



## Portfolio pointers: Preparing and presenting high quality teaching portfolios

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March 2011



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*



**AOTEAROA**  
 NATIONAL CENTRE FOR  
 TERTIARY TEACHING  
 EXCELLENCE

An Ako Aotearoa publication.  
 This project output has been funded by  
 Ako Aotearoa through the  
 Regional Hub Project Fund.



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# **Portfolio Pointers: Preparing and presenting high quality portfolios**

## ***1. Introduction***

Teaching portfolios have been used in the education sector for many years and for multiple purposes. Compiling a portfolio is often a significant part of professional development programmes, and is frequently required for career advancement purposes or tertiary teaching position applications. Portfolios are also used internationally in teaching awards selection processes and this is now the expectation for all those nominated for Ako Aotearoa Tertiary Teaching Excellence Awards in New Zealand.

The benefits of the portfolio process and the creation of portfolios which highlight exemplary practice across the tertiary sector extend far beyond applauding the work of individual teachers. The Ako Aotearoa Tertiary Teaching Excellence Awards celebrate teaching and teachers across the tertiary sector. The portfolios that are produced and disseminated within the institutions of the project team provide a conversational forum for all tertiary teachers to examine and reflect on their own practice and to build networks and find synergies with other teachers in their discipline. The portfolio “forum” is a teaching conversational space with relevance for teachers across the tertiary teaching sector. These portfolios and the thought processes and teaching practices that they document become professional development resources that can inspire and change tertiary teaching practices long after the applause has settled. In the long term, these benefits will be passed on to students and contribute to an enhanced learning experience for them, a goal shared by all who work in the tertiary sector.

The Ako Aotearoa Tertiary Teaching Excellence Awards now recognise that many Māori tertiary teachers are called on to provide vision, leadership and teaching in a wide range of contexts outside the traditional classroom. The introduction of the new category of a Kaupapa Māori Teaching Excellence Award by Ako Aotearoa in 2010 provides the opportunity to acknowledge and celebrate the rich and unique contribution that many Māori tertiary teachers make to the community, Iwi and to the nurturing of Te Reo and Tikanga.

The many benefits that may accrue to tertiary teachers from the production of teaching portfolios may not be immediately evident to the individual teacher faced with compiling a portfolio, frequently to meet a tight deadline. Our experience has been that for some teachers, juggling multiple work pressures, the prospect of compiling a portfolio seems too daunting and leads them to turn down a nomination. The incentive for this project was to produce a set of guidelines to simplify the portfolio development process for nominees and those who advise and support them. Our aim is to prompt people to consider ways of examining their practice, so they can select and articulate material that records their teaching narrative in the best way possible. We include general points to consider, questions to act as prompts and examples from the portfolios of 2010 winners. We also remind you that this work must be supported by a range of evidence – narrative, visual images, short statements, referee comments and most especially the voice of students.

## ***2. The Criteria for the Awards - Making the Most of Them***

To be successful for the Tertiary Teaching Excellence Awards you will need to provide evidence that will satisfy the Committee that you are:

- student-centred and have maintained, over at least six years, teaching practices which engage students and promote effective learning appropriate to your subject area and level and the background of your students;
- proactive in your professional development as a teaching practitioner; and that you

- have a positive influence on the teaching practices and/or the professional development of your colleagues with respect to teaching and learning – either within your organisation or more widely.

These general criteria provide an initial framework for you to begin documenting your practice. They signal the importance of examining your practice in terms of:

- The impact on your students and their experience of learning with you
- Your understanding of your role as a teacher
- Your ongoing growth and development
- Your contribution to teaching and learning within your discipline, both within your tertiary organisation and in the wider community.

Getting started is often difficult. You may also feel overwhelmed by feelings of self doubt and uncertainty and we note that many nominees report this as an initial reaction. It may be challenging to unravel the different strands of your teaching and identify coherent themes. The following questions may be helpful starters:

- What were the influences that led me into teaching?
- Who am I as a teacher and what values and beliefs shape my teacher thinking and practices?
- What was my teaching like when I started and how has it evolved?
- What factors do I believe help my students to engage with their learning?
- What are my beliefs about the nature of ideal learning relationships?
- What are my broad goals for my learners?
- What difference have I made to my students and how do I know?



For some teachers, the best way to begin this journey of exploration about yourself as a teacher is to look at the **feedback** that you have received from students, colleagues or mentors. Hopefully, their comments will capture some of the essence of what you aspire to as a teacher. This stage assists with you finding a map to get started and helps determine the shape of the rest of the portfolio. For Bay of Plenty Polytechnic 2010 award winner Kelly Pender, the comments of others provided the source for writing about his teaching:

My portfolio is a reflection of feedback, experiences, challenges, mistakes, and personal learning provided to me from my students, colleagues and mentors along the way. It is my belief that any student or colleague I have worked with could read this and feel a sense of identity and agreement. (*Pender, introduction*)

A student quote may also be an appropriate way to set the scene for the reader such as the example below from Alison Campbell University of Waikato 2010 award winner.

I was so fascinated by the world of biology as Alison had described as she sees it through her eyes as a biologist. Throughout the year, biology lectures had been one of my favourite lectures that I had never missed to attend. I find myself wanting to know more. Alison has opened my eyes to the world I have been living in for the whole of my life yet know so little about. She is a wonderful lecturer and friendly too... I am now working toward completing my BSc degree majoring in Biology and she definitely has a role in me being interested in Biology and wanting to do a major in Biology." (*Connie, student feedback, 2009*)

## 2.1. Design for Learning

For this criterion, you need to demonstrate a track record of successful course and/or programme design, including:

- design for the assessment of student learning.
- learning outcomes relevant to student and/or stakeholder needs;
- teaching and learning strategies consistent with the learning outcomes being taught;
- acknowledgement of the diversity of students from different backgrounds and with different needs;
- encouragement of student autonomy and acknowledgement of the experience of the student

The focus of this section is on the principles and processes that govern the way you plan a course or programme. An essential component is that you can demonstrate the alignment between learning outcomes, teaching strategies and assessment tasks. In this section, it is important not just to claim, that you are following appropriate process, but you need to use examples to demonstrate your learning outcomes and the way that your teaching strategies and assessment tasks align with them. Try to bring the different elements of your course alive on the page. Think of this section, Design for Learning, as a reflective place as well as a description of what you do as you continually develop and refine your courses and programmes over time.



The 2010 award winners with Minister Joyce

To help you get started you may want to:

- Ask colleagues for their feedback on your courses
- Ask yourself about what you tried that was different and what the source of the idea was
- Ask your students to identify what they see as different about your classes
- Ask yourself how you would describe your design process to a new academic in your area
- Ask how you use typical subject area outcomes (when these are predetermined) and link them to your own goals for your students' learning.

By showing how you follow the principle of alignment in course planning, you can demonstrate the structure that underpins your design. Within the discussion of course design, you also need to show how you intentionally cater for the needs of different learners and are responsive to the requirements of other

stakeholders (such as employers or professional bodies). Further, it is worth indicating how your course and teaching invites students to be active participants in the learning process and builds their confidence and efficacy as learners. Show how you create opportunities for students to take part in dialogue and develop a unique learning environment in which they feel they can succeed. Give evidence of systematic planning and a coherent and relevant course, but also demonstrate how the course structure involves students in the learning experience. You also need to show how you respond to feedback from students about how their learning is progressing.

Alison Campbell was a 2010 Award winner from the University of Waikato. Alison's approach to course design is informed by a clear vision of the learning outcomes she wants for her students.

One of the things I want my students to take with them into their futures is an awareness of and engagement with science. My own learning journey has led me to recognise that the spark of that awareness should be ignited well before university, and that the interface between secondary and tertiary programs is a critical dimension of 21st century science education. Regardless of whether students intend to take up a career in a science-related field, or not, I believe that the development of enhanced scientific literacy, together with the skills of critical thinking and an interest in life-long learning, is a critical dimension of modern-day citizenship.

My hope for all my students is that they'll finish their time with me with some understanding of the nature of science, given that science is such an integral part of modern life. Just giving them 'the facts' is never going to achieve this... Guiding students to an appreciation of the process of science is just as important.

Kelly's course design is shaped by the requirements of the qualification as well as preparation for employment and higher study as effective learners. He comments as follows:

Programme learning outcomes are guided by unit standard requirements but are strongly influenced, in delivery and assessment, to meet the needs of employment in the fitness industry. Many students gain confidence, self-belief and a passion for education during the programme, providing the motivation and confidence to pursue further study. This empowerment has seen approximately 30% of fitness graduates move into the Bay of Plenty Polytechnic Diploma in Sport in the last two years. Many more make the transition directly into fitness industry employment. (*Pender*)

Kelly's comments remind us of the need to be responsive to student learning as the course evolves:

Definitely goes out of his way to keep things interesting. Always does his best to maintain time management. If something doesn't go to plan, he always has plan B up his sleeve." (*National Certificate in Fitness Student Evaluations, 2007*)

Alison, likewise, carefully selects examples that will motivate her learners.

Alison quickly became my favourite lecturer because of her engaging style, her approachability and her ability to make a subject interesting. She has a clear lecturing style, which fellow classmates from all nationalities have no trouble understanding. She has a knack of finding the most interesting examples to illustrate important points and she turns them into

‘stories’ which are easy to remember. She is enthusiastic about her subject and extremely knowledgeable about related subjects and issues. (*Student feedback 2007*)

## 2.2. Facilitating learning

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The key criteria you need to demonstrate in this section are:

- enthusiasm for your subject and for student learning
- that your teaching and learning strategies are appropriate to context and actively engage students
- that your students are supported to build confidence and capability

In this section, you are aiming to enable your reader to experience being in your teaching and learning spaces, in whatever actual and virtual contexts this may occur. Some prompts that may be useful include:

- What do students say about my interest in the subject and in their wellbeing?
- How do I cater for diverse learning backgrounds, histories, learning approaches and cultural values?
- What evidence do I have that there have been changes in students’ thinking, attitudes/skills or behaviours as a result of their learning experiences?
- How do I know that students have attained the learning described in the learning outcomes?
- How have I managed situations where some or all students do not engage with the learning?
- What strategies do I use to make the teaching and learning spaces align with the quality of the learning experience that I want students to have?
- Can I show how my strategies for facilitating student learning have evolved over time and why?
- How do I take my students outside of their comfort zone and support them to try new ways to learn?
- How do I provide a learning environment in which students are challenged to review or change their existing ideas or learn new skills and behaviours? How do I simultaneously provide support and encouragement for students in engaging with different learning processes?
- What do retention and success statistics indicate about the students’ learning?

Examples from 2010 winners show different ways of responding to these questions.

For instance, Kelly Pender very systematically investigates his student learning approaches in order to cater for their diversity.

At the start of the programme, individual learning styles are identified, with students analyzing and discussing their own learning styles and how delivery may best suit them as individuals, and, collectively as a group. From this point, my teaching is styled to suit the needs of the learner. This process is revisited throughout the programme and alterations made as required. Fitness students are predominantly kinesthetic, part visual, part auditory learners in nature and I ensure all learning styles are catered to through effective delivery techniques and assessment activities. (*Pender*)

Alison’s active involvement in the Secondary sector positions her well to link her course design with students’ needs and prior learning:

Working in the secondary sector has helped as well: since 2004, I’ve been involved in reviewing and writing exams for the NCEA Achievement Standards, and with the

development of the new national science curriculum. All this has made me think hard about the assessment processes with which my first-year students are familiar, and about the teaching approaches best suited to meeting the diverse needs of these students. (*Campbell*)

Feedback from a student in Alison’s course indicates her attainment of core learning outcomes and changes to her thinking:

“It [the evolution lab] was good as a group activity, and it was far from boring. I have learnt a lot more about the history of evolution and the concept of it. I also have a clearer idea about the definition of ‘scientific’ and ‘theory’.” (*2004-2007 lab appraisals, BIOL201! Students*)

Kelly’s comments also show the importance of attending to the broader wellbeing and safe learning space for students.

Through intentional plan of teaching approaches, students are involved in the co-creation of a supportive environment and where feel a sense of whānau and belonging helps, and to acknowledge their diversity, experience and backgrounds. A strategy we use is to create a pictorial whānau board in class, whereby students bring along photos of people who are important to them. This sharing provides a representation of heart and togetherness. (*Pender*)

Quantitative data can also provide a visual snapshot of your practice and student learning achievement and the table created by Kelly is a good example over time.

<b>NC Fitness Level 3</b>	2002	2003	2004	2005	2006	2007	2008	<b>BoPP Cert4fitness</b>	2009	2010
<b>Start Number</b>	<b>39</b>	<b>41</b>	<b>31</b>	<b>29</b>	<b>40</b>	<b>32</b>	<b>38</b>	<b>Start Number</b>	<b>38</b>	<b>42</b>
15-19 years	21	21	18	13	18	14	12	15-19 years	18	22
20-24 years	9	6	2	6	9	9	9	20-24 years	11	8
25-29 years	5	5	4	5	7	2	6	25-29 years	2	1
30-39 years	2	6	2	4	5	4	10	30-39 years	4	7
41+ years	2	3	5	1	1	3	1	41+ years	3	4
Male	24	26	14	16	20	14	19	Male	25	25
Female	14	15	16	13	20	18	19	Female	13	17
Māori	9	8	7	4	5	6	5	Māori	8	16
<b>Graduated</b>	<b>35</b>	<b>34</b>	<b>26</b>	<b>20</b>	<b>38</b>	<b>29</b>	<b>33</b>	<b>Graduated</b>	<b>32</b>	

In addition to statistical evidence, a colleague’s attestation may be useful to demonstrate the quality of learning experiences you facilitate for your students. This example:

It was immediately obvious that Alison is a truly passionate teacher. Our students were impressed by her ability to impart understanding of modern biotechnology techniques and to create a learning environment in which they were partners in the learning experience and the knowledge was co-constructed. (*Dr Angela Sharples, 2007*)



### 2.3. Assessing Student Learning

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The criteria require that the nominee has a successful track record in assessing student development, progress and achievement against intended learning outcomes and can demonstrate that:

- Formative assessment strategies are used to build student capability and confidence:
- Summative assessment strategies are appropriate for the learning outcomes and the teaching and learning context

Your discussion in this section needs to be supported by illustrations and examples of your assessment tasks and feedback from students and colleagues. The most important messages here are that you show that you:

- Understand assessment as an integral part of the teaching and learning process
- Align learning outcomes and assessment tasks
- Recognise the importance of assessment for developing learning
- Select assessment tasks that are appropriate for the learning outcomes, the level of the students, the context and future employment directions
- Can document evidence of a variety of types of assessment tasks that you use to enable students to demonstrate their learning in a range of ways
- Document evidence of active student participation in the different stages of the assessment process
- Identify assessment tasks that help to develop student autonomy and ability to make judgments about the quality of their own learning
- Provide evidence of feedback and feed forward that is designed to enhance the students' competencies and future performance
- Demonstrate transparency, clarity and consistency at all stages of the assessment process.

Questions to help you to get started:

- How do my assessment tasks align with course learning outcomes?
- Have I shared the relevance of both formative and summative assessment tasks for course learning with my students?
- Have I carefully considered the appropriateness of each task in terms of the level of the students, its stage in the course, the weighting that I give it and the workload that is required?
- Do the task instructions clearly and explicitly indicate what is required and how have I developed this over time?
- Are the learning criteria transparent and do I provide classroom time for discussion of the learning criteria?
- Do I provide opportunities for students to learn how to make judgments about the quality of their own work?
- Does the assessment provide opportunities for students to practise and develop the competencies and thinking required?
- Do my feedback and feed forward comments help students to identify their strengths, highlight areas that fall short of the required outcomes and provide tools for students to bring their work closer to the standard of the required outcomes?

Both Kelly and Alison demonstrate the way in which assessment is integrated into the learning process. Kelly comments:



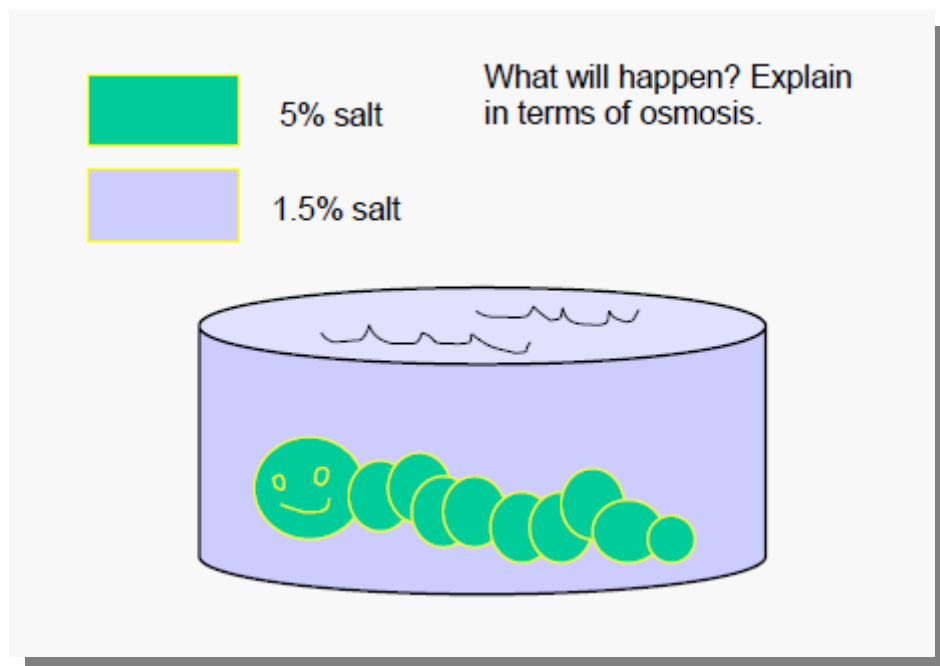
Assessment activities in Kelly's class

I design as many integrated assessment activities as possible to be authentic to the actual performance conditions required in industry to reflect programme outcomes and required unit standards. NZQA (2001) describes the “best evidence is usually the most direct: if you want to know if someone knows how to conduct an experiment, get them to do it rather than just talk or write about it.” For example, below I observe a

Certificate in Fitness student during a summative assessment activity whereby the learner is required to name and identify thirty muscles of the human body. (*Pender*)

Alison makes regular use of formative assessment processes in her work.

In-lecture pop quizzes (e.g. Fig. 3, following Angelo, 1993) are another formative assessment tool, and I've been using them regularly for the last four years or so. Each quiz consists of a few questions that either examines students' prior knowledge of a concept we're going to discuss, or test their memory and understanding of concepts just covered. Students discuss their responses with each other, and then I display the answers on screen. No pressure, no marks, but immediate feedback on their knowledge and understanding. (*Campbell*)



Pop quiz 'prompt' for checking understanding of osmosis (Campbell, 2009)

A student comment reflecting their responses to your assessments may also provide insights into learning, such as this one for Alison's portfolio:

I really like the little quizzes in lectures, the conversations, and the freedom to ask questions. (*BIOL101B course appraisal 2009*)

## 2.4. Evaluating Teaching and Learning

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In this section you need to demonstrate that:

- Student feedback is obtained and reflected on;
- Colleagues' feedback is obtained and reflected on;
- Stakeholder/employer feedback (where appropriate) is obtained and reflected on.

In this section you need to give examples of how you intentionally and systematically get feedback on your students' learning progress, experiences and outcomes and apply the insights you receive to your own practice. A comprehensive evaluation process needs to draw on a range of sources and use multiple methods. It is also important to demonstrate how you respond to feedback and to engage in dialogue with the students about issues they have voiced and your response to them.

Questions to help you get started:

- What use do I make of my institution's formal teaching and course appraisal system?
- How do I use this feedback to inform my future practice?
- How do I communicate with my students about my response to their feedback?
- What ongoing formative evaluation of student learning progress do I use?
- How does ongoing feedback from students influence my teaching over time?
- What other strategies do I use for getting feedback on my teaching?
- What strategies for self-evaluation and reflection do I employ?
- How do I use the higher education literature and research to inform my evaluation of my own teaching?

Alison's reflections illustrate a purposeful and constructive response to student feedback.

I always look forward to the results of our formal student appraisals of papers and teaching. They give a lot of feedback about how students perceive the papers and my teaching, and they also let me look for changes in outcomes over time. It's a positive feedback loop, really – the appraisals also identify teacher behaviours that aid student learning – and give plenty of positive reinforcement for desirable behaviours. (*Campbell*)

A peer or co-teacher can also be a useful source of feedback about student learning for you.

Alison has a first-rate teaching style which is reflected in how well her students learn. Students repeatedly comment on how much they enjoy her lectures, how she can make complex topics much more straightforward and her general personality makes her approachable as a lecturer. (*Brydget Tulloch, Senior Tutor in biology, 2010*)

## 2.5. Professional Development and Leadership

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The criteria you are required to respond to are:

- Demonstrates ongoing commitment to his/her own learning
- Is proactive in contributing to effective practice/colleagues within the organisation or wider context
- Maintains currency in terms of subject area or discipline as well as teaching practice
- Shares teaching methods and ideas with colleagues – externally or internally
- Can demonstrate effectiveness in relation to each criterion
- Provide summaries of feedback from students, peers, employers and other interested parties

This section needs to emphasise the way you develop and work as a teacher and share your practice with others. Some may be referenced back to what you have already said. Formal and informal contexts are important as well as your contribution to the wider education community.

Questions to help you get started:

- What professional development opportunities have I undertaken over time to improve my teaching and learning practice?
- What is my teaching leadership role in my own institution at all levels of the organisation?
- What do I do to keep up to date in my own discipline?
- How do I contribute to my regional and national community to advance my discipline in ways that support teaching and student learning?
- How do I engage with and keep abreast of the scholarship of teaching and use it to inform my practice?
- What themes have emerged for student feedback and how have I integrated these ideas in my P.D. plan and teaching?
- How does my research or the research of others inform my practice?

A person whom you have mentored in their teaching may be a good person to comment directly:

I have no teaching background; so much of what I have learned in terms of how to teach has come through observing Alison, discussions with her, and following her advice. She has been a great mentor to me, introducing me to various teaching practices and helping me instigate new and exciting teaching strategies and tasks for our students. Her influence in my teaching has been invaluable. (*Brydget Tulloch, Senior Tutor, 2010*)

Similarly it is helpful to include direct quotes from industry, professions or other external bodies:

Alison's role as an educator is not limited to Waikato University but reaches out to Biology educators throughout New Zealand and indeed into the wider community. That is truly outstanding in my opinion, and it sets her apart as a tertiary educator who truly demonstrates excellence in teaching. (*Dr Angela Sharples, Rotorua Girls' High School, 2007*)

### ***3. Kaupapa Māori Portfolio Criteria***

This new set of criteria is complementary to and recognises the key areas of tertiary teaching excellence outlined in the existing criteria in a kaupapa Māori tertiary teaching context.

Portfolios may include, or be written entirely in Te Reo Māori. Because the award was available for the first time in 2009, we have limited access to comments from these portfolios. We are indebted to Te Kahautu Maxwell of the University of Waikato, the first kaupapa Māori award winner, 2010, who has permitted us to cite evidence from his portfolio.

Submitters of kaupapa Māori portfolios may operate in a context in which “Kāore te kumara e korero mō tōna ake mangaro - the kumara does not speak of its own sweetness, but rather leaves it to others to determine”. To write a portfolio that promotes one’s own achievement can therefore be very uncomfortable. In the introduction to Te Kahautu’s portfolio, this whakataukī is cited. To get around the problem, the portfolio declares that “This teaching portfolio is a collaborative effort...[that] brings together a series of interviews with Te Kahautu Maxwell, testimonies from students and colleagues and the gathering of evidence from student evaluations and other sources. The nomination is not made by Te Kahautu Maxwell but is made by his colleagues with his reluctant consent and humility.”

#### ***3.1. Mana - Leadership and Professional Development***

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##### ***3.1.1. Rangatiratanga - leadership***

*Includes one or more of the following but open to other unique contributions:*

- *Evident qualities include dedication and commitment to some or all of following kaupapa Māori advancement, mātauranga Māori perspectives and world views, tikanga and te reo Māori;*
- *Demonstrates leadership and is innovative and/or creative;*

In his portfolio, those who spoke about Te Kahautu attested that:

“Te Kahautu’s leadership or rangatira qualities have been a mark of his career. He has been immersed in these domains of knowledge from childhood and has been mentored by key figures from his own iwi, including Sir Monita Delamere, a renowned leader who served on the Waitangi Tribunal. Te Kahautu is frequently called upon to speak at pōwhiri, attend tangihanga with and for the institution, represent the institution in iwi contexts, hold a function together as a Master of Ceremonies, chair meetings and facilitate hui, and advise others how to resolve issues of protocol”.

In the area of Te Reo, the portfolio reads:

“As a licensed translator and interpreter, alongside his teaching Te Kahautu is called upon within and beyond the University to provide simultaneous interpreting as well as academic translations in addition to teaching. These skills require elegant English alongside eloquent Māori and attest to Te Kahutu’s bilingual expertise”. (*Maxwell*)

- *Team integrity is evident in success;*
- *Strategic development of teaching pathways;*
- *Contribution to teaching makes a significant contribution to the wider context of Māori progress in terms of whānau, hapū, iwi and the wider Māori community, and the development of the Māori communities formed by teachers and learners.*

Te Kahautu’s contributions in this area were recognized by the Dean, Professor Linda Smith. She wrote:

“In choosing two new Pou for the School I asked colleagues and senior staff about who could perform the role well and have staff support to do this. Te Kahautu’s name was the only name nominated by his colleagues and by other staff on the outside of the School for the role of Pou of Aka Tikanga” (*Te Kahautu Maxwell*)

### **3.1.2. Kaupapa Māori – Māori concepts**

*Includes one or more of the following but open to other unique contributions:*

- *Demonstrates use of and commitment to Māori teaching and learning frameworks;*

In his portfolio, Te Kahautu’s use of Māori teaching and learning frameworks is articulated.

“The values of learning tikanga at home, informed later by what he was taught at University, have been influential in shaping Te Kahautu’s approach to teaching. As recorded in Skipper and Maxwell (2010), Sir Monita Delamere’s main method of teaching was based on the principle kua e kōrero, titiro, whakarongo – *remain* silent, observe and listen. Te Kahautu learned the craft of teaching and the old Māori standards of excellence at the knees of this kaumatua.”

- *Demonstrates strong links between the use of Māori teaching and learning frameworks and ākonga, whānau, hapū, iwi and Māori development;*

In his own view, his role as a teacher is to empower the students as architects of their own destinies” and he sees one of his tasks as “ensuring that students see the relevance of their studies to Te Ao Māori” (*Maxwell*)

- *Shows evidence of advancing kaupapa Māori based teaching either by the use of own research or by considering the research of others.*

### **3.1.3. Mātauranga Māori – Māori knowledge**

*Includes one or more of the following but open to other unique contributions:*

- *Promotes mātauranga Māori to the sector;*
- *Promotes discussion and use of Māori teaching and learning frameworks;*

Te Kahautu's other influences in teaching and leadership were from those renowned Māori language teachers who taught him and ultimately employed him as a teacher – Hirini Melbourne, Wharehuia Milroy and John Moorfield. These teachers laid the foundations for the teaching of Māori language as a language for speaking Māori in authentic settings and not just for studying it in an academic sense (*Maxwell*).

- *Contributes to the discussion of Māori teaching and learning frameworks.*

#### **3.1.4. Ūkaipōtanga - Loyalty**

*Includes the following but open to other unique contributions:*

- *Committed to the kaupapa of the organisation they represent.*

The University of Waikato is distinctive for the high visibility of Māori in the life of the University and for its close relationship to Waikato-Tainui which owns the land on which the University sits. Te Kahautu plays a significant role in maintaining this key relationship. He is an advisor to Kīngi Tūheitia and is a frequent speaker at Tūrangawaewae marae, known for the quality of his whaikōrero. He has organized and hosted lecturers, symposia, stakeholder breakfasts and other events that draw the university and Waikato communities together. He is a Whakatōhea representative on the University of Waikato's iwi body, Te Rōpū Manukura, the partnership board to the University Council (*Maxwell*).

#### **3.1.5. Whānaungatanga – Relationships**

*Includes one or more of the following but open to other unique contributions:*

- *Demonstrates ability to form good relationships with teachers and learners;*

In April 2009 Te Kahautu led a haka of a thousand university staff, students and community people to celebrate Kīngitanga Day. The mass crowd were not just Māori but included enthusiastic international students and their families and staff from across the University. His clarity of instructions, positive feedback and attention to rhythm and beat, actions and words were conveyed with humour and absolute authority that held the crowd in his hands. The event was a highlight for many non Māori and Māori who were totally engaged in the performance (*Maxwell*).

- *Supportive of team members and students.*

#### **3.1.6. Kaitiakitanga – Guardianship/sustainability**

*Includes one or more of the following but open to other unique contributions:*

- *Sources of knowledge acknowledged and respected;*
- *Contributes to future development of programme/discipline;*

His contribution to curriculum and knowledge creation is very much evident in the range of papers he has taught and shaped in the School, for example: TIKA202 Ko te wairua me ngā Hāhi Māori (taught in English) which examines Māori performing arts at Stage 2; TIKA257 kapa Haka: Noble Dances of the Māori (taught in English) which examines Māori performing

arts at Stage 2; TIKA264 Nga Tikanga Apatahi (taught in Te Reo Māori) which examines Māori customs, traditional and modern, at Stage 2; MAOR511 Te Whakaniko i te Kupu (taught in Te Reo Māori) which examines the oral art of whaikorero at Honours level (*Maxwell*).

Te Kahautu's portfolio attests that he has been a person whose contributions to others' professional development has helped to produce successful professionals and academics such as Dr Heemi Whanga and Dr Raukura Roa (post-doctoral research fellows); Kingi Kiriona (presenter of TV1's Te Karere); Te Hamua Nikora (entertainer); Darrell Lambert (HR Advisor at Te Wānanga o Aotearoa); Waka Graham (Tariao Paimārire of Tūrangawaewae); Jasmine Pearson (Te Karere); Patrick McGarvey (Environment Bay of Plenty) and Jackie Tuaupiki (Lecturer at the University of Waikato). Students he taught in Te Tohu Paetahi have gone on to careers in Te Reo Māori, are television reports, policy makers, lawyers, doctors, teachers, performers, tertiary lecturers, and speakers on their own marae (*Maxwell*).

- *Has created new knowledge.*

### **3.2. Whakaakoranga – Teaching Excellence - Design for Learning, Facilitating Learning**

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#### **3.2.1. Kairangi - Excellence**

*Includes one or more of the following but open to other unique contributions:*

- *Excellence focused, excellence encouraged;*

Te Kahautu's commitment to high standards and the achievement of excellence is well attested to in his portfolio. "One consistent aspect of Te Kahautu's development and his subsequent practice is his insistence on excellence in all things. He was assessed at the age of 18 by his mentor Sir Monita Delamere, 'and after deliberations, told he had mastered the required criteria to be a practicing Ringatū tohunga... Aim only for excellence in all things Māori' (Skipper and Maxwell, 2010). Accordingly, he sets very high standards... Colleague Ngahuia Dixon refers to his ability "to set high standards, to push boundaries and yet to maintain Māori values at the core of his teaching practice." (*Maxwell*).

Student feedback also attests to this:

"Te tautōhito o Te Kāhautu ki ngā kaupapa o roto o te pepa MAOR314, ki te mātauranga Māori, i ata whakaurungia ai mātou ki ngā akoranga, ā, mau tonu iho te kiko o ngā mahi i whārikihia ake ki tō aroaro. He tohu tēnei i te mātau o te Pouako ki te hora kōrero kia pū ai ki te hirikapo o te tangata (*Jackie Tuaupiki, MAOR314, 2000*).

*[Translation] Te Kāhautu is well adept in all areas of Māori knowledge and those covered in his paper, MAOR314. Students were stimulated and challenged which contributed to a rich understanding of what was presented. Indeed, this is indicative of an excellent lecturer who is able to clearly communicate abstract texts in lay terms ensuring students understand.*

- *Achievement in higher learning encouraged;*
- *Demonstrates commitment and openness to excellence.*



### 3.2.2. *Pūkengatanga - Skills*

*Includes one or more of the following but open to other unique contributions:*

- *Highly skilled, experienced, qualified;*

To help students achieve, Te Kahautu prepared himself well in advance for classes and has noted that the use of a more theatrical approach in his teaching style helps comprehension. He is after all a performer himself and understands the role of performance in teaching, holding attention, encouraging engagement and improving comprehension (*Maxwell*)

- *All publications express pūkengatanga;*
- *Pūkengatanga of team members is valued;*
- *Blending of learning, research and practice;*

Te Kahautu's research skills have also been recognized by kaumātua who selected him to replace his father to represent their hapū, Ngāti Ngāhere, on the Whakatōhea Trust Board. He has assisted with the development of new arts and the maintenance of heritage arts for Te Waka Toi Creative NZ Arts Board. Also at national level, his expertise has seen him contribute to the PBRF to assess Māori research outputs as a member of the Māori Knowledge and Development panel in 2005 (*Maxwell*).

- *Can communicate in te reo and/or has some knowledge of te reo in their subject area;*
- *Cross-disciplinary expertise is evident.*

### 3.2.3. *Manaakitanga – Concern for colleagues and learners*

*Includes one or more of the following but open to other unique contributions:*

- *High level of concern for and commitment to students;*
- *Teaching environment is mana-enhancing;*
- *Problems are resolved with generosity;*
- *Learning environment comfortable & healthy;*

Te Kahautu's colleague Haupai Puke attests that "He has a kind heart. Where there is an opportunity to help someone in need, he does so, and expects nothing in return. This is not just with regard to where the occasion arises, but openly expressing the desire to be of assistance to any colleague or student in the teaching and learning area. He is supportive of team members and will suggest others before him." (*Maxwell*).

- *Generous in sharing skills and knowledge with others;*
- *Creates a teaching environment that is focussed on conduciveness to learning;*
- *Spiritual needs of students and colleagues respected;*
- *Cross-disciplinary approaches are encouraged.*

“As testimony to his breadth and depth of knowledge, Te Kahautu is one of possibly two staff members who can contribute to, and/or, teach solely, every paper offered by both Departments in the School of Māori and Pacific Development. This includes papers in media and communication, and papers in Development Studies. He could teach these in either English or Māori. This versatility as a teacher means that he is often called upon to relieve staff and to back up other staff if they are just new to a paper.” (Maxwell).

#### **3.2.4. Kotahitanga – Collaboration**

*Includes one or more of the following but open to other unique contributions:*

- *Is inclusive & shares information;*
- *Is focussed on the common good in work activities;*
- *Has a sense of place and orientation.*

### **3.3. Mātaki – Assessing Student Learning, Evaluation of Learning and Teaching**

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#### **3.3.1. Ākonga - Learners**

*Includes one or more of the following but open to other unique contributions:*

- *The nominee has a successful track record in assessing student development, progress and achievement;*
- *Assessment strategies build student capability and confidence;*

Te Kahautu’s teaching and assessment skills are based on the frameworks he has been raised with and subsequently enhanced through experience. Colleagues attest to his innovative assessment strategies which involve ‘real life’ assessment environments. When assessing whaikōrero, he takes students to the marae ātea to be evaluated, and when assessing performance, he puts students on the stage in live performances to the public (Maxwell).

- *Assessment strategies are appropriate for the learning outcomes and the teaching and learning context.*

#### **3.3.2. Kaiako - Teaching**

*Includes one or more of the following but open to other unique contributions:*

- *Uses sound methodologies to evaluate effectiveness as a teacher;*

Te Kahautu’s appraisals from students have been consistently at the higher end of student rating (1 representing Always – 5 representing Never). In some cases 100% of his students have rated him at 1. His rating for teaching effectiveness is between 1.3 – 1.5 across a number of years. As a benchmark the University is aiming for all staff to get into the 1.75 range. Te Kahautu has performed above that benchmark since 2004 (Maxwell).

- *Student and/or community feedback is encouraged, obtained and reflected on;*
- *Colleague feedback is obtained and reflected on;*

- *Stakeholder/employer feedback (where appropriate) is obtained and reflected on.*

### **3.3.3. Taunaki - Evidence**

*Includes one or more of the following but is open to other unique contributions:*

- *Teaching methodology is based on sound research/data;*
- *Shows evidence of use of latest research within current teaching practice;*
- *Supports use of frameworks with robust evidence particularly around outcomes for learners.*

As with non-kaupapa Māori portfolios, nominees need to show how their practice demonstrates excellence in each of the criteria listed. However, demands on Māori staff may go way beyond what is expected of non-Māori staff in terms of community support. As Te Kahautu's portfolio acknowledges,

“One of the challenges for a Māori tertiary teacher is that they are expected to have credibility in the Māori world and, if teaching Te Reo and Tikanga Māori, are expected to perform leadership roles in the community that demonstrate deep knowledge and mātauranga Māori in those areas.” (Maxwell)

Accordingly, a kaupapa Māori portfolio may list areas such as traditional knowledge and skills and how these are made available to the community; leadership in areas such as kapa haka and whaikorero; acknowledgement of mentors who have influenced the person's development and ways in which the nominee seeks to mentor others. This tradition of learning from one generation and passing on to the next flavours Te Kahautu's portfolio, which concludes:

He sees himself as simply picking up and sustaining the legacy of previous generations of leaders and educators. Others agree but also see his talent as adding his own pizzazz to the role, his own meaning to excellence as a Māori tertiary teacher. Whāia e koe te mātaranga, ki te tūohu koe me he maunga teitei – pursue knowledge to the highest level; if you falter, let it be because of insurmountable difficulties.”(Maxwell)

#### 4. *Finding a Voice for your Teaching Story*

In some ways, finding a voice that is best suited to conveying your teaching story is one of the most challenging aspects of developing a portfolio. The challenge is partly because of the multi-faceted nature of the teaching portfolio which is both a personal journey of exploration and a public evidence-based record of your achievement. Whilst conveying the uniqueness of your teaching vision and the experience of your learners, you need to also fit it with the framework provided by Ako Aotearoa.

One strategy is to find a coherent framework that illuminates all aspects of your practice. Sometimes a metaphor can help to capture this essential quality and help you to achieve a balance between the personal and professional dimensions of the portfolio. An example of this is provided by Alison:

If I visualise my journey as a teacher it looks a bit like a braided river: wandering in its bed but always coming back to the main stream eventually (p.7).

Alison then goes on to conceptualise the different aspects of her practice as “interwoven strands”.

Designing a coherent framework that shapes your portfolio is one important way in which you can personalise and individualise it. Within your chosen framework, the portfolio should resonate with the voices heard in your teaching and learning spaces. Your own voice needs to weave in and out of the text, telling stories of your successes, mistakes, moments of insight and instances of growth and development. Support all your statements with examples, so that the reader can visualise you at work in the classroom, in the on-line environment, providing pastoral care and giving feedback on assessment. Student feedback is a very powerful support in this section. Most people can talk about their perceptions of what they do; it is the stories and the examples that provide the strongest impression of the uniqueness of your teaching and learning terrain. Equally important is to capture the voices of your students that should always be present in conversation with your own. Help the reader to see the diversity of students who journey with you, their moments of growth and illumination, their struggles, their responses to your approaches and feedback. An example from one of Alison’s students illustrates this well:

Never before have I had the opportunity to learn from someone with such an infectious enthusiasm. Her lectures contain not only what is required and will be tested on, but the wider significance of what we are learning, and real examples we can relate to... Through her teaching I have been inspired to lecture later in my career, as to provide students like myself with the same contagious passion Alison has provided me. (*Ellie, 2009 student feedback*)

Make sure that each example you choose is relevant and “adds” to your story – quality not quantity is advised.

Alongside the core interchanges between teacher and student, students and students that you should try to capture, add the voices of your peers: co-teachers, colleagues, observers, mentors and snippets of conversation from professional development occasions. This example from Kelly’s colleague is an excellent summary.

We all meet people in our lives who make a critical connect with us and inspire us to be the best we can be. Kelly had that with Howie Hinton. In turn Kelly is now that role model for his students and colleagues. The result is a programme that espouses teamwork and leadership. Kelly makes it clear that he expects 100% from his students and 200% from

himself and his co-tutors. That is the signature zone for this programme. *(Tim Lowe, Head of School, Applied Science, Bay of Plenty Polytechnic, (2010))*

These narratives help your reader to visualise the processes that contribute to your reflections, teaching choices and professional development. As well as the confident voice of the assured practitioner, do not be afraid to open up some of the doubts, uncertainties and paths not taken. Moments of doubt and uncertainty are germane to teacher growth and continuous improvement.

## 5. *In Summary - Key Messages*

The criteria that have been identified and discussed provide the essential guidelines for documenting your teaching narrative. It is important to adhere to these requirements, while narrating your unique teaching history and practice. Within these guidelines, there are some key messages that you need to sustain throughout your portfolio. These include:

- ❖ **The students and the quality of their learning experiences** need to be at the fore of your discussion and explanations. For example, if you are talking about the benefits of a particular assessment task, you need to provide examples of the kind of learning that students produced in this task.
- ❖ **Evidence of an ongoing commitment to learning about teaching and engagement in a process of continuous improvement**  
It is important to document your achievements and your students' learning successes, but equally it is imperative to show that you are actively engaged in continuously improving your own practice.
- ❖ **Your personal values and beliefs**  
Your idea of the optimum teaching and learning environment and views of the inter- relationship between teachers and learners.
- ❖ **Knowledge and understanding of learners and the learning process**  
Ideas about discipline specific and generic learning outcomes.
- ❖ **Leadership in both your local and wider communities**  
These examples may be strictly discipline-related, or, as in the case of the multiple expectations laid upon Te Kahautu Maxwell, they may also include broader considerations.
- ❖ **Commitment to ongoing personal professional development** – linked to your sphere of teaching and research.

For example here is the message that Kelly sustains throughout his portfolio:

Treating learners as unique people is essential so understanding the bigger picture of lives outside class is a key in student retention and completion. Communication, through verbal, mobile phone text message, active listening, sends a significant point of genuine care. Such communication may seem small to a teacher but can be huge to a student. A genuine comment on how a sick child is, how a weekend sports game went, or the effort to get a card signed by the class to celebrate the birth of a new baby are valuable examples of how to acknowledge individuals and demonstrate care.

Many aspects of my personal philosophy and my facilitation of learning cannot be separated, each interwoven and complementing the next. The aspects most important to my teaching approach are empowerment, expectation, communication and care (*Pender*).

For Alison the belief that she is nurturing scientific literacy and life-long learning is woven through her portfolio.

One of the things I want my students to take with them into their futures is an awareness and engagement with science... Regardless of whether the students intend to take up a career in a science related field, or not, I believe that the development of enhanced scientific literacy, together with the skills of critical thinking and an interest in lifelong learning, is a critical dimension of modern day citizenship (*Campbell*).

We hope that these guidelines will assist you in developing your own portfolios and enable you to communicate your practice in a way that is distinctive, persuasive and celebrates your subject, your teaching and your learners.