn't assign grades to these papers. The next day, I asked them to read their papers aloud. They weren't called upon, and so we endured many long silences between volunteers. The narratives were poorly written, but they were compelling and interesting and provoked an unexpected reaction of shock among these students at the similarities between the childhoods of the African-American and white rural poor. Affected by each other's stories, they slowly allied themselves. I confessed to them that their teacher was a rank beginner, but that I cared about their success, and in exchange for their assistance in "training" me, I would certainly dedicate myself to helping them stay in school.

It took me two weeks to persuade them that the mastery of standard English was necessary. I divided them into small, integrated "affinity groups," believing that they would be more comfortable reading their work to a few rather than many peers. The stronger students in each group became tutors for the others. I devoted long hours to high-speed grammar games. Without knowing yet about "process" writing, I encouraged them to think of each paper as a draft toward a paper. Papers could be revised again and again until they were worthy of a passing, or even a high grade.

I did lose a few students: one to drug dependency, another to mysterious and compelling circumstances at home. On the day of the examination, I gave them a pep talk, but also announced that perhaps some of them would fail the exam. As it happened, most already knew this, but didn't feel particularly fearful or saddened. They would come back, they said, and try again. To my surprise and delight, three-quarters of the class passed. When the scores were posted, they invited me to their party. Even the students who failed the exam were there. They wanted to celebrate and to inform their teacher that she had "passed." I knew then--I must have known--that I had stumbled into an honored and loved profession unwittingly. Shortly thereafter, I received notice that I would be teaching the advanced composition students from then on, according to the mysterious logic of the educational bureaucracy, who believed they were rewarding me for my success with the poorest students.

In the years following graduate school, I was fortunate to receive publication awards for my work, and was thus offered many opportunities to teach literature and writing. Although I have never returned to a remedial composition classroom, I recognize many of my pedagogical practices as having originated there. I still devote extensive time to individual conferences, and divide larger classes into smaller affinity groups for discussions and the sharing of original work. The students in my classes are expected to develop their critical faculties, not only for their own benefit, but for their classmates. In my practice, the classroom functions as a community. The students are responsible for the quality of their experience. They are expected to attend to one another's work with the same seriousness, devotion and rigor with which they expect to be attended. In my writing courses, students are required to read extensively, and to make written reports on their reading. I have, in the past, been cautioned that state university students simply will not do the kind of reading and writing expected of students in private schools, but I haven't found this to be true.

One learns to write by reading. A poet's work is in conversation with other poets past and present. It is my responsibility to inspire my students to read, and to guide them in their reading, and to select for them the works which will be meaningful to their own creative and intellectual endeavors. The poetry students at George Mason, like other poetry students enrolled in similar programs, write for the most part first-person lyric-narrative free verse, but, like most other student poets, have little sense of how free verse evolved in the twentieth century. They are not as deeply read as they should be. As a response, I developed a "poetry map" for them, somewhat like a celestial map, with constellations of poets and poetry "schools," movements, groups, and lines of influence. I tried in so doing to avoid hierarchical categories, and to diagram a challenge to the dominant canon. This map is fluid and in process. The idea of it seemed to help the graduate students to visually imagine the flow of literary forces and currents.



For most of my teaching career, I have taught poetry workshops at undergraduate and graduate levels. The "workshop method" evolved at the University of Iowa, from an idea of creative writing as a "studio art." The earliest workshops successfully enabled gifted young writers to develop in the company of their peers and under the guidance of accomplished poets and writers. During the post-war years, writing programs became a democratizing force in American letters. I often suspect that it is just this force that is most resented when people complain about the "proliferation" of workshops. We hear that there are "too many" poets and writers, writing "too many" poems and stories. Perhaps it is rather that our creative literature is no longer produced by the privileged few whose means afford them the leisure to write, and whose work reflects the values of privilege.

Still, I have found myself concerned about the workshop process. Too often it seems that we are teaching criticism adequately enough, but we are failing to address the creative process itself. We discuss poems for at most twenty minutes in the traditional format. Twelve to fifteen poets participate in the discussion. What might be most helpfully said in that period of time? Often we find ourselves critiquing the particulars of a work without addressing its larger implications. Even the most gifted workshop teacher has some difficulty with this. In the worst workshops, critiques are perfunctory: the cutting and pasting of weak and strong passages. What we often accomplish is the technical polishing of an uninteresting piece of work. Many workshop teachers, including myself, have attempted to redress these problems. My own experiments have led me to create a new workshop focused on writing rather than critique. Briefly, the class is expected to arrive with writing materials and leave with rough drafts of new work. I assign the students various exercises and experiments, which have been gathered from teaching poets all over the United States. The work in this workshop is produced quickly and is discussed according to its possibilities and implications, rather than as a finished product. I also lecture on "experimental" revision practices. This class seems to alleviate writer's block, which is often suffered by poets writing in a graduate school environment.

I have also been long interested in continuing education, community-based education and the relationship between practicing writers and their communities. Ten years ago, I initiated a workshop through the Split Rock Arts Program at the University of Minnesota on community-based documentary writing ("creative nonfiction"). My husband (a documentary photographer) and I took forty writers and photographers to an economically depressed mining region in northern Minnesota. We worked together with the mining communities to produce a documentary in still photographs and text about peoples' lives after the closing of the mines. This evolved into "The Iron Range Community Documentation Project," involving hundreds of writers and photographers over a period of five years. An archive of over one hundred thousand photographs with texts were offered to this community in 1988, and is now conserved by the Minnesota Historical Society.

In recent years at George Mason University, our poetry faculty has concentrated efforts on building a nationally recognized graduate program in poetry, and have succeeded beyond our hopes. Our program has grown from a dozen to sixty active students, and our graduates have begun to publish internationally as well as nationally, and to find positions teaching in colleges and universities, despite the present academic job market. In my work as an educator, I have begun to develop interdisciplinary courses for undergraduates as well as graduates, often cross-listing these courses to the benefit of both groups. These have included a course on "the poetry of witness," arising out of my editorship of *Against Forgetting: Twentieth Century Poetry of Witness* (New York: W.W. Norton and Co., 1993), which collects the works of poets who have endured conditions of social and historical extremity our century (including house arrest, forced exile, censorship, imprisonment, deportation, and torture). The center of this course is a study of poets who survived the Holocaust. History, literature, philosophy and ethics are addressed. In another version of the course, the survivor literature of the Holocaust is the focus, as well as film representations (Lanzmann, Resnais, etc.). This was taught as University 390, and it included a trip to the United States Holocaust Museum, and intensive interaction with two guest speakers: an observer from the Klaus Barbie trial in France and a



three-hour meeting with Thomas Kenneally, author of *Schindler's List*. My poetry workshop students learn to participate in an active literary community beyond the campus, attending events at the Library of Congress (as a group, and accompanied by me), The Folger Shakespeare Library (for which I obtained four ongoing fellowships from the Lannan Foundation of Los Angeles, California, enabling GMU students to attend free of charge), and consortium university events, as well as readings in cafés and coffee shops in the metropolitan area. I try to model for these students an active literary life: writing, reading, editing (I advise the graduate student literary magazine), and discussing works in informal groups and literary "salons."

It has recently been argued that the University is now a corporate rather than a cultural institution, no longer operating as an ideological arm of the nation-state, educating citizen-subjects and propagating national culture, but rather as a corporate-bureaucratic institution, training a managerial-technical class for the transnational globalization of technological economies. As such, the university is undergoing a transformation from a site of critique to a site of human resource development. Concomitantly, the former governing ideas of the university, Kantian reason and Humboldtian culture, have been replaced by the principle of techno-bureaucratic "excellence," wherein the term "excellence" is a non-referential unit of internal currency, circulating to self-validate the now market-driven University, which views its students as customers, and its educational product as a durable good.

Underlying the best formulations of the argument for the technoversity of the future is a concern for the preservation of access to higher education, and its affordability for all socio-economic classes, that would extend the spirit of democratization implicit in both the The Serviceman's Readjustment Aid Act of 1944 (G.I. Bill) and the Johnson-era "Great Society Program." The salutary aims of such programs, however, are easily undermined by a socio-economic engineering which endeavors to orient curricula toward vocational utility, foreclosing the possibility of developing the serious critical faculties of intellectual inquiry available to the elite. It is therefore incumbent upon us to preserve the possibility of a strong undergraduate liberal arts curriculum, canonically inclusive and rigorous, as well as exciting graduate programs in the humanities which hold open opportunities for future scholars and writers, for intellectual and creative labor done for its inherent value. I am deeply committed to teaching, and to continuous pedagogical growth.



## How to Write a Statement of Teaching Philosophy

By Gabriela Montell

### Spotlight

Career trends and features

You've polished your CV and cover letter and lined up your letters of recommendation. Your application for a faculty position is ready, with one big exception: You're still struggling to write a statement of your teaching philosophy.

The task is daunting -- even for the most experienced Ph.D.'s -- but it's increasingly difficult to avoid, as a growing number of departments are requiring applicants to submit such statements in their job applications. We talked to dozens of professors and administrators to learn what they look for when they read a statement of teaching philosophy, and we assembled their advice on getting started and avoiding some costly mistakes. Here are their tips and a list of dos and don'ts:

**Getting Started:** "Do I even have a teaching philosophy?" you may ask yourself.

Of course you do, says Matt Kaplan, associate director of the Center for Research on Learning and Teaching at the University of Michigan. Every doctoral graduate has a teaching philosophy, whether or not they realize it. Let's face it, you may not be the most experienced instructor, but "you've been a student for a long time, and you've been in all types of classes, so you have opinions about teaching and learning and what works and doesn't work," he says.

If you don't have a lot of teaching experience, "think about the great teachers you've had and what made them so effective, what they did that inspired you to spend six years in graduate school at a cost of \$1,000 a month," says Andrew Green, a Ph.D. counselor in the Career Center at the University of California at Berkeley.

If you're still feeling overwhelmed by the task at hand, try to focus on concrete questions, as opposed to the abstract question of "What's my philosophy?" says Mr. Kaplan.

"Breaking down that broad question into component parts -- for example, What do you believe about teaching? What do you believe about learning? Why? How is that played out in your classroom? How does student identity and background make a difference in how you teach? What do you still struggle with in terms of teaching and student learning? -- is often easier," he says. "Those more concrete questions get you thinking, and then you can decide what you want to expand on."

Another useful tip is to think about what you *don't* like in a teacher, says Cynthia Petrites, assistant director



for graduate services for the humanities in the Career and Placement Services office at the University of Chicago. "Reflecting on what you don't like can give you insights about what you do like," and that can help you to define your own teaching philosophy and goals, she says.

**Do Some Research:** "Different institutions have different expectations, depending on their mission and how they view the role of teaching within the broader responsibilities of being a faculty member," says Mr. Green.

Does the college have a religious mission? Does it have an environmental mission? If so, you'd better address the mission in your statement, he says. While your teaching philosophy may stay the same, your teaching style may vary depending on your audience. So if you're applying to various types of institutions -- evangelical colleges, community colleges, liberal-arts colleges, and state universities -- you may need to write several different statements, Mr. Green says.

Before you start writing, look closely at the job ad and the institution's Web site. Look to see if the teaching philosophies of the faculty members are on the site. Find out how large the institution is and what the institution values.

You need to know about class size and what kinds of students you'll be teaching, so you'll know what to stress in your statement, because above all, the search committee will be looking to see if you understand what's expected of you at their institution, says Brian Wilson, chairman of the department of comparative religion at Western Michigan University. "You don't want to pitch large auditorium classes to a liberal-arts college, because they don't do that. That's not their style. Their mission is to give personal service to students. Whereas here at Western, we've got 35,000 students. We're a school that offers education to a wide variety of people, and we have large classes, so if you have experience teaching large classes, that's important and would be essential to put into a teaching statement."

**Don't Rehash Your Vita:** A teaching philosophy isn't a laundry list of what you've done, says Mr. Green. "I've read a lot of first drafts that were simply recitations of students' past teaching history -- 'I've had six semesters as a teaching assistant at Berkeley and I've taught Introduction to Comparative Politics twice.' Well, you know, maybe you taught them all poorly. How do I know, unless you tell me what you learned as a teaching assistant about effective teaching and how you're going to implement it?"

The first rule of thumb is "to focus not so much on what courses you've taught, but on how it is you go about teaching," he says. "Don't make the mistake of recapitulating what's already in your CV."

**Don't Make Empty Statements:** Good statements and bad statements frequently start the same (with a broad philosophical declaration), but good ones anchor the general in something concrete (in an example that one can visualize), Ms. Petrites says. Anyone can talk about teaching in an idyllic sense; you need to give examples.

"If you say you work to encourage collaboration in the classroom, then explain how you do that, or if you're a new teacher, how you would do that," she says. "It's easy to say, 'I want to encourage collaboration in the classroom,' or 'I want to get students to think more critically' and leave it at that. But who doesn't want to do that?"

Empty statements are a dime a dozen, says David Haney, chairman of the English department at Appalachian



State University. "Ninety percent of the statements I see include the sentence, 'I run a student-centered classroom.' My response to that is, 'Duh. If you don't, there's something wrong with you.' *Do not ever use that phrase*, unless you plan to follow it up with what kinds of things you have students do, what specific teaching techniques you've found successful. Otherwise it sounds like you're just saying what you think I want to hear."

**Keep It Short:** If there's a page limit, stick to it. "If they say they want one to two pages, don't give them five pages," says Mr. Haney. You may have a lot to say, but you don't want to overwhelm the search committee.

**Ground Your Teaching Philosophy in Your Discipline:** One way to avoid becoming mired in generalities is to share some insights about teaching in your particular field, Mr. Haney says. For example, if you're applying for a job in an English department teaching literature courses, you might talk about why you think it's important for students to read literature and how you plan to teach them to interpret it, he says. Describing your theoretical approach and/or what kinds of exercises you assign students will make your statement more engaging.

**Make Sure It's Well-Written:** "Like everything else in your application, it's a writing sample," so make sure your statement is well-written, Mr. Haney says. "It's a chance for you to demonstrate how articulate you are. Hiring committees, especially in English and the humanities, are going to look very closely at your writing."

**Adopt a Tone of Humility:** Be careful not to sound as if you know all there is to know about teaching, warns Bill Pannacker, an assistant professor of English at Hope College. Most applicants believe they won't be hired unless they already know everything, so "they tend to glorify their successes and present a picture of seamless perfection, which is unbelievable. I feel alienated from them because I can't imagine myself being as perfect, even after years of experience, as they present themselves as being with only a few years of experience. It's pretty presumptuous, if you ask me."

Good teaching comes from years of trial and error, so a little humility is in order. "I'd rather read statements from candidates who talk about their mistakes and go on from there to describe how they learned from them to become better teachers," says Mr. Pannacker.

Applicants also would be wise to avoid using superlatives, unless they want to sound arrogant. "It's much better to say, 'My student evaluations are consistently high' than to say 'My students say I'm the best teacher they've ever had,'" says Gene C. Fant Jr., chairman of the English department at Union University. And don't use Latin quotations, he adds. "A lot of the statements I've seen start off with Latin, and to me, that's just pompous. We already have enough pompous people in higher education. We don't need them in our own department."

**Remember That Teaching Is About the Students:** New teachers often devote their statements to showing that they can be innovative or that they can incorporate sophisticated concepts in a classroom, but they seldom mention how students reacted to those innovations and concepts, says Ms. Petrites of Chicago. "It's important to present a picture of yourself in a classroom *with students*. Otherwise readers may ask, 'Was this all about you or the students?'"

When you mention your students, be sure to convey enthusiasm toward them rather than condescension, says Mary Cullinan, dean of arts and sciences at California State University-Stanislaus. "Writers of teaching statements may come across as exasperated with students if they talk about how flawed the students are, how



their writing skills aren't as good as they should be, or how they don't attend class the way they should," she says. That's not the message you want to send to readers of your teaching statement. Your role as a teacher is to ensure that students learn, no matter how flawed you think they might be.

**Don't Ignore Your Research** By all means focus the statement on your teaching, but don't downgrade your research, especially if you're applying to a small liberal-arts college or a state university. "Some people think that any institution below a Research I won't value research," says ASU's Mr. Haney, but many colleges want to see whether you can integrate your research and teaching.

One of the biggest trends at small colleges right now is "enhanced engagement of undergraduates and faculty research," adds Berkeley's Mr. Green. "They tell parents, 'If you send Johnny here, he's going to be involved in cutting-edge research with our faculty,' so they're looking for evidence that you're going to be able to take undergraduates and utilize them in your research program."

**Get a Second Opinion** It's a good idea to ask other people to read your statement, says Union's Mr. Fant. Show it to your mentors, other faculty members, and peers, and if there's a center for teaching and learning on your campus, show it to someone there as well. Let them read it, and then go back to it a week later and revise -- it. Then have somebody else proofread it before you send it out.

**Just Be Yourself** Good readers will know when you're exaggerating, boastful, or insincere. "I want to hear your authentic voice," says Mr. Pannapacker of Hope College, "rather than the written equivalent of the beauty-pageant smile."

In the end, that's what will make you credible and maybe even help persuade a search committee to bring you in for an interview.





# Hostos Community College

Office of the Provost and Vice President for Academic Affairs

## Notice of Evaluation Conference

Date: \_\_\_\_\_

Department/Unit: \_\_\_\_\_

TO: \_\_\_\_\_

From: \_\_\_\_\_

Division Chairperson or member of the department P&B Committee assigned by the Chairperson

In accordance with Article 18.3 of the Professional Staff Congress/CUNY Agreement, I have scheduled an evaluation for:

Date: \_\_\_\_\_

Time: \_\_\_\_\_

Room number: \_\_\_\_\_

This notice will be placed in the Personnel file.

Faculty's Initial: \_\_\_\_\_





Office of the Provost and Vice President for Academic Affairs

## POST EVALUATION CONFERENCE MEMORANDUM: FACULTY

DATE: \_\_\_\_\_

DEPARTMENT: \_\_\_\_\_

FACULTY EVALUATED: \_\_\_\_\_

RANK: \_\_\_\_\_

CHAIRPERSON or Designated P&B Member: \_\_\_\_\_

DATE OF EVALUATION CONFERENCE: \_\_\_\_\_ covering the Academic year \_\_\_\_\_

and the cumulative record from \_\_\_\_\_ through \_\_\_\_\_

Pursuant to Article 18.3 of the professional Staff Congress/CUNY Agreement, at least once each year, each employee other than tenured full professors shall have an evaluation conference. At the conference the employee's total academic performance and professional progress for that year and cumulatively to date shall be reviewed. Tenured full professors may be evaluated.

Each one of the three major categories below must be addressed in the annual discussion conference and should be evaluative, providing an assessment of strengths and weaknesses and recommendations for improvement in each area. The established order, including the Roman numerals and titles, should be observed. If additional categories are used they should be numbered, titled and come after those already listed. There should be a page number, date, and name of instructor and department on each additional page. At the bottom of each attached page, there should be the signature of the person doing the evaluation and the initials of the instructor evaluated.

Evaluation of a member of the faculty shall be based on total academic performance with special attention to teaching effectiveness or effectiveness in the primary job responsibility. The evaluation should include, but need not be limited to, the following three sections:





Office of the Provost and Vice President for Academic Affairs

## **I. TEACHING/PRIMARY JOB RESPONSIBILITIES**

**TEACHING FACULTY:** Assess classroom instruction & related activities as well as classroom observation(s); rapport with students and student evaluations; assessment and overview of the contribution of the faculty member to course and curriculum development including development of his/her own performance; the contribution of the faculty member to the development of department goals and curriculum. Evaluation must include an assessment of strengths and recommendations for improvement where needed.

**LIBRARY FACULTY:** Assess the faculty member's performance of the functions of his/her position; execution of work assignments; awareness of new developments in the field; demonstrates technical proficiency by familiarity with bibliographic resources of the library; knowledge of retrieval and reference techniques and awareness and understanding of the informational needs of library users; participates in development of the library's curriculum and resources; responds effectively to the needs and demands of students; exercises initiative to improve operational procedures and services. Evaluation must include an assessment of strengths and recommendations for improvement where needed.

**COUNSELING FACULTY:** Assess the faculty member's performance of the tasks assigned to his/her faculty position within the Counseling Center/SDEM division. These include individual and group counseling in the academic, personal and other domains of college student life; utilizing Counseling Center and college internal and external referral processes; consulting with faculty and staff; teaching courses, conducting workshops and participating in curriculum development; participating in Counseling Center/division student retention activities. Evaluation must include an assessment of strengths and recommendations for improvement where needed.





Office of the Provost and Vice President for Academic Affairs

## **II. PROFESSIONAL GROWTH**

Evaluation of progress with research and scholarly growth that includes a summary and an assessment of the faculty research agenda, publications, creative work, public presentations, and progress toward higher degrees. Include assessment of professional reputation, noting active memberships in professional associations within the field, service on accreditation teams, consultantships, professional lectures, exhibits, performances or presentations. Evaluation must include an assessment of strengths and recommendations for improvement where needed.

## **III. SERVICE TO THE INSTITUTION and PROFESSIONALISM**

Assessment of contributions to student guidance and advisement, service to the institution and the public; performance of assigned administrative tasks with the department, college or university; evidence and examples of leadership and the initiative and effort contributed toward maintaining and strengthening ~~expanding the vitality of~~ the department or college including offering guidance and assistance ~~given to~~ junior faculty. This section should conclude with an assessment of professional relationships with colleagues and students and the willingness to cooperate with others for the good of the institution. Evaluation must include an assessment of strengths and recommendations for improvement where needed.





Office of the Provost and Vice President for Academic Affairs

#### **IV. CHAIR'S REPORT AND SUMMARY OF RECOMMENDATIONS**

The chair's report summarizes the overall evaluation, highlighting significant contributions and recommendations for growth, with special attention to the department level criteria for reappointment, tenure or promotion. Specific recommendations for improvement from all areas must be summarized here.

---

Signature of Chairperson or designated P&B member

Faculty's Initial: \_\_\_\_\_





# Hostos Community College

Office of the Provost and Vice President for Academic Affairs

## **DISCUSSION PAPER FOR ANNUAL EVALUATION: FACULTY (Cont'd):**

DATE: \_\_\_\_\_

FACULTY EVALUATED: \_\_\_\_\_

RANK: \_\_\_\_\_

Attached are \_\_\_\_\_ (Number) of additional pages.

Pursuant to Article 18.3 of the professional Staff Congress/CUNY. Agreement, where the overall evaluation is unsatisfactory, this shall be stated in this evaluation.

This evaluation is: (check one)

☐ SATISFACTORY

☐ UNSATISFACTORY

---

Signature of Chairperson or Designated P&B member

Notice to person evaluated: This post evaluation conference memorandum will be placed in your personnel file in accordance with Article 19.2 of the Professional Staff Congress/CUNY Agreement. Your initials at the place indicated mean only that you have received a copy of the same. Your initials do not mean that you approve the contents.

Pursuant to Article 18.3 of the Professional Staff Congress/CUNY Agreement, if the evaluation is unsatisfactory, you have the right to endorse a request to appear in person before the Department P&B. Space is provided for this request below.

I have read and received a copy of this document.

Faculty's Initial: \_\_\_\_\_

I, \_\_\_\_\_ request to appear before the department P&B.

## STUDENT FEEDBACK FORM

Your experiences as a student in this course can provide important feedback to improve instruction at Hostos Community College. Please answer each question thoughtfully.

This survey consists of two parts -- a brief questionnaire, and a separate answer sheet. For each question, please mark your choice by filling in the circle next to the appropriate letter on the answer sheet. If you are unable to answer a question, leave it out. Your answers will be used in group data summaries and not linked to you individually, so do not give your name.

1. Which statement best describes your reason for taking this course?

- a. In my area of concentration
- b. Specific requirement of my program
- c. Meets a general distribution requirement
- d. Was available at a convenient time

Questions 2-7 relate to your opinions of **your instructor**.

2. This instructor relates with students in a concerned, approachable manner:

- a. Below average
- b. Average
- c. Good
- d. Very good
- e. Outstanding

3. This instructor holds your interest and attention during class:

- a. Below average
- b. Average
- c. Good
- d. Very good
- e. Outstanding

4. This instructor presents subject matter in a clear and easily understood way:

- a. Below average
- b. Average
- c. Good
- d. Very good
- e. Outstanding

5. This instructor uses class time effectively:

- a. Below average
- b. Average
- c. Good
- d. Very good
- e. Outstanding

6. Overall, how do you rate this instructor?

- a. Below average
- b. Average
- c. Good
- d. Very good
- e. Outstanding

7. This instructor can be best described as (choose one only):

- a. Enthusiastic
- b. Friendly
- c. Informative
- d. Interesting
- e. Well-organized

The remaining questions relate to **the course and to you**.

8. How would you rate the amount of material students had to learn to get a good grade in this course?

- a. Much less than most courses
- b. Less than most
- c. About average
- d. More than most
- e. Much more than most courses

9. How difficult was this course for you?

- a. Easy
- b. Somewhat easy
- c. About average
- d. Somewhat hard
- e. Hard

10. How interesting did you find the contents of this course (apart from the teacher)?

- a. Boring
- b. Somewhat boring
- c. About average
- d. Somewhat interesting
- e. Interesting

11. How much did you learn in this course?

- a. Very little
- b. Not so much
- c. A reasonable amount
- d. A large amount
- e. A very great amount

12. All things considered, what is your overall rating for this course?

- a. Below average
- b. Average
- c. Good
- d. Very good
- e. Outstanding

13. On the average, how much time did you spend each week on this course (outside of the classroom)?

- a. One hour or less
- b. About two hours
- c. About three hours
- d. Four to five hours
- e. Six hours or more

14. What grade do you expect to get in this course?

- a. A
- b. B
- c. C
- d. D
- e. F

15. How many semesters have you been at Hostos (including this semester)?

- a. 1
- b. 2
- c. 3
- d. 4
- e. 5 (or more)

16. What is your overall grade-point average (GPA)? Estimate as best you can, if you are in your first semester)

- a. Below 2.00
- b. 2.00 to 2.49
- c. 2.50 to 2.99
- d. 3.00 to 3.49
- e. 3.50 or above

(Optional) If you care to, please briefly give any suggestions you have for improving any aspect of the course. Please write your comments on the answer sheet where it says "Student Comments."

Thank you for your cooperation. Your answers will help to improve instruction at the College.



## CUESTIONARIO PARA LA EVALUACION DE LOS CURSOS

Su experiencia como estudiante en este curso nos proporcionará valiosa información para mejorar la enseñanza en el Colegio Comunal Eugenio María de Hostos. Por favor, conteste todas las preguntas cuidadosamente.

Esta encuesta consta de dos secciones -- un breve cuestionario y una hoja de respuestas. Conteste todas las preguntas llenando el círculo al lado de la letra correspondiente en la hoja de respuestas. Si no puede contestar alguna pregunta, déjela en blanco. Sus respuestas serán utilizadas para generar informes estadísticos. Como se trata de una evaluación anónima, no hace falta poner su nombre en ninguna de las hojas.

1. ¿Por qué se matriculó en este curso?

- a. Este curso forma parte de mi área de concentración.
- b. Este curso es un requisito específico del programa en que estudio.
- c. Este curso es un requisito general del programa en que estudio.
- d. Este curso se ofrecía a una hora conveniente.

- c. Igual que en los otros cursos
- c. Mayor que en los otros cursos
- d. Mucho mayor que en los otros cursos.

Las preguntas 2 a 7 piden su opinión **sobre su profesor(a)**.

2. ¿Se preocupa el/la profesor(a) del progreso de sus estudiantes, es accesible y razonable en el trato?

- a. Poco
- b. Normalmente
- c. Bastante
- d. Mucho
- e. Muchísimo

3. El/la profesor(a) contribuye a motivar a los estudiantes durante la clase:

- a. Muy pocas veces
- b. A veces
- c. Frecuentemente
- d. Casi siempre
- e. Siempre

4. El/la profesor(a) presenta la materia del curso en forma clara:

- a. Muy pocas veces
- b. A veces
- c. Frecuentemente
- d. Casi siempre
- e. Siempre

5. El/la profesor(a) utiliza el tiempo adecuadamente:

- a. Muy pocas veces
- b. A veces
- c. Frecuentemente
- d. Casi siempre
- e. Siempre

6. En general, ¿cómo evaluaría usted el funcionamiento de su profesor(a)?

- a. Por debajo de lo normal
- b. Normal
- c. Bueno
- d. Muy bueno
- e. Sobresaliente

7. El mejor calificativo para describir a su profesor(a) sería (escoja sólo uno):

- a. Entusiasta
- b. Amigable
- c. Informativo(a)
- d. Interesante
- e. Bien organizado(a)

Las siguientes preguntas tienen que ver con **el curso y con su historial académico**.

8. ¿Cómo clasificaría usted el volumen de materia que debe dominar para recibir buena nota en este curso?

- a. Mucho menor que en los otros cursos
- b. Menor que en los otros cursos

9. Indique el grado de dificultad de este curso.

- a. Muy fácil
- b. Relativamente fácil
- c. Promedio
- d. Relativamente difícil
- e. Muy difícil

10. En términos de interés, ¿cómo encontró este curso?

- a. Muy aburrido
- b. Aburrido
- c. Ni aburrido ni interesante
- d. Interesante
- e. Muy interesante

11. ¿Cuánto aprendió en este curso?

- a. Muy poco
- b. Poco
- c. Lo suficiente
- d. Mucho
- e. Muchísimo

12. En general, ¿cómo evaluaría este curso?

- a. Pésimo
- b. Regular
- c. Bueno
- d. Muy bueno
- e. Excelente

13. Aproximadamente, ¿cuántas horas de estudio semanal dedicó a este curso?

- a. Una hora o menos
- b. Aproximadamente dos horas
- c. Aproximadamente tres horas
- d. De cuatro a cinco horas
- e. Seis horas o más

14. ¿Qué nota espera recibir en este curso?

- a. A
- b. B
- c. C
- d. D
- e. F

15. Incluyendo este semestre, ¿cuántos semestres lleva estudiando en Hostos?

- a. 1
- b. 2
- c. 3
- d. 4
- e. 5 (o más)

16. ¿Cuál es su promedio académico (GPA)? (Si éste es su primer semestre en Hostos, calcule su promedio académico lo mejor posible).

- a. Menos de 2.00
- b. De 2.00 a 2.49
- c. De 2.50 a 2.99
- d. De 3.00 a 3.49
- e. De 3.50 o más

(Opcional) Ofrézcanos sugerencias sobre cómo mejorar cualquier aspecto del curso. Escriba sus comentarios en la parte que dice "Student Comments" en la hoja de respuestas.

Gracias por participar en esta encuesta. Sus respuestas ayudarán a mejorar la enseñanza en el colegio.

**Eugenio Maria de Hostos Community College of the  
City University of New York  
Office of Academic Affairs**

**Statistical Summary of Course Outcomes--Fall 2008**

Department: EDU	Course Number: 101	Section: 316WT	Course Register: 27	Source: 1
Instructor: MANGINO, CHRISTINE	Number of Respondents: 19			OnLine

Question	Section Average	Course Average	Dept. Average	Percent of Students Responding					
				A	B	C	D	E	MISS
2	4.53	4.41	4.05	5.0	0.0	0.0	45.0	50.0	0.0
3	4.44	4.38	4.07	0.0	0.0	5.3	42.1	47.4	5.3
4	4.56	4.47	4.08	0.0	0.0	0.0	42.1	52.6	5.3
5	4.53	4.37	4.15	0.0	0.0	0.0	47.4	52.6	0.0
6	4.47	4.47	4.11	0.0	0.0	0.0	52.6	47.4	0.0
11	4.37	4.23	4.04	0.0	0.0	10.5	42.1	47.4	0.0
12	4.32	4.21	4.00	0.0	0.0	10.5	47.4	42.1	0.0
General Teaching Index	4.46	4.36	4.07						

Question	Section Average	Course Average	Dept. Average	Percent of Students Responding					
				A	B	C	D	E	MISS
1	2.26	2.06	1.79	5.3	68.4	21.1	5.3	N/A	0.0
7	3.47	3.66	3.44	15.8	10.5	15.8	26.3	31.6	0.0
8	3.68	3.79	3.60	0.0	0.0	52.6	26.3	21.1	0.0
9	2.89	2.92	2.88	5.3	21.1	52.6	21.1	0.0	0.0
10	4.63	4.62	4.34	0.0	0.0	10.5	15.8	73.7	0.0
13	2.47	3.16	3.03	26.3	26.3	26.3	15.8	5.3	0.0
14	1.78	1.63	1.68	26.3	63.2	5.3	0.0	0.0	5.3
15	2.68	2.98	3.54	36.8	10.5	10.5	31.6	10.5	0.0
16	3.24	3.42	3.43	0.0	10.5	57.9	10.5	10.5	10.5

**COURSE FEEDBACK QUESTIONS**

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Which Statement best describes your reason for taking this course?</li> <li>2. This instructor relates with students in a concerned, approachable manner:</li> <li>3. This instructor holds your interest and attention during class:</li> <li>4. This instructor presents subject matter in a clear and easily understood way:</li> <li>5. This instructor uses class time effectively:</li> <li>6. Overall, how do you rate this instructor?</li> <li>7. This instructor can be best described as:</li> <li>8. How do you rate the amount of material students had to learn to get a good grade in this course?</li> </ol> | <ol style="list-style-type: none"> <li>9. How difficult was this course for you?</li> <li>10. How interesting did you find the contents of this course?</li> <li>11. How much did you learn in this course?</li> <li>12. All things considered, what is your overall rating for this course?</li> <li>13. On the average, how much time did you spend each week on this course?</li> <li>14. What grade do you expect to get in this course?</li> <li>15. How many semesters have you been at Hostos (including this semester)?</li> <li>16. What is your overall grade-point average (GPA)?</li> </ol> |
|--|---|



Eugenio Maria de Hostos Community College of the  
City University of New York  
Office of Academic Affairs


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Comments from Student Feedback Evaluations Fall 2008

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Department: EDU Course Number: 101 Section: 316WI Online 0

Title FOUNDATION OF EDU Instructor: MANGINO, CHRISTINE

I loved this class and I do not think that there is anything that this professor has to do improve it. She was caring, informative, and very patient. She was one of the best professor that I ever had in this school. 

very informative i learn many things i wasnt aware and shes very understandable.

Professor Mangino is a good teacher, I will recommend to other students. She knows that I work hard in order to get good grade.

prof mangino is the best teacher i will recommend any student to take her class. i will never forget her, she is one of my very very very best teacher. thank you.

This professor is very helpful. She is willing to help if necessary and it was a pleasure to be in her class...

great way of presenting material. very well spoken. makes learning fun. need more professors like her. now now now!!!!!!!

Eugenio María de **Hostos Community College**  
*Of The City University of New York*

## Faculty Reappointment and Promotion Checklist

*The following items must be included before a candidate can be reviewed for reappointment or promotion.*

☐

### **CURRICULUM VITAE**

- ☐ Updated CUNY CV, found on the OAA Website.
- ☐ Make sure each section is complete. Do not include salary.
- ☐ Note time qualifications under "Publications" and "Membership in Professional Societies."
- ☐ Use appropriate citation format for publications and conference presentations. Make sure citations are complete.
- ☐ Under publications, include only what has already been published or what is "in press." Separate "peer reviewed" from "non-peer reviewed" publications. Discuss article/book drafts and work sent out to journals or publishers for consideration in the portfolio itself.
- ☐ Under "Service to the Institution," it is a good idea to make the subdivisions "Department," "College," "University," as you do in the portfolio.
- ☐ Ignore the last three sections, "Chairperson's Report," "Student Evaluations," and "References."

☐

### **PORTFOLIO**

- ☐ Do not include anything that was used to apply for the job, for instance, letters of reference.
- ☐ Include only accomplishments made from the date of appointment on.
- ☐ Make sure documents are complete, especially CUNY CVs, annual evaluations, student evaluations and teaching observations. In your "Teaching" narrative, analyze the student evaluations and teaching observations.
- ☐ You can choose to update the narratives for each section. While keeping in previous narratives, add narratives that refer only to your accomplishments of the last year.



## Faculty Reappointment and Promotion Checklist (cont'd)



### **PORTFOLIO** (cont'd)



Make sure the sections are distinct. "Annual Evaluations" should contain Annual Evaluations; Faculty Activity Reports are optional. "Teaching" includes all activities related to teaching and curriculum development. "Professional Progress" means everything that speaks to your standing in your academic field, outside the department, college and university. "Service" relates to activities in the department, college, and university. It's a good idea to separate the "Service" section into these sub-fields. It's disconcerting for the reader to go back and forth between your work in the department and your work in the college.

(There may be some overlap; for example, curriculum development may bridge "Teaching" and "Service," if it includes service on departmental or college curriculum committees. Mention such activities in both places if necessary; use your judgment. Similarly, using your professional expertise outside the university may go either in "Service" or "Professional Progress;" this is your choice.)



Avoid plastic sleeves when possible. Books can be placed in the binder's pocket or in a separate packet. It is advisable to include actual issues of journals where your work appears.



Check the completeness of sample course syllabi. Make sure texts are properly cited.



The pages in the narratives should be numbered.



If you include students' work, delete their names and ID numbers.



Consider the portfolio to be a good piece of writing. Just as we tell students to support their ideas with evidence, and to only use appropriate evidence to support their ideas, your narratives should be backed up by documented evidence, and all documents should be referred to in the narratives. For example, if you include student essays, explain in your narrative what these essays show about your teaching: Why are they included? Likewise, if you write that you presented a paper at a conference, include photocopies of the cover or title page of the conference and the page(s) where your name appears as a presenter. If you participated in the planning committee of the conference or you were on the committee reviewing paper proposals, include the pages where your name is listed as a participant.

4.5.11/CP&B Reviewed and Approved

## Faculty Portfolio

This is a *detailed* picture of your contributions and work at Hostos presented through narratives and specific evidence. It is updated for each new reappointment, tenure, and/or promotion action.

- 1) **Gather Materials** (hole punch & retain 2 copies of each document to support your CV information)
  - Remember the dates
    - ❖ Collect flyers, programs or invitations to specific events
    - ❖ Refer to your personal calendar
  - Collect letters
    - ❖ Gratitude, intent or inquiry
  - Sort collected documents
    - ❖ Deliberate which you will utilize
    - ❖ Separate document into folders with categories of the portfolio)
- 2) **Revisit and update your statements in these sections:**

*All prior year's statements and supplements may be removed or retained at the discretion of portfolio owner with the exception of annual evaluations. They are cumulative.*

  - I. **TABLE OF CONTENTS** (detailed list allowing reviewers to locate supplements)
  - II. **PERSONAL REFLECTIVE STATEMENT** (1-2 pages)—unifying statement that addresses beliefs about teaching, scholarship and service
    - ❖ Updated with each submission
  - III. **CUNY CURRICULUM VITAE** (see CV section for specific information)
  - IV. **ANNUAL EVALUATIONS** by Chair every year of full-time appointment (incorporating the Faculty Activity Report (FAR) is optional)

*The following narratives are to be supported by documented evidence. All documents mentioned in the CV should be referred to in your narratives.*

- V. **TEACHING** (includes all activities related to teaching and curriculum development)
  - ❖ Entry 1: Teaching statement (1-2 pages)
  - ❖ Entry 2: Memo describing specific examples of teaching strategies and strengths (1-2 pages)
  - ❖ Entry 3: Discussion of student evaluations and peer observations (up to 1 page)
  - ❖ Entry 4: Future Plans/ Goals for teaching (up to 1 page)

*Supplements A & B should include all courses taught, organized by semester.*

- A. A list of teaching responsibilities
- B. Classroom observations including the post-observation conference memorandum
- C. Student teaching evaluations
  - ❖ One paragraph reflecting on the sum your student evaluations
  - ❖ Actual student evaluations for each course by semester.
- D. Syllabi (all courses you teach/taught should be represented—updated versions)



VI. **PROFESSIONAL PROGRESS** (everything that speaks to your standing in your academic field, outside the department, college and university)

- ❖ Entry 1: Professional / Scholarly Progress Statement (no more than two pages)
- ❖ Entry 2: Future Plans/Goals for Professional / Scholarly Progress (up to one page)

A. \*\*List scholarship activities (include a brief overview of professional growth and achievements):

1. conference presentations
2. panel presentations

B. List of publications (in press or published only, indicate refereed publications)

C. List of awarded grants

D. Professional reputation and recognition. (All activities must be documented.) For example:

1. membership in professional associations within field of expertise
2. service on accreditation teams
3. consultantships
4. awards

VII. **SERVICE** (activities in the department, college & university) separate into subfields  
*There may be overlap in some categories. Use your judgment to include information in two places or in one location.*

❖ **Entry 1:** Service Statement (often less than one, no more than two pages)...

❖ **Entry 2:** Future Plans / Goals for Service (up to one page)

\* Possible examples of appropriate activity categories include: academic advisement, student mentoring, curriculum development, department/unit leadership.

3) **In addition:**

What to Exclude

- Anything used to apply for the job (i.e. letters of reference)
- Plastic sleeves
- Student names and ID numbers on their work if you include it

What to Include

- Accomplishments made from the date of appointment on
- Numbers on narrative pages
- In teaching narrative—analyze student evaluations and teaching observations

Make Sure

- Documents are complete (especially)  
CUNY CVs, evaluations (annual and student), teaching observation and Syllabi (texts are properly cited)
- Sections are distinct

4) **Review your portfolio** (compare it with the copy)

### Curriculum Vitae

This is a *general* picture of your contributions and work at Hostos which is supported by specific evidence in your portfolio (work, service, publications, presentations, etc.)

This document is a culmination of work during your *entire* time at Hostos; not to be confused with the FAR (Faculty Activity Report) because that document is solely your work on an *annual* basis.

1) **OMIT** the following sections:

- Salary
- Chairperson's report
- Student evaluations
- References

2) **UTILIZE:**

- Updated CUNY CV on OAA website (Information, Policies & Guidelines page, under Personnel & Budget link) NOTE: form can be tailored if necessary for your discipline)
- Appropriate citation format (ensure each citation is complete)

3) **UNDER THESE SECTIONS:**

➤ Publications

- Include only what has been published or is "in press"
- Separate "peer reviewed" from "non-peer reviewed" publications
- Article/book drafts and work sent out to publishers/journals for consideration should be discussed in the portfolio

➤ Service to the Institution (make subdivisions) as it's done in the portfolio

- Department
- College
- University



# Faculty Evaluation, Reappointment and Tenure eBooklet

## 4 Easy Steps to Knowing

From the Hostos homepage, hover over  
“**Administration**” and select “**Academic  
Affairs**” from the drop-down menu

From the column on the left, select  
“**Information, Policies and Guidelines**”

From the arc in the middle, select  
“**Personnel & Budget**”

From the list in the middle, select the fourth  
bullet “**Guidelines for Faculty Evaluation,  
Reappointment and Tenure**”