CHAPTER 2.

THE HYPERMEDIATED TEACHING PHILOSOPHY EPORTFOLIO PERFORMANCE SUPPORT SYSTEM

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The teaching philosophy assignment is a staple of professional development. Oftentimes, however, students new to the genre imbalance the theoretical and the practical, rendering lessons learned and what can eventually serve as an effective bridge between school and workplace, instead, an inauthentic representation of teaching praxis. Teaching students how to compose balanced teaching philosophy statements by using hypermediated comments and hyperlinks to artifacts in support of theory offers opportunities to create more effective teaching philosophy spaces.

The teaching philosophy assignment is a staple of professional development. It is a regular in English Education and Composition Theory courses. It serves as a reflective space for preservice and practicing teachers alike, exploring theoretical underpinnings and making clear ideological knowledge-making. The teaching philosophy can be used as an ePortfolio's reflective essay for the purpose of working with colleagues, for grant proposals, for job application dossiers, and for promotion and tenure, linking artifacts which support extensive claims. And like a modern palimpsest which is scraped and re-tooled again and again, the teaching philosophy can take on numerous revisions throughout the experiential maturation of the reflective practitioner (Zubizarreta, 1997, 2004). Oftentimes, however, students new to the genre imbalance the theoretical and the practical, rendering lessons learned and what can eventually serve as an effective bridge between school and workplace, instead, an inauthentic representation of teaching praxis.

Teaching students how to compose balanced teaching philosophy statements by using hypermediated comments and hyperlinks to artifacts in sup-

port of theory, what is often called a practical theory approach to composing, can offer opportunities for deeper reflection. The approach follows the *College Composition and Communication* call for "a changed understanding of the relationship between performance and composition," in particular (Fishman et al., p. 241). In one article in this *CCC* issue from 2005, "Performing Writing, Performing Literacy," in particular, written in part by Andrea Lunsford, specific performance techniques, such as flashback as it relates to portfolios, are examined as tools composition can use. In fact, the introductory reflective essay to a portfolio, as a sort of performance, can serve as an invaluable tool. Writing is performance, and performance is writing: a situated rhetorical positioning (see Manis, 2009). We all want students and workplace employees to reflect over what they're doing in meaningful ways in order to improve individual performance to impact larger systems productively. This is the purpose of an ePortfolio, generally, as well. But just as most definitions of ePortfolio include multimodality, so too can traditional assignments. Consider this definition: an ePortfolio is "a collection of digitized collection of artifacts including demonstrations, resources, and accomplishments that represent an individual, group, an organization, or institution. This collection can be comprised of text-based, graphic, or multi-media elements archived on a website or any other electronic media" (Lorenzo & Ittelson, 2005). What if this is the basic definition of a teaching philosophy statement as well?

A quick look at the teaching philosophy statement assignment from The Teaching Center at Washington University in St. Louis demonstrates how such enhancements improve effectiveness and clarity. This website is clear and well-considered, and was featured in *The Chronicle of Higher Education* in 2010. The teaching philosophy statement is defined as "a one- to two-page document that provides a clear, concise account of your teaching approach, methods, and expertise" (Fisher, 2012). Writers are encouraged to identity why, what, and how one teaches as well as how one measures teaching effectiveness. Accordingly, the teaching philosophy statement "should include *concrete examples* of specific course topics, assignments, assessments, and strategies drawn from courses that you have taught or are or prepared to teach, or from past mentoring and advising experiences" (emphasis theirs). But in the same paragraph the assignment quickly morphs into a teaching portfolio, because demonstrating a range of teaching expertise and fleshing out the philosophy with supporting documents such as syllabi, assignments, assessments, and graded papers is simply impossible to do well in a page or two. What is needed are not concrete examples, but specific yet malleable examples.

Teaching statements must demonstrate teaching performance, which is necessarily malleable according to shifting content and audiences, and hyper-

textual content is critical in showing flexible performance. These are not the same documents or assignments, however. The latter is much more dynamic. Reticence to move toward native hypertextual composing with this assignment, because one- to two-page statements required in job applications is critical to the process of selecting viable applicants for interviewing, gives an incomplete view of the teacher. In fact, the type of information that could be revealed more accurately from a hypermediated teaching philosophy statement (a teaching portfolio) could be shared at the point of application instead of interview as an electronic performance support system quite efficiently (see Rosenbloom, 2008; see also Wright, 1980, on teaching writing for the digital Generation Me).

Here are other well-informed discussions about what should go into teaching philosophy statements. Please review them online in their entirety. But note the complexity of what should go into a brief statement, even when the genre and medium provides obvious limits. Rachel Narehood Austin (2006) offers career advice in *Science Careers*, emphasizing commitment rather than creativity on teaching philosophy statements. She says they should be tailored to the institution to which one is applying, identifying specific courses, drawing upon experiences as a student and scholar and human being, all the while avoiding promising too much. Lee Haugen (1998) in the Center for Excellence in Learning and Teaching at Iowa State University recommends starting with teaching objectives, highlighting how one does what one preaches, identifying effective teaching practices, and then closing with why teaching is important. James M. Lang (2010) in *The Chronicle of Higher Education* asks us to consider how to write a statement different than everyone else's. Avoid the generic at all cost. He says relate best practices, make distinctions that connect to specific sorts of classes one is applying to teach, provide specific examples, and reference sources to support claims. Teresa Mangum (2009) in *Inside Higher Ed* says relate teaching and learning objectives clearly, balance theory with evidence of practice, use personal examples and anecdotes which are reflective of relevant theory, and present a sort of "love story of an intellectual life." Avoid clichés. Oh, and include life experience. Forster reflective practice through ePortfolios, as T. Sporer and K. Bredl (2011) suggest. Similarly, Gabriela Montell (2003) in *The Chronicle of Higher Education* warns against rehashing one's CV, advises avoiding "empty" statements, and suggests adopting a tone of humility while emphasizing student-centered teaching. And Nancy Van Note Chism (2012) through The Ohio State University's University Center for the Advancement of Teaching offers teaching philosophy statements across the curriculum which value unique and contextual approaches. All great advice and helpful stories that adds to portfolio teaching lore (Carney, 2002). All more possible to do well by demonstrating

teaching performance *through* the teaching philosophy statement, which in result could strengthen systems of hiring.

PERFORMING THROUGH DOCUMENTS

Research on electronic performance support systems is directly relevant. For instance, in *Electronic Performance Support Systems: How and Why to Remake the Workplace Through the Strategic Application of Technology*, Gloria J. Gery (1991) points out that the most common problem in organization re-design for improvement is a denial or refusal to admit the truth, such as perceiving what workers simply want to perceive, avoiding problematic circumstances, explaining data with "yes, but ..." responses, covering up the unacceptable, and reviewing information superficially (p. 3). Little is lost in translation when thinking about how this works specifically with teachers. In philosophy statements, generally, writers will often refuse to admit that they simply can't reach every student as effectively as they wish. They will imply that their classroom management and assessment skills work perfectly every time. They don't highlight problems in their own philosophies which are difficult to address, and how they've addressed them. They don't mention that adequate resources are critical to their effective teaching. They can't include all of the great advice above. And they don't often reference their work and cite their own action research as practical evidence to support theoretical claims about their own teaching.

Productive support systems, however, embrace what Gery calls the "performance zone"; this is a *kairoic*, rhetorical space where an employee's workplace skills are honed to match varying workplace situations. According to Gery, "individual employees and entire organizations can systematically work and achieve in the performance zone" (p. 13). And this is done through retooling old paradigms, and through re-envisioning how we justify and resist change, because the goal of any electronic performance support is to enable people to perform in a system. Teaching philosophy essays are designed to demonstrate theories of performance, but instead of asking a teacher to simply *tell* it, those writing such essays must compose transactionally in the dialogic context of various teaching situations and capabilities to *show* it. Otherwise, there can be relatively little demonstration of the transfer and application of teaching praxis in the intended audience's context. The inexperienced teacher will try another approach or make specific, yet often implausible, examples when something doesn't work in order to generate the same outcome. But more experienced communicators, Gery suggests:

> [C]ommunicate dynamically in relation to the situation
> and to the needs and to each other's capabilities. In the
> best situations, this process is fluid, complementary, and
> energizing. Learners maintain or increase their motivation as
> skill, knowledge, and confidence increase. Masters, teachers,
> or coaches increasingly understand what's necessary and what
> works—and they anticipate the needs of the learner and
> avoid unproductive paths. (p. 32)

Thus, the ideal performance zone or most effective teaching philosophy essay is one which demonstrates situated change just-in-time; sound principles on-demand at any time and in any place. Good teaching, perhaps deceptively simple, is flexible teaching, and the traditional genre of the teaching philosophy essay as represented by traditional print exposition offers limited opportunity to demonstrate flexibility and affordances of change on-demand. In other words, text-only teaching philosophy statements, like print-only portfolios, offer relatively little rhetorical and situational maneuvering opportunity, which is quintessential to good teaching performance. See also Light, Chen, and Ittelson (2012) on building faculty buy-in, training, and support systems (pp. 109-120), and their analysis of Virginia Tech's ePortfolio system, which is also analyzed by Zaldivar, Summers, and Watson in this collection).

As technological affordances change what we can do with what we have, value-added situated teaching philosophy statements with hypermediated metareflections is a more dynamic composition. Philip Auslander (1990) offers a useful analogy in *Liveness: Performance in a Mediatized Culture*, when he discusses relationships between television, cinema, and the theater: "the television image was frontal and oriented toward the viewer in much the same way as a performance on a proscenium stage would be. This was reflected in the actors" playing [toward the camera]" (p. 21). Traditional essay writing in general, and the traditional teaching philosophy essay specifically, is akin to early television or theatrical performances that are performed with a specific audience-seated-in-the-near-distance in mind. But new technologies, new audiences, and new teaching situations with new media call for more realistic or "live" or enlivened performance, simulation which embraces practical theory and "re-directable" application. Auslander analyzes what liveness means in terms of legal (re)presentation as an extension of a performer's identity having value (pp. 148-149). In fact, that new media is what Kember and Zylinski (2012) refer to as life itself in *Life after New Media: Mediation as a Vital Process*. When writers share a teaching philosophy statement, but do not address varied situations to which it can be applied, which is critical in today's post-process classrooms, or the hid-

den ideologies from which the teaching approaches are rooted, the performance is mediated by static text rather than dynamically performed to create realistic identity and voice. It is not owned, in other words, as an inhabited "thirdspace," something Carl Whithaus discusses in this collection of essays. Ultimately, a teaching philosophy is not intended to be a live performance, although readers who analyze teaching philosophies do so with the intention of envisioning a teacher—live—performing in front of students.

Let's look at this another way. In 2002 Lee-Ann Kastman Breuch published "Post-Process 'Pedagogy': A Philosophical Exercise" in the *Journal of Advanced Composition*. She considers Sid Dobrin's, Thomas Kent's, Joseph Petraglia's, and Irene Ward's theories about post-process, dialogic pedagogy which philosophize the potential of divergent teaching praxis. Kastman Breuch reasons that, like realistic performance through teaching philosophy statements, post-process theory should not remain a theoretical endeavor but a "*how-centered*" approach to teaching emphasizing what we do with content:

> It means becoming teachers who are more in tune to the pedagogical needs of students, more willing to discuss ideas, more willing to listen, more willing to be moved by moments of mutual understanding. It means, in sum, to be more conscientious in our attempts to meet the needs of students in their educational journeys. (p. 122)

An educational journey involves contextualizing teaching approaches according to changing student demographic, according to changing technological affordances and experiences, and according to changing programmatic or systematic influences and requirements in syllabus development and assessment measurements. The movement from product to process in order to provide more learning opportunities for unique students was an obvious move in the history of composition instruction, but oftentimes we create approaches to assignments and specific genre which, in effect, render processes a product. Instead, to move from emphasizing what to how, such genre must adopt opportunity to massage or contextualize or re-center writing given new audiences for which we must invoke and perform, in order to recognize value in many dynamic and revolving processes.

Kastman Breuch, in fact, cites Ward (1994) and Kent (1999) who describe a "functional dialogism" writing pedagogy, emphasizing internalized audiences, and increased dialogues between students/teachers, between students/larger communities, and between students/subject matter. More dialectical engagement, formally, enables writers to gain insight into multiple perspectives (p.

103). And this emphasis of functional infrastructure is critical to Shepherd and Goggin's (2012) more recent work, calling for us to pay attention to technological as well as social infrastructures. What if scoring guides for assessing teaching philosophy statements helped identify the value of increased dialectical performance? In "Employee Performance Management: Policies and Practices in Multinational Enterprises," Dennis Briscoe and Lisbeth Claus (2008) define performance management this way: "[T]he system through which organizations set work goals, determine performance standards, assign and evaluate work, provide performance feedback, determine training and development needs, and distribute rewards" (p. 15). They go on to investigate performance management in global and organizational contexts, but applying their definition in the context of hypermediated teaching philosophy essays demonstrates functional dialogism and Bartholomae's (1988) concept of inventing the university as well. Light, Chen, and Ittelson (2012) highlight ePortfolios as global bridge tools, as do many theorists, pointing out that "today, most students can expect to explore cultures and have life experiences, and world views that are different from other people they meet, learn and work with. Valuing the 'other,' therefore, is a central contemporary competency. ePortfolios can provide a way for students to document their experiences with other cultures whether this is through experiential learning in their own community, or through study abroad experiences" (p. 59).

For instance, traditional text-only based teaching philosophy essays don't match the goals and objectives of the writer with work goals of institutions because such complex and specific goals are difficult to squeeze into a short philosophy statement. Yet, any rhetorically effective document works to match goals. A hypermediated teaching philosophy can link to or metareflect over such goals of a variety of types of institutions to demonstrate realistic application. The traditional genre can theorize about how performance standards can be met in the future, whereas much like an ePortfolio, hypermediated philosophies can link to teaching videos and documentation outlining ways in which performance standards have actually been met. Further, as a system, a hypermediated teaching philosophy can demonstrate process or how work has been assigned and revised and resubmitted based on evaluative feedback on materials produced as well as teaching performed, which enables readers to see what training the writer has effectively received as well as may still need. And beyond the scope of a traditional teaching philosophy are artifacts deserving of rewards which demonstrate effective praxis. An electronic portfolio performance system, then, and a hypermediated teaching philosophy as a reflective essay beginning, outlining, and defining a portfolio, can be considered part of such a performance management composition, enhancing an individual's performance with the ultimate purpose of improving an organization's performance.

NETWORKED WRITING SYSTEMS

More recently, in *PostComposition*, Sid Dobrin (2011) provides an overview of what he calls the (e)state of composition/theory. He traces the social-construction of Stephen North's knowledge-making principles, through David Smit's *The End of Composition Studies*, which emphasizes the spreading and integration of writing instruction with disciplines outside English Studies. Smit's (2004) work identifies interdisciplinary venues as the true purpose and future direction of writing instruction, that "research and scholarship in composition studies have reached a certain limit in their ability to formulate fundamental paradigms, models, and theories about the nature of writing" (p. 9), suggesting that the best writing is therefore always already bridging into disciplines and situations beyond the composition classroom (see also Batson, 2011 in the *International Journal of ePortfolio*). In addition to questioning the (e)state space that composition studies occupies, Dobrin points out we must teach students how to occupy space authentically: "Writing requires space. Writing requires the material space onto/into which writing is inscribed, and it requires cultural, historical, political space to occupy. In both of these instance, writing sets up occupancy within or saturates a particular space" (p. 56). Without space content can't move; it can't find power, it can't occupy. And as Dobrin continues, "content is limited by capacity. Content limits space, limits possibility. Content is subject matter, the matter of the subject, denoting both power of the subject over the matter/the content and the makeup of the subject" (p. 57). What is required is beyond socially-constructed transactional rhetorical spaces; writing with voice, today, according to Dobrin, must make use of the "hyper-circulatory, networked condition of writing" (p. 57). These are the minds of the future (Gardner, 2007). See also Ira Shor's (1996) discussion of negotiating authority in critical pedagogy.

The hypermediated teaching philosophy is a genre exemplifying this new type of system of writing performance within disciplines operation. Lee Rainie and Barry Wellman (2012) call this a networked condition or process of networked individualism as well in *Networked: The New Social Operating System*. They raise the idea, following Sherrie Turkle, just like the medium and the message is the message, that the virtual and the real are the real. Turkle's (2012) latest book, in fact, is called *Alone Together: Why We Expect More from Technology and Less from Each Other*. These writing lives of students exist only in as much as they are both real and imagined, or in-text and hyper-connected to future application or situation. According to Rainie and Wellman, "In-person encounters" are not the only "meaningful form of social connection"; emails, texts, Facebook® posts, tweets, and more are just as significant and natural (p. 119).

The multilayered processes of layered and interwoven media forms and narratives must be demediated in a sort of hypermediated pedagogy in order to make sense as Kember and Zylinska (2012) write in their chapter "Face-to-Facebook, or the Ethics of Mediation: From Media Ethics to an Ethics of Mediation" (pp. 153-172). Similarly, composing a teaching philosophy statement which is not dialogically performing connections to artifacts intended to be used in the audience's own environments, renders teaching philosophy statements incomplete. Byron Hawk (2011) underlines this point in "Reassembling Postprocess: Toward a Posthuman Theory of Public Rhetoric," which is a chapter in a collection by Dobrin, Jenny Rice, and Michael Vastola called *Beyond Postprocess*. Hawk begins with Kent's post-process assumptions that writing is public, interpretive, and situated but connects them to networked identity and performance to argue that "the subject of writing is the network that inscribes the subject as the subject scribes the network" (p. 75). Accordingly, to create documents with identity is to define and enliven the public sphere as a networked, integrated loop. This dialogic connection between an individual's view of teaching and how it can connect and adapt within an organization is also referred to as a romantic social epistemic bringing together the individual and the socially-constructed (Gradin), "newly mediated" convergences (Atwan, 2002), networked individualism (Rainie & Wellman, 2012), "smart" timeliness and the ability to move quickly in dynamic and interconnected ways (Rheingold, 2002), intelligent growth (Kahn & Hamilton, 2009), networked and symphonic selves (Cambridge, 2010), and even "glocalized" thinking (Jay, 2010).

It is clear we are experiencing an epistemological shift in knowledge creation to an individuated expression from a personalized perspective that accrues reliability through being distributed through networked spaces or distributed visualities. As such, I want to turn now to an early draft of my own teaching philosophy statement, in print form, and ask my readers to consider how best to hypertextualize and metareflect over what it's saying in your own audience. How might I better situate it beyond the print genre? I use my own teaching philosophy statement because I know it best, because I know it has been reworked many times, but I see many problems in it because it is not designed to demonstrate performance in a system. My interests, too, have now expanded given many technological affordances, and my interests in glocalization and intercultural communication and mobile media in networked society and other trends (see Figure 1; see also Reese & Levy (2009) on ePortfolio trends and uses).

I use some of the techniques advised by experts on teaching philosophy statements mentioned earlier, such as being specific, demonstrating a love for teaching, referencing some ideas by citing specific theorists, pointing out tools

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Statement of Teaching Philosophy
–Rich Rice

My teaching evolves with my reading of theoretical and practical texts, with my continuing experience with traditional and nontraditional K-16 teachers and students in the classroom, with my professional development activities, and with my growing awareness of work in other disciplines. There are some core values, however, that make up who I am as a teacher. For instance, in order to teach literacy, it is my view that writing teachers must expand students' ways of seeing as readers and writers. As Patricia A. Sullivan suggests in "Charting a Course in First-Year English," encouraging students to be "more active and reflective participants in the various cultures that comprise the world" is vital. To do this, students need to learn how to use both personal voice and academic discourse to convey knowledge to authentic audiences. They also need to learn how to use *ethos, pathos,* and *logos* to become savvy surveyors of rhetorical situations. Further, because of our society's reliance on computer technology, students must pay attention to and become functionally literate with communication and presentation tools. Fundamentally, three ideas shape my philosophy:

> *"Teaching procedures have to harmonize with evaluative theories. More precisely, one's philosophy about what writing is for leads to a theory of what constitutes good writing. That philosophy, in turn, leads to a concept of pedagogical goals, and the goals lead, in turn, to classroom procedures."*
>
> –Richard Fulkerson, Composition in Four Keys

(1) I believe in the value and power of language;
(2) I believe that flexible, effective teaching involves reflection, reflexivity, and action; and
(3) I believe in connecting students' learning to something they know or value.

I work to help students recognize the value and power of language to make meaning in various subcultures. Meaning making is a social act, the process of getting an image from a writer's head to a reader's head. Assembling words into sentences and paragraphs requires a writer to organize concepts into a form that others can understand. It is in this act of assembly that learning takes place. Consequently, I prompt students to use writing as a crucial step toward comprehension. Students in my first-year composition courses, for example, write critical responses of different flavors to at least three class readings. They consider how their own literacy has developed and they look at the roles writing may play in their academic, social, and work lives. They reflect on their own experiences, interview others, and consult both primary and secondary research sources. My students also learn about language by writing about the activities they're undertaking. They use peer, tutor, cyber-tutor, and teacher response to compose multiple drafts, and then they produce digital portfolios to interconnect learning artifacts and writing processes. This is the subject of my dissertation and action research.

Writing is an inherently technological activity. Whether we use pencil and paper, a printing press, or a networked writing environment, we must use a set of tools in order to write. The tools we write with can have a profound impact on *how* and *what* we write. The advent of hypertextual forms of writing offer some striking illustrations of this point. The criteria for measuring the effective organization and development of an email message or Web site, for instance, differ from the criteria for the effective organization and development of a ten-page printed essay. Likewise, our habits for reading differ in each medium. And face-to-face, hybrid, and distance education environments impact how and what we can write as well. I want my students to understand this. I integrate a variety of flexible technological tools in my teaching, including intranet learning environments, multimedia presentations, digital texts and online journals, digital cameras and scanners, online writing labs, and synchronous and asynchronous exchange programs. I celebrate and embrace what some teachers consider to be chaos in their own classrooms, enabling me to provide more individualized, empowering, and *kairotic* instruction.

Flexible, effective teaching involves reflection, reflexivity, and action. Donna Qualley defines reflexivity in *Turns of Thought*: "Reflexivity is a response triggered by dialectical engagement with the other—an idea, theory, person, culture, text, or even an other part of one's self." I believe in moving from self-reflection to reflexivity to action in my teaching, and I believe in teaching my students this recursive process as well. As Duncan Carter and Sherrie Gradin point out in their new reader, *Writing as Reflective Action,* when we engage an "other" we reflect on the subject, but we also examine, critique, and change. This is why I often share and think through my teaching ideas with my colleagues, and why I often invite them physically or virtually into my classroom. Further, my students keep dialogue journals to engage the other, and to see their thinking process manifested in writing. I am proud of my students: many of them have used my assignments to create pieces of writing that have cultivated significant changes in their communities.

This relates to my third point about my philosophy of teaching: what and how I teach must connect students' learning to something they know or value. This follows educational principles of schemata networking, and Joseph Campbell's ideas about the cycling journey from the known to the new. I accomplish this in a few ways. My students routinely shape the direction the class takes based on their interest in current events or experiences in their lives. Students often bring in readings, for instance, or they ask that I find readings on specific subjects for them. To a certain degree, we negotiate the purpose and scope of each assignment; or I provide various assignment options so that each student *can* find each assignment personally meaningful. Oftentimes I create virtual peer-groups that include my students and students from culturally-diverse cities, such as New York and Portland, Oregon. Or I invite experts from the community or work place to participate in online discussion. Further, my students take an active role in figuring how their work will be assessed. I treat every assessment component as an opportunity to learn.

My teaching philosophy values the interconnectedness of language, learning, and context as elements that inform both writing practices specifically and learning experiences in general.

Figure 1. Philosophy of Teaching Statement.

I use to measure my own teaching effectiveness, etc. I outline three ideas which shape my philosophy, as an attempt to recognize how quickly this document would be read if I were to use it to support a job application. I point out,

right away, that my philosophy evolves, and then I highlight that throughout in terms of flexibility, connecting to different types of learners, and seeking interconnections between language and learning and contexts. As far as teaching philosophy statements go, it's fairly fluent. But there is a lot missing because of the genre itself, and because this draft was written in 2001.

If I could include hyperlinks and metareflections, I would link to student traditional and multimodal assignments, to edited video clips of me working with students, to comments on student writing, to a series of syllabi which look at synchronizing assignment sets, to other materials I have written. Doing so would be a true ePortfolio performance support system. This would not be a CV, but present how I see myself as an integrated scholar, working to connect teaching, research, service, and grant writing with changing needs and directions of the department I work in over time. That network of connections, an individual within a system, cannot be separated from my teaching, and is now what I would like to present to others if I were seeking a job or demonstrating how teaching works to other colleagues or students. I would walk readers through a student experience in one of my classes, making my teaching philosophy statement itself a sort of portfolio of portfolios. How do the approaches in this paragraph provide a stronger augmented reality to my teaching philosophy statement? If you were my audience, what else would I need to include, and could that best be included in text or through a network of ideas? Others in this collection, as well as C. S. Johnson (2006), regarding online portfolios in technical communication, offer suggestions.

In what ways does such an augmented reality support my own professional development? Certainly my philosophy of teaching grows over time through transitional phases in my own understanding of how my philosophy relates to effective teaching and accurate presentation of my own teaching performance, but my teaching performance work is directly rooted to my philosophical foundation (Heath, 2004). Darren Cambridge (2010) and Helen Chen (2009) highlight the significance of lifelong learning and assessment portfolio models with regard to mediated self-representation and managed interaction, reinforcing this point specifically. According to Cambridge, "Symphonic eportfolio composition, done iteratively through more intensive reflection at points of transition, helps authors find coherence and establish commitments that are informed by and have the potential to influence day-to-day decision making" (p. 186).

The teaching philosophy statement as a one- to two-page document—similar to how the essay is a genre created largely for assessment purposes—is a genre that should be expanded to embrace, much like ePortfolio performance support systems, individual identity *and* rhetorically situated networked spaces. The technology affords it, and hypermediated teaching philosophy statements

fulfill in large part the purpose of the genre. Such documents can be short enough for readers who are making quick judgments of the theory presented in the document, but integrated enough for readers who want to see teacher performance in more practical ways. Simply put, the genre enables students to better demonstrate how specific reading, writing, and thinking ideas and values can be directly connected to real contexts.

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