PART ONE

THE POTENTIAL OF EPORTFOLIOS FOR INDIVIDUAL AND SOCIAL TRANSFORMATION

EPORTFOLIOS AND IDENTITY

Composing the Ethics of Authenticity

An education is truly "fitted for freedom" only if it is such as to produce free citizens, citizens who are free not because of wealth or birth, but because they can call their minds their own. Male or female, rich and poor, they have looked into themselves and developed the ability to separate habit and convention from what they can defend by argument. They have ownership of their own thought and speech, and this imparts to them a dignity that is far beyond the outer dignity of class and rank.

—MARTHA NUSSBAUM, *CULTIVATING HUMANITY*

The chapters in Part One examine two cultural ideals that underlie eportfolio practice: authenticity and integrity. Certainly these ideals are implicit in the structure of many eportfolio programs and processes, but they are often either invisible to the people designing the programs and supporting the processes or understood in oversimplified ways. A failure to examine the ideals rigorously and chart the implications of such examination has led to a misguided opposition between eportfolios in service of individual lifelong learning and eportfolios as contributions to institutional assessment. (*Assessment* here includes both processes within the academy so labeled and the more general processes of evaluation that occur in other settings, such as the workplace.) In both cases, the ideals are mistakenly assumed to be purely personal, serving only the interests of the individual. In fact, both are at once individual and social ideals, and fully embracing them requires finding ways to make eportfolios simultaneously serve individual self-actualization and institutional transformation. Excellence in lifelong learning and assessment are inextricably linked.

This chapter introduces authenticity in the context of the use of eportfolios in higher education. It begins by describing authenticity as generally understood in contemporary Western culture and traces its roots in the philosophical tradition. Description of an example of one of the two most common types of eportfolios

in higher education, the personalized portfolio, illustrates the ideal in practice. This portfolio contrasts with a second example, which is illustrative of the second common type, the standardized portfolio. While personalized portfolios are often considered to be effective in helping eportfolio authors articulate their authenticity, standardized portfolios are generally seen as working against this ideal.

The influence of authenticity on educational practice extends beyond just the particular eportfolio used to exemplify it here, even beyond eportfolios in general. Many of the currently popular concepts in higher education pedagogy and learning theory correspond with the ideal. A closer look at standardized portfolios yields a finding that is surprising in light of the consensus about conflicting goals between the two types of eportfolios but more understandable given the ubiquity of the ideal in educational thought: if authenticity is conceived of in the traditional way, standardized eportfolios may in fact support authenticity by enacting a social process, procedural justice, that is designed to protect individuals' freedom to pursue the ideal. The same ideal actually underlies both types of eportfolio, but it does so in way that still suggests they should be kept separate.

This traditional conception of authenticity has been critiqued from a range of political perspectives, rendering it problematic as a cultural ideal and a focus of educational practice. These criticisms can be addressed by reconceptualizing authenticity. The conventional way of thinking about authenticity neglects the necessary role of the social, which enables individuals to develop, express, and enact it in the public sphere. A closer look at the personalized portfolio example shows that it actually embodies this social version of the ideal. The standardized model, in contrast, precludes the opportunity to enact authenticity through social participation through influencing institutional decision making. Higher education institutions have a responsibility to provide opportunities for such participation, and programmatic and institutional assessment could be done in a way that makes that possible.

The Origins of Authenticity

The cultural ideal of authenticity, deeply rooted in modern Western culture, constitutes the basis of the most common understanding of the self. To be authentic requires understanding and being true to oneself. Examining and articulating one's nature is key to being truly human, to living a full and productive life. In addition to being ends in themselves, self-understanding and self-articulation are also key to truth and moral action. Every person's nature is unique, and it is important to express this uniqueness and let it guide actions.

Whether or not one agrees philosophically with this ideal, it emerges from a strong intellectual tradition and underlies much Western thought and culture. Practices of examining the self to connect with the grace of God trace back at least as far as Augustine's *Confessions* and the reflective practices of the Puritans. The modern version of authenticity began in the eighteenth century with Jean Jacques Rousseau, who believed that each of us embodies nature, which is the source of the moral order, but also that each of us is unique. Each of us has our own unique nature, and this individualized nature is the source that we must access in order to know what is right for us. Later, romanticism added an emphasis on participation, expression, and depth. By engaging with the world and interpreting it through the lens of our own unique natures, we come to understand ourselves, the key to understanding the world. We learn how to live through participation in life.

Important in relation to eportfolios, however, is the principle that we do not really understand our unique selves or participate fully in life until we express our natures. Because the true nature of the self is complex and inchoate, it does not reach its full power until it is made clear through representation. Taylor (1989) makes the point that expression gives life "a definitive shape. A human life is seen as manifesting a potential which is also being shaped by this manifestation; it is not just a matter of copying an external model or carrying out an already determinate formulation" (pp. 374–375). In other words, by expressing who we are, we are defining ourselves, calling ourselves into being. Thus, creativity becomes essential to understanding how we should live.

This calling into being through representation continues throughout our lifetime. The self has depth: there is always some part of ourselves that we don't yet fully understand. As we articulate ourselves through our creativity, our inner depths are transformed in ways that call for further expression. The process of coming to know through articulating the unique nature of ourselves is a lifelong undertaking. The educational goal of lifelong learning is based in this understanding of the continually emergent self, understood through self-representation.

In our contemporary culture, the aspect of authenticity that valorizes the centrality of the self has often been interpreted as the autonomy of self. Genuine authenticity, however, requires shared cultural touch points beyond the self in order for meaningful self-definition to be possible. Social science research shows that forming an identity and rendering it relatively steady over time depends on connections beyond the autonomous self. Understanding authenticity this way, as a social as well as an individual ideal, suggests an essential role for institutions such as colleges and universities. It also calls into question the supposed opposition between lifelong learning and institutional assessment that cripples the potential of eportfolios in higher education and beyond. In examining two kinds of eportfolios,

I highlight the ways in which identity formation and connectedness are enacted through these eportfolio types and practices.

Authenticity in Two Capstone Portfolios

The personalized and the standardized are two models common in eportfolio practice that are often thought to serve irreconcilable purposes. In fact, both are connected to the conventional understanding of the ideal of authenticity. This connection can be seen clearly through examination of an example of each type.

Both examples originate within higher education in a capstone course, a common curricular component designed as a culminating experience in an undergraduate major (Henscheid, 2000; Smith, 1997). Generally taken during the final year of undergraduate school to provide a culminating experience in the major, capstones focus on students' integration of their learning over time and across contexts to demonstrate their accomplishments and plans for their future. In research and policy discussions about eportfolios for lifelong learning, authors often identify the transitions between stages of education and professional practice as key sites where portfolios can be powerful (Hartnell-Young, Smallwood, Kingston, & Harley, 2006; Treuer & Jenson, 2003). In U.S. higher education, capstone courses are an increasingly common site for composing portfolios designed to address the transition from undergraduate education into the workforce or on to graduate school (Henscheid, 2000; Smith, 1997). The following two examples originate in two capstone courses, one that I taught at George Mason University in Fairfax, Virginia, and a second taught by a professor in teacher education at Great Lakes State (a pseudonym).

Personalized Eportfolio

The first portfolio, "Spiritual Communities," was composed by Sean Moore (2007) during a fall 2006 capstone course for integrative studies majors in New Century College and then was revised and expanded in spring 2007. It fulfills a graduation requirement for the integrative studies major. Students are asked to compose a portfolio that communicates their understanding of what they have learned, how they have learned it, why they chose to learn what they did, and what they hope to learn and achieve after leaving George Mason, drawing on a common conceptual framework supplied by the program for talking about the multiple dimensions of a liberal education. The assignment is intended as a learning experience that helps students integrate and take ownership of their undergraduate learning careers, not

as an assessment of whether they have mastered a prespecified body of knowledge or set of skills.

Moore's portfolio is designed to communicate his understanding of his field of study, community studies. Published as a website with approximately thirty-five hyperlinked pages, Moore's portfolio includes examples of his course work, blog entries, photographs, and extensive written reflection. Two sections of the portfolio explicitly address competencies that run throughout the New Century College curriculum, including global understanding and effective citizenship, but much of its organization is of his own creation, interweaving materials elicited by the graduation portfolio assignment from the capstone class with those motivated by his own purposes for the portfolio, detailing his travels in India and presenting his understanding of spiritual community as a concept.

While the portfolio focuses on concepts of community and discourses that surround it, Moore is careful to disavow affiliation for any particular spiritual community or tradition. In his introduction to the portfolio, he writes: "Essentially, I do not have a religion to cling on to; I'm left with the experience of my life and I try to relate it to my own understanding of truth. That, I suppose, is the essence of spirituality—maybe this is all a blessing in disguise. Echoing so many theorists on minorities and social repression, the struggle to simply be what I am is edifying."

For Moore, genuine truth must be arrived at through his own experience of the world. Consequently, the contents of his portfolio document through writings, photographs, and projects experience in a range of social settings, from an ashram in Quebec and an urban marketplace in India to a demonstration outside the student center and a group project in the classroom at George Mason. Reflecting on this material has an ethical purpose: to edify is to instruct or to improve morally. By articulating who he is through reflection on his documented experience, Moore will be more likely to act in accord with his own nature. He is solidly in the tradition of self-examination. The truth that should guide his life cannot be found in the outside world; it must come through the self.

In reflective writings in Moore's portfolio, particularly those composed during the capstone course, the movement toward this experiential truth comes through a series of engagements and rejections. After high school, Moore first finds a sense of connection in the "party scene" but then comes to believe that the scene is shallow and unfulfilling; he moves on to art school to explore creative expression as a means to spiritual understanding, but finds other reflective practices more powerful; entering communities organized around these practices, he finds a lack of openness and intellectual rigor that he returns to college to seek out; and so forth. While interactions within these contexts are helpful to the extent that they

advance his project of self-definition, they are subservient to his own feelings of what is meaningful and good. These feelings are firmed up through making clear how he is different from those in each context and not fully aligned with any of the communities' beliefs or practices.

Similarly, while Moore adeptly uses an impressive range of academic abstractions to work through his experience, drawn from sociology, theology, history, and cultural studies, these theories and facts are not valued for their own sake. Rather, they are valid and significant to the extent that they help him articulate and define himself. The portfolio provides strong evidence that Moore is well versed in perspectives on community and spirituality from the several disciplines that intersect in his concentration of community studies. In both his reflective writings in the portfolio and the samples of his work composed prior to the capstone course, he applies ideas agilely from prominent scholars in each field, integrates the words of these other authors, and cites his sources. However, the portfolio's primary purpose seems more to be understanding and articulating Moore's identity than it does demonstrating his knowledge of and ability to apply academic concepts. What is most important is how his own emerging theories align with his life experiences and his intuitions.

Because the portfolio includes samples of Moore's writing and other creative expression collected over a period of several years, the degree to which these personal theories are emergent becomes clear. Through the process of reflective writing, Moore articulates more than a preexisting identity. He is in an ongoing process of writing an identity into being. The reflective writing in the portfolio also includes detailed examination of how his postgraduation plans, which include graduate school in sociology, are informed by what he is articulating about himself and how he anticipates his understanding to continue to evolve.

While Moore is an insightful writer with a strong voice, his portfolio also conveys meaning through its creative visual design. The portfolio is framed through a clean and attractive layout that connects together themes from the rest of the portfolio (see Figure 1.1). The color palette of earth tones suggests a grounding in the organic and elemental. Repeating scriptlike icons and religious symbols evoke the spiritual communities the portfolio explores, while the varied and idiosyncratic kerning and line spacing of the portfolio banner text and page title suggest the individuality and complexity of the author's self-understanding. Photographs that depict or give a feeling of the ideas and places being discussed are integrated throughout. Here too, the composition of the portfolio matches Moore's understanding of how he interprets the world. He writes that he learns not just through text but also through other modalities, though multimedia: "Each semester, I surf the internet and find downloads of lectures, films, documentaries and audiobooks on relevant subjects to supplement my curricular learning."

FIGURE 1.1. SEAN MOORE'S EPORTFOLIO
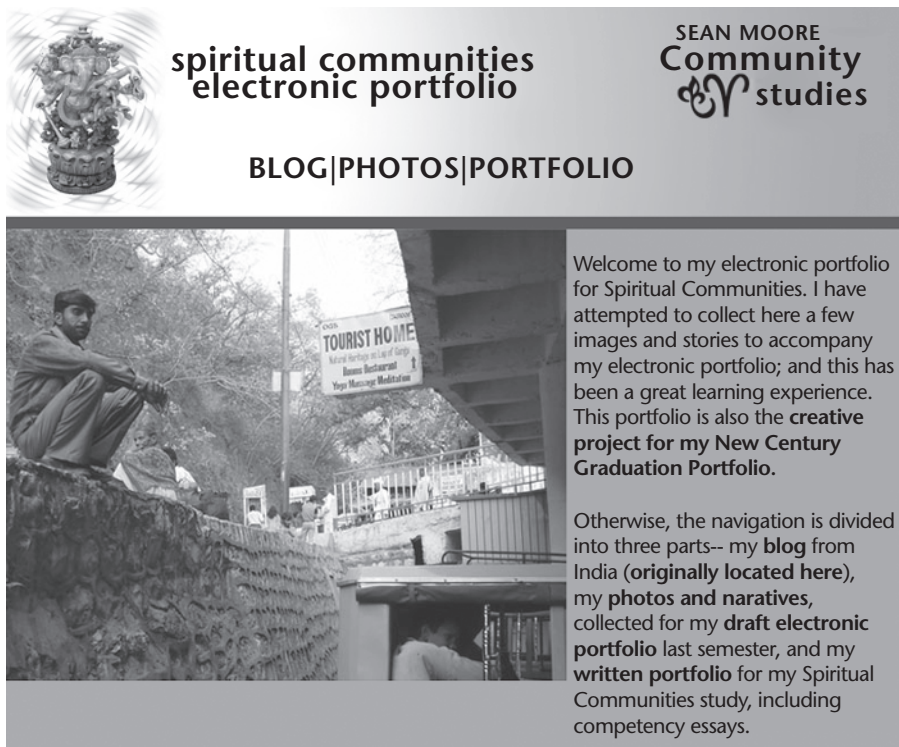
Moore has clearly learned something about how he thinks, learns, and makes ethical choices through the reflective writing and visual design that went into his portfolio. His portfolio tells a story of his evolving understanding of himself and his field, drawing on materials not only from academic work but also from a wide variety of life experiences during his college years. While the portfolio does fulfill the set of requirements imposed by the class and program, it is not constrained by them, and also engages in a thoroughgoing moral reflection that is clearly more than an academic exercise.

In a personalized portfolio like Moore's, a primary purpose is to support learning directly, with learning being defined primarily by the individual learner. Authors learn something important through the process of reflecting on their work and communicating it to others in the form of a portfolio. The portfolio often communicates the author's understanding of his or her learning through narrative. The author feels in control of the experience; he or she has a range of choices to make about what to include, how it fits together, who reads it, and

what conclusions ought to be drawn from the assembled materials. It is therefore well suited to the varied purposes portfolios might serve in supporting learning over the course of a lifetime. Along with the focus on the individual often comes the assumption that such personalized eportfolios are not suited to play a role in institutional assessment and that so employing them would retard or even negate the learning they are designed to support, necessarily imposing the constraints of the standardized portfolio on them to deleterious effect. A deeper examination of the nature of authenticity will call this assumption into question.

Standardized Eportfolio

Helen Barrett and her collaborators call personalized portfolios "portfolio as story" and standardized portfolios "portfolio as test" (Barrett & Carney, 2005; Barrett & Wilkerson, 2004). The purpose of a standardized portfolio is to support learning more indirectly by providing data about the achievement of learning outcomes that can be used to measure the effectiveness of an experience (such as a class or seminar), a program (such as a major course of study or professional development fellowship program), or an institution (such as a university or government agency). Portfolios may also take the place of standardized tests in the process of assessing their author's competence to enter or progress in a profession. The format of standardized portfolios is often tightly controlled by the program or institution eliciting it to make comparisons possible across multiple portfolios. Since standardized tests are increasingly being used this way in higher education in the United States and are the portal to entry into many professions, Barrett's metaphor is apt.

Mary Moss's portfolio is a standardized one. (Because this portfolio is part of a high-stakes assessment and has not been published, as Moore's has, I am using pseudonyms to refer to both the author and institution.) Moss, a student at Great Lakes State studying to become a high school biology teacher, composed her portfolio in a capstone class using LiveText, an online portfolio assessment management application. The portfolio is organized around a set of standards for what a secondary school teacher in the United States should know and be able to do, as defined by the National Council for Accreditation of Teacher Education (NCATE). In order to maintain their accreditation, teacher education programs need to demonstrate that their graduates can meet the full set of NCATE standards that focus on aspects of classroom performance and content knowledge. For example, teachers are expected to demonstrate their knowledge of the key facts and theories from the subject they teach through "inquiry, critical analysis, and synthesis" and to be able to "accurately assess and analyze student learning" in that area (National Council for Accreditation of Teacher Education, 2001).

The portfolio consists primarily of samples of Mary's work and evaluations of it by instructors in the teacher education program, linked together using the predefined structures within the software. Moss includes electronic documents, such as lesson plans she has written and videos of her teaching a first-grade class, for each of the externally defined standards. The process of uploading and arranging this evidence is controlled by LiveText. (See Figure 1.2 for a screenshot of an eportfolio similar to Moss's.) Also for each standard, Moss explains what the standard means and why the evidence is appropriate and sufficient to show competency as defined in the rubrics used to evaluate it.

The portfolio also includes numerical ratings for each standard, using a Likert scale ranging from 1 (Unsatisfactory) to 5 (Excellent). Instructors rate the portfolios with the aid of an evaluation rubric that describes the characteristics of evidence and explanation that match each of the possible ratings. Raters receive training before evaluating portfolios so that their judgments are normed in order to establish interrater reliability. The goal of the evaluation process is for the ratings to be the same no matter who is doing the rating. Each candidate for teacher certification is to be treated the same, regardless of demographics, personality, values, aspirations, affiliations, and past history with the evaluators.

The primary purposes of Mary's portfolio are two-fold. First, her successful completion of it ensures that she has an externally defined set of knowledge, skills, and abilities needed for her future profession. This success is verified through a process of evaluation that strives for objectivity. Second, when its numerical ratings are analyzed as part of a collection of all the portfolios completed by teacher candidates in the program, the institution can demonstrate that its educational program is successful in adequately preparing future teachers. If some standards are not met consistently at a sufficiently high level, then the data can help the program adjust curriculum to better address the relevant standard. In this way, Moss's portfolio contributes to the future learning of other students in the program, although it is unclear how much it contributes to her own or how much control she feels over her portfolio. Aside from deciding which works to include, she is offered few choices about the portfolio structure, look, purposes, audience, or evaluation. The portfolio does enable her to receive a degree and could provide compelling evidence of her capabilities for potential employers.

Barrett and her colleagues advocate keeping the processes of composing personalized and standardized portfolios separate because they arise from different paradigms, a view echoed in much of the eportfolio literature. (See, for example, Batson, 2007.) The lack of reflection and the external locus of control of standardized portfolios, for example, can negate the potential of portfolio composition to help learners understand and plan their own learning over time. People introduced to portfolios this way are unlikely to use them for lifelong learning.

FIGURE 1.2. AN EXAMPLE OF A LIVETEXT EPORTFOLIO

Document View Edit Properties Manage Pages

Send for Review Share Copy Print Export Apply Style Save as Template

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- PERSONAL PROFILE
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- Standard 2 [Human Development & Learning]
- Standard 3 [Individualism & Diversity]
- Standard 4 [Curriculum / Performances]
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- Standard 6 [Motivation & Management]
- Standard 7 [Communication Skills]
- Standard 8 [Assessment]
- Standard 9 [Professional Development]
- Standard 10 [Partnerships]
- Standard 11 [Technology]
- Standard 12 [Conceptual Framework]

Standard 8 [Assessment]

Synthesis Statement

Standard 1.2.8 [Assessment]: The pre-service teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continual intellectual, social, and physical development of the learner.

Performance Indicators: The pre-service teacher

1.2.8.1 uses a variety of formal and informal assessment techniques to enhance, monitor, and evaluate student progress and to modify instruction;

1.2.8.2 uses assessment strategies to involve learners in self-assessment activities and plans;

1.2.8.3 evaluates the effect of class activities on individuals and class as a whole, collecting information through observation of classroom interactions, questioning, and analysis of student work;

1.2.8.4 maintains useful records of student work and performances and can communicate student progress knowledgeably and responsibility to appropriate audiences.

As a pre-service teacher seeking initial certification in Elementary Education through the ● University undergraduate program, I have gained an understanding of how to use a variety of formal and informal assessment strategies to evaluate and ensure the continual intellectual, social, and physical development of the learner. It is important for a teacher to use a variety of assessment techniques in order to have a well-rounded evaluation of student progress, thus leading to better modify instruction. The classroom teacher needs to use assessment strategies that involve the learners in their own self-assessment so that they gain an understanding of what kind of learner they are to help them grow as students. Evaluation of what kinds of activities are going on in the classroom and how the students are performing is crucial for a teacher to do; the success of a teacher can relate to how well she reflects on her activities and students each and every day. Records of student work and performances is important for the teacher to do so that she can communicate how the student or students are performing and growing in the classroom.

1.2.8.1 uses a variety of formal and informal assessment techniques to enhance, monitor, and evaluate student progress and to modify instruction
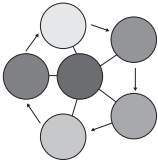
Image courtesy of LiveText, Inc.

Although the two models are in tension, more binds them together than just the fact that people call both "portfolios" in practice.

Using the two examples I have just discussed, I will argue that the cultural ideal of authenticity underlies both models. While undergirding congruence does not resolve the tension, it reframes it in a way that opens a possibility for synthesis. Rightly understood, the shared commitment to authenticity makes it possible to see how the impact on both individual self-development and institutional innovation can be multiplied when linked.

Authenticity and Learning with Eportfolios

Moore's eportfolio demonstrates the ways in which his purpose for it exemplifies characteristics of authenticity, which also resonate with popular contemporary notions about education, including vocation, creativity, diversity, reflection, participation, and self-authorship. The portfolio's purpose is an articulation of Moore's self in order to understand how he should live his life. Moore wishes to "be what I am"—to make clear what his true nature is so that he can determine what enterprises to undertake after his graduation and how he should relate to other people and ideas. This knowledge comes through participation in the world filtered through his feelings, intuitions, and reasoning. Examining the depths of his personality as reflected in how he makes sense of his experiences, he uses the insight gained to make plans for the future. A central theme of the portfolio is that as his articulation of his authentic self becomes more sophisticated, his life becomes happier and more productive. This articulation is achieved through the exercise of considerable creativity in reflective and expository writing, hypertextual organization, photography, and visual design. These are all modes he associates with his ways of acquiring knowledge. Through expressing himself in the way most natural for him, he becomes more himself, and thus more fully human.

The purpose of the portfolio is not to show how he matches up to some external tradition or institution's standards. He takes pains to qualify his associations with the spiritual and intellectual communities with which he engages as contingent to his emerging self-understanding. This understanding is often discussed by showing how it conflicts with or exceeds the limitations of these social entities and the other individuals he encounters through them. Uniquely himself, he is ultimately "left with the experience of [his] life" and his "own understanding of truth" as the ultimate test for different possible notions of the good.

Authenticity and Educational Theory

A possible objection to the argument so far is that the character of the chosen example of a personalized portfolio may be the result of the idiosyncrasies of an individual author or the atypical dynamics of a distinctive program. This is right up to a point. Part One of this book presents archetypal rather than typical eportfolios and eportfolio practices. Moore's portfolio, like Samantha Slade's in the following chapter, exemplifies an ideal fully realized that is more often more imperfectly and unconsciously engaged in other personalized eportfolios and eportfolio programs. One of the sources of the problematic maxim that the use of portfolios for learning should be insulated from their use for institutional assessment is the fact that many, perhaps even most, eportfolio initiatives in higher education that have attempted to combine the two have allowed the standardized model to overpower the personalized model. In order to envision an alternative that skirts this danger, it makes sense to set aside these failed experiments and begin with examples of what is possible if the ideals are more intentionally and fully embraced. In Parts Two and Three, I examine in more detail the practical contingencies and challenges of developing programs that support the realization of the ideals, drawing on a large body of empirical research on both exemplary and more problematic eportfolio initiatives.

Another objection might be that the philosophical sources on which this chapter draws are unfamiliar to many in higher education, and therefore they are unlikely to have had a direct impact on practice. Here again, this is correct—up to a point. However, many of the concepts in contemporary educational theory that are most familiar to and popular with the kinds of faculty and staff likely to lead eportfolio initiatives have at least some connection to authenticity. By identifying its distinguishing features, philosophical analysis of authenticity helps make those connections apparent. The idea that we need to seek guidance for the future through examining the true nature of our selves is not uncommon in the educational philosophies that inform many proponents of the kind of learning in which eportfolio authors such as Moore engage. Progressive educators frequently seek to help students discover their *vocations*, exercise their *creativity*, embrace *diversity*, *personalize* their educational experiences, engage in *reflection*, and take *ownership* of their learning, becoming *self-directed* learners who develop *self-efficacy* in relationship to tasks in their fields and *self-authorship* over their whole lives. Each of these concepts connects to one or more defining features of authenticity.

One example is the emphasis on vocation in the work of Parker Palmer. A frequent speaker at education conferences and a widely read author, he has made a significant impact on many school teachers' and college professors' understanding

of the purposes of education. Palmer is a leading proponent of the ideal of authenticity, which is reflected in his writing about teaching and his several works about how to learn throughout life, such as *Let Your Life Speak* (Palmer, 2000). In this book, Palmer explores the idea of vocation—that is, of each person having a calling he or she needs to discover in order to achieve happiness. A person finds what he or she ought to do in the world through adhering to an external moral code and looking within to determine the moral principles that are part of one's unique natures: "Before you tell your life what you intend to do with it, listen for what it intends to do with you. Before you tell your life what truths and values you have decided to live up to, let your life tell you what truths you embody, what values you represent" (Palmer, 2000, p. 3). Rather than trying to transform themselves to fit career paths to which they believe they ought to aspire, people should instead try to articulate their true selves and, from this expression, determine what they are best equipped to do. Growing out of Palmer's Quaker background, these ideas are echoed in contributions to recent discussions of the role of spirituality in higher education and its relationship to authenticity (Chickering, Dalton, & Stamm, 2006). The popularity of this work speaks to the widespread appeal of the ideal of authenticity.

Discussions of the value of eportfolios and of a liberal education more generally often emphasize creativity, a key to the expressive self that is an essential component of authenticity. Proponents argue that portfolios allow learners to tell their own story, expressing who they are through how the portfolio is designed and what materials are included. The degree to which students can put their unique stamp on their portfolio is indicative of how powerfully it is able to capture their learning. For example, Miles Kimball (2005) argues that "creating a portfolio should be an imaginative, creative" act of communicating the "rich process of considering one's self and one's learning experiences" (p. 452). Indeed, many consider creativity a valuable outcome in its own right—a central component of the liberal education needed for a successful career and life as a citizen in democratic society (Association of American Colleges and Universities, 2007) and as the key to such other essential capabilities as integrative thinking (Sill, 2001).

In addition to helping students discover their vocation and exercise their creativity, eportfolios are also seen as valuable because they help take into account and celebrate students' individual differences. At the heart of authenticity is this conviction that individual differences in identity are of paramount importance. Embracing individual and group-based difference is also at the heart of the embrace of diversity that is ubiquitous in higher education. The flexibility of eportfolios to include a wide range of types of evidence of learning and performance allows each student to make his or her own unique capabilities visible in his or her own way. For example, eportfolios can be used to allow primary school children to express their multiple intelligences (Stefanakis, 2002) and

for community college students who are recent immigrants to show connections between their newly acquired academic knowledge and their native cultural traditions (Eynon, 2009). While other ways of supporting and assessing learning focus only on institutionally defined outcomes and particular styles of learning, portfolios allow students to present a more individualized picture of their learning, which is better able to take into account the ways they are distinctive. A prime example is the Learning Record portfolio assessment system developed in London and Los Angeles for use in the public schools and adapted for higher education as the Online Learning Record (Syverson, 2000). The Learning Record was a response to the need to systematically capture the development in reading, writing, and mathematics that teachers knew was occurring in their classrooms. However, this development was missed by more traditional assessments because of the staggering, and ever growing, diversity of students' backgrounds, interests, and learning styles. Portfolios have proved successful in accounting for these differences (Hallam, 2000).

One response to the need to support diversity is personalization. In the United Kingdom and Australia, in particular, the potential role of eportfolios in personalizing educational opportunities available to students throughout their lives is a key rationale for policies that are supporting the use of eportfolios to support lifelong learning (Beetham, 2006; Department for Education and Skills, 2005; Wills, 2008). Portfolios may speak to the diversity of life paths in a way that facilitates connecting individuals with resources for learning that match diverse needs. Governments may assume responsibility to the citizens they serve through providing funding to institutions such as schools, universities, professional bodies, and workforce development agencies and through providing guidance and infrastructure to enable eportfolios to be used across them over time.

Many broader educational theories influential in eportfolio circles share with authenticity an emphasis on participation. The central premise of the push for authentic assessment is that knowledge and skills should be measured through assessment that mirrors the activities and contexts that students will encounter through participation in actual practice (Maki, 2003; Wiggins & McTiche, 1998). The movement toward experiential learning suggests that students best understand a domain of knowledge and practice through direct experience (Kolb, 1983; Moon, 2004). Students may learn most powerfully through "legitimate peripheral participation" in a genuine community of practice (Lave & Wenger, 1991; Wenger, 1998). This conviction has led to new interest in traditional, participatory models of education such as apprenticeship (Ainley & Rainbird, 1999). Eportfolios are increasingly being used to support experiential learning activities such as internships, service-learning projects, and study abroad. Scholars point to the potential of eportfolios to capture evidence of learning from diverse participatory contexts—both those facilitated by educational institutions and less formal sites of

everyday learning, and to integrate that learning with curricular work to present a fuller picture of an individual's development (Tosh, Werdmuller, Chen, Light, & Haywood, 2006). Grounding learning in individual experience rather than codified academic content is consonant with the ideal of authenticity.

Although the impact of these experiences depends on a growing understanding and adoption of shared ways of acting and knowing, the common emphasis on reflection in eportfolio pedagogy suggests that this engagement must be expressed through the self for it to result in deep learning. Currently popular in higher education pedagogy, reflection has also been at the heart of the pursuit of authenticity throughout the philosophical and literary tradition surveyed earlier. Traditionally reflection has been a key component of portfolios (Hamp-Lyons & Condon, 2000; Yancey & Weiser, 1997). Through reflection, students analyze their documented experiences and emotional reactions in light of their values, goals, and past experiences in order to decide how to act in the future (Boud, Keogh, & Walker, 1985; Kolb, 1983; Schön, 1983). Students come to see how their experiences of practice align with an understanding of their unique identities and to express that relationship so that they truly own what they are learning.

In so processing their learning through thought and feeling, students establish a sense of ownership of their learning, as Nussbaum (1997) suggests in the passage that opens this chapter. The idea of autonomous ownership of one's own identity and action is at the core of the conventional conception of authenticity. Barrett and her collaborators argue that ownership is essential to motivation and to learning through eportfolio composition. Ownership entails a sense of alignment between knowledge and experience and one's identity but also taking control of the process of learning. To establish ownership, students need to become "self-directed learners" (Brookfield, 1986; Taylor & Burgess, 1995). People also need "self-efficacy," the justified belief that they can shape the course of their lives in particular domains (Bandura, 1997). According to Baxter Magolda (2001), having the ability to examine the world and interpret it through reflection on one's beliefs constitutes "self-authorship" and is necessary for a rich and meaningful adult life. Self-authorship requires not just skills but access to one's authentic identity. A person's sense of what is important and what is valuable needs to come from within, not through reliance on received codes or institutional authority. Eportfolios can be powerful because they provide a context to develop attitudes and abilities that provide a stronger sense of ownership, self-efficacy, and self-authorship than students typically experience. In giving students a place to reflect on their experiences through the artifacts of those experiences and the ability to creatively express their understanding of who they are and what they have accomplished, eportfolios take into account the importance of authenticity to deep learning.

Authenticity and Procedural Justice

Given the wealth of connections between key concepts on contemporary discussions of learning and the ideal of authenticity, it is worth considering whether the ideal might be present where it is not expected. While the standardized model of the eportfolio is generally thought to work against the interests of authenticity, a closer looked at Moss's standardized portfolio and the assessment process of which it is a part may reveal that authenticity may underlie them as well. The way in which the second example portfolio relates to the ideal, however, is more complicated than with the first. Showing how authenticity also underlies this second model requires returning to considering the implications of the ideal for organization of society. This discussion will describe procedural justice and how this perspective may actually contribute to authenticity, at least as it is understood so far.

The opening section of this chapter suggested that one way of interpreting authenticity common in our culture is defining oneself without reference or in opposition to shared sources of morality. If a social system favors a single understanding of a good life, then the ability for each person to live well in his or her own special way is threatened. The social system therefore must not endorse a common conception of the good, but protect a set of rights that enables individuals to live out their unique natures. Michael Sandal (1984) calls this kind of social system a procedural republic: "What makes a just society is . . . its refusal to choose in advance among competing purposes and ends. In its constitution and laws, the just society seeks to provide a framework within which its citizens can pursue their own values and ends, consistent with a similar liberty for others" (p. 82).

The danger of overemphasizing individual values and ends, of course, is what is sometimes called the "liberalism of neutrality" that limits the role of public life to protecting our individual rights. This uncritical embrace of choice leads to what Taylor (1991, pp. 11–12) calls a "soft relativism" where "everybody has his or her own 'values,' and about these it is impossible to argue. . . . That is their concern, their life choice, and it ought to be respected." To obviate this relativism, some people insist that the social world needs to be governed according to what Bellah and his coauthors (Bellah, Madsen, Sullivan, Swindler, & Tipton, 1996) term "procedural justice," a clearly defined, consistent set of principles and processes for distributing resources and settling disputes that is independent of the individual identities of the society's members.

This principle of procedural justice applies to Mary Moss's eportfolio. The process of which her standardized portfolio is a part is designed to measure the knowledge, skills, and abilities that the teaching profession has agreed are necessary for competent performance in the classroom. These standards are public and

clearly defined, as is the required structure and contents of a portfolio and the procedure by which faculty will determine whether the assembled evidence and explanations are sufficient. The process is calibrated so that any given evaluator is likely to make the same judgment of the portfolio regardless of his or her knowledge of the student beyond what is in the portfolio. The portfolio is designed explicitly to factor out the kinds of evidence and explanations that were valued in Moore's personalized portfolio. There is no place for moral reflection or creative expression of identity. To the greatest extent possible, Moss's unique identity has been excluded from representation in the portfolio. What traces there are of her distinctiveness, evaluators are trained to ignore.

However, this does not necessarily mean that the Great Lakes State education program does not value authenticity. In fact, it may mean the opposite: the program might believe that because each student has a unique and valid vision of the good life based on her understanding of her own nature, it is not the place of the program or the university to endorse one vision and not others. Rather, the purpose of the institution should be to judge according to value-free standards, using objective methods, that are attainable by any student, regardless of the student's authentic identity. In this way, the process is fair to everyone and does not interfere with individuals' living their lives according to their own understanding of the good. (Although it is not possible to tell from her portfolio, Moss herself also may not wish for her self-understanding to factor into the university's judgment of her professional ability.) By holding to the principles of procedural justice, the standardized portfolio process tries to make space for authenticity.

The differences of form and purpose that Barrett and other scholars identify between the personalized and standardized portfolios remain. Rather than conflicting, however, the underlying philosophies behind the models may in fact align. The personalized portfolio provides an opportunity to express the authentic self in order to develop a more sophisticated understanding that guides future decisions. The standardized portfolio ensures that institutional values do not impinge on this process. The former supports authenticity directly; the latter supports it indirectly.

At least that is how it appears given the way of understanding authenticity discussed so far. From this take on authenticity, the personalized and standardized portfolios could be two sides of the same coin. By this logic, Barrett's admonition to keep the two models separate still makes sense. The personalized portfolio author needs choices; the standardized portfolio author needs rules. The personalized portfolio reader needs to see creativity; for the standardized portfolio reader, creativity would muddy the water. And so on. However, this understanding

of authenticity has serious limitations, both philosophically and for the desired impact of eportfolios on both lifelong and learning and assessment.

Critiques of Authenticity

The ideal of authenticity, and the contemporary cultural changes and educational practices to which it is linked, faces criticism from both the right and the left. From a conservative perspective, the pursuit of authenticity leads to narcissism and atomism because it creates a culture of self-absorption. Relationships that ought to be enduring, such as allegiances to family, country, and religious faith, are treated as provisional. Instead of honoring these institutions, people see them as contingent on their contribution to self-fulfillment (Bloom, 1987; Himmelfarb, 1996; Lasch, 1991). Instead of feeling bonds of mutual obligation and looking to shared tradition as sources of meaning, people fail to look beyond their own interests. Procedural justice is an insufficient mechanism for coordinating society because it abdicates society's role in cultivating and maintaining shared values based on enduring commitments. A shared vision of the good life ought to be at the heart of a civilized society.

From this conservative perspective, education has a responsibility to instill an understanding of and loyalty to shared values, so an educational program that encourages learners to focus on themselves is fundamentally misguided. Personalized portfolios are therefore not just a waste of time but counterproductive. From this perspective, a more productive portfolio practice would take as its inspiration not Rousseau's pursuit of his unique, natural self but the autobiographical practice of another key eighteenth-century figure, Benjamin Franklin. He sought self-invention rather than self-discovery. Franklin (1985) aimed to "achieve moral perfection" by shaping himself to the values and virtues handed down to him by the society in which he hoped to establish his place.

At the other end of the continuum, theorists on the left question the very possibility of the objective processes of procedural justice and the autonomous authority of the true self posited by authenticity. Knowledge, moral or otherwise, is socially constructed; therefore, it is deeply intertwined with the subjectivity of the people doing the constructing and the relationships of power that shape how they do it. Work in the philosophy and sociology of science suggests that even the most seemingly empirical and objective information is the result of complex social processes of negotiation (Harding, 1991; Kuhn, 1970; Latour, 1991; Rorty, 1982). From this perspective, the idea is naive that educators or professional leaders could develop professional standards of performance that do not carry the traces of the identities and institutions that created them and could be applied in a

manner free from subjective judgments shaped by the identities of both evaluator and the evaluated (Moss, 1994, 2004). Not only do standardized portfolios not protect difference; they make matters worse by attempting to hide the ideologies they enact.

Similarly this perspective holds that the idea that individuals have a true nature that they can express and can provide moral insight is mistaken. In reality, little about the self is fixed: it is social through and through. Jacques Derrida suggests that subjectivities are brought into being by, and are inextricable from, language. Linguistic meaning is impossible to pin down definitively, so the self ultimately has no grounding. Michel Foucault points to the social functions of the idea that the self has depth, which he sees as illusory. Social institutions instill this illusion through engaging individuals in practices of self-examination and self-scrutiny that produce the kinds of compliance the institutions need to function. Both Derrida and Foucault look toward a practice of radical freedom of self-definition that calls into the question the ways we typically think about the self and that destabilizes the linguistic relationships of power they trace. Derrida (1980) sees a liberating potential in the "free play" of language, while in his late work, Foucault (1984) suggests that we practice an "aesthetics of the self."

Most often, when the personalized model of eportfolio is critiqued, the critics point to the difficulty of establishing psychometric rigor when it is used in the context of high-stakes assessment (Wilkerson & Lang, 2003; Shavelson, Klein, & Benjamin, 2009). However, critics not focused on assessment sometimes use the ideas of these theorists. Invoking Foucault, Mhari MacAlpine (2005), in her analysis of the privacy risks of support for personalized portfolios by educational institutions and governments, warns that eportfolios may become mechanisms for "internalizing social control." In their place, she suggests that educators might elicit expressions of self that emphasize play and rhetorical invention rather than trying to articulate some underlying truth about one's nature. One example of such an assignment is the "mystory" or "widesite" proposed by Gregory Ulmer (1989, 2003), which encourages interplay and juxtaposition between images, texts, and symbols from popular culture, academic and professional writing, and personal and community memory to create new self-representations that may be "directed against the institutions of one's own formation" (Ulmer, 1989, p. viii).

The critiques from both the right and the left call into question the idea that the self has a fixed nature. The former would have individuals mold themselves to fit moral obligations that originate beyond the self, while the latter would have individuals shape their lives in ways that frustrate the power of institutions over our identities. These arguments for the malleability of the self are also supported by recent work in neurology that shows that the very structure of the brain evolves throughout life (Eakin, 1999). However, both perspectives suggest that we might

define ourselves distinctively primarily in opposition to social relationships. From the first perspective, such opposition is a threat to social harmony, while for the latter, it is our hope for some kind of freedom.

Selfhood defined only in opposition to social relationships, however, is as intellectually problematic as autonomous selfhood. It is also a poor basis for a practical theory of authenticity that can inform mutually supportive individual and institutional development. The argument for the necessary role of the social in articulation of the self is supported by analysis of language in literary theory and feminist reinterpretation of how individual identity comes into being and changes over time. According to the literary theorist Michael Bakhtin (1982), language is fundamentally dialogical. The meaning of any expression depends on the social history of the words being used. When we speak or write, we evoke the web of meanings into which others have woven those words through their use over time. Truly unique, individual meaning, unconnected to this social background, is impossible.

Relationships within a social context are also central in the critique of autonomous selfhood by feminist theorists from a variety of disciplines. For example, Carole Gilligan's (1982) work in psychology suggests that children's moral decisions become more sophisticated not only by appealing to abstract reasoning but also through taking into account concrete relationships and commitments. Jessica Benjamin's (1988) psychoanalytical theory suggests that children's development of a sense of autonomy itself depends on the recognition of another. The autonomous and relational aspects of our identities are fundamentally intertwined. Feminist critics of autobiography from Mary Mason (1980) to Sidonie Smith (1993) have shown how the critical preference for narratives of autonomy has caused female life stories, and stories from non-Western cultures, which may be more relational, to be undervalued. Although much of this feminist scholarship originally associated the relational and the female, more recent work has shown that both men and women's identities are formed in relationship. This broader conception of the self opens up a much broader set of models of self-representation, from both men and women, than had previously been examined by autobiography critics (Eakin, 1999). These new models may have the potential to better capture the complexity of the contemporary lives individuals need to articulate through their eportfolios. In Chapter Six, I examine this idea in more detail through the work of the anthropologist Mary Catherine Bateson (1989).

Authenticity as Manner Rather than Content

Accepting the validity of these accounts of the self as articulated in dialogue with a shared cultural background and defined through relationships over time

does not mean that authenticity needs to be abandoned. Rather, they suggest that dialogue and relationships are an essential element of the ideal. Insisting that the self be defined solely in isolation from or opposition to what is beyond the self is a misinterpretation of the ideal. This correction opens up new ways to think about eportfolio practice that can bridge the lifelong learning-assessment divide. The path to understanding the good life can still pass through the self; it just cannot stop there. Taylor (1991) makes the distinction between manner and the content of the pursuit of authenticity: "On one level, it clearly concerns the manner of espousing any end or form of life. Authenticity is clearly self-referential: this has to be my orientation. But this doesn't mean that on another level the content must be self-referential: that my goals must express or fulfill my desires or aspirations, as against something that stands beyond these" (p. 82).

Knowledge of the way we ought to live may come through examining how we make sense of our participation in the world through our emotions, intuitions, and reason. But this process of interpretation and expression is fundamentally in relationship to shared linguistic and cultural background, and the result of the examination may be a fuller commitment to goods that have their origin in the kinds of enduring institutions that some critics of authenticity worry are being abandoned in our contemporary culture.

Because the self is not given but shaped through interactions with those with whom one comes into contact over time, the process of articulating authenticity fundamentally is social as a process as well as in its content. Interactions with others help us come to understand which of our feelings and ideas are significant and valuable enough to become part of whom we believe ourselves and present ourselves to be. As Bernard Williams (2004) puts it, "We are all together in the social activity of mutually stabilizing our declarations and moods and impulses into becoming things such as beliefs and relatively steady attitudes" (p. 193), the components of a genuinely authentic identity. For this reason, "We need each other in order to be anybody" (p. 200).

Authenticity is also a social ideal in a stronger sense. Charles Guigon (2004) suggests that we often see those who choose not to cultivate their own authenticity not just as failing themselves but also as betraying a collective interest. He argues that we make this judgment because a successful democratic society must be "made up of people who use their best judgment and discernment to identify what to them is truly worth pursuing and are willing to stand for what they believe in" (p. 159). Achieving authenticity entails not just the freedom to shape a distinctive identity but also a responsibility to contribute to building social institutions and establishing cultural norms that protect and enhance that freedom. Being truly authentic ought to mean "to be constantly vigilant in one's society, to be engaged in political action aimed at preserving

and reinforcing a way of life that allows for such worthy personal life projects as that of authenticity" (p. 162). One key means for engaging in this action is through participation in democratic decision making with institutions, holding them accountable for providing opportunities to participate and capitalizing on those opportunities.

Ensuring that the dialogue between individual and institution is more than one way also answers criticism from the other end of the political spectrum. Here there are worries that the process of self-articulation in relationship to moral sources beyond the self is simply a way to ensure participation in our own social control. Through institutional practices, such as the composition of eport-folios, we learn to think of ourselves as people who embody the values that help reproduce the power of those institutions. But Foucault's own work suggests that power is constitutive, not just oppressive, and that we participate in its function throughout our lives. Through expression in eportfolios, we may be able not just to reproduce shared and institutionally embedded values but to shape them. Drawing on Anthony Gidden's theory of structuration, Melissa Peet (2005) shows how students enact the social structures of which they are a part through their own actions and the way they represent themselves. Peet also demonstrates the impact of portfolio composition on students' understanding of the ways they can transform institutions through their participation in them. In order for individual self-expression to have a more powerful impact on institutional values in practice, the relationship between individuals and the institutions in which they partici-pate needs to be governed by the cultural ideal of deliberation. The potential role of deliberative democracy in assessment in higher education is the focus on Chapter Three.

Peet's work is an example of how the conception of authenticity as both a personal and a social ideal is beginning to emerge in some of the most promising scholarship on eportfolios and on teaching and learning in higher education more generally. Indeed, most of the concepts surveyed in the section on authen-ticity and educational theory earlier in this chapter have a social component. Being successful in discovering a vocation, for example, may not just mean listen-ing for an inner voice in isolation but also discerning "what is genuinely worth pursuing with the social context in which [one] is situated" through reflection in dialogue with others (Guignon, 2004, p. 155). Developing true self-authorship requires establishing and being nurtured by rich and meaningful relationships, not just the ability to achieve a critical distance from them (Baxter Magdola, 2001; Kegan, 1994). Pedagogies of engagement, such as service-learning, explic-itly situate individual learning and identity development within the context of social action.

Authenticity Through Social Dialogue and the Multiple Curricula

Returning to Moore's portfolio, we can see both the relational background of his quest for an autonomous spiritual identity and the ways in which his representations of those social connections offer new possibilities for institutional growth. While Moore stresses that he does not affiliate himself solely with any specific religion or discipline, his self-representation does depend on a central commitment to "service to others" in pursuit of "social justice." Both concepts are deeply rooted in Eastern and Western religious traditions and the humanist and scientific academic fields he encounters through his studies and travel. In addition, they were present in the environment in which he was raised. His understanding of service to others is expressed through reflection on his engagement with these spiritual and intellectual communities, and his commitment to service is strengthened by the ways he is able to articulate it as a common theme across them. For Moore, service transcends any specific tradition. This identification of a common theme speaks to another shared principle that underlies Moore's self-examination: a quest for the universal. His critical examination of specific institutions is in pursuit of what is shared between the visions that attracted him to them as much as it is in search of what is unique about himself.

Similarly, in his discussion of globalization and India's relationship to the West, Moore laments what he sees as the unidirectionality of the cultural exchange. This observation, which he first develops in relationship to the picture of economic development in Thomas Friedman's *The World Is Flat* and the immigrant experience as depicted in Jhumpa Lahiri's *The Namesake*, is further validated by Moore's reflections on his own interactions with others as a Westerner studying in an Indian city. Like the supposedly level cultural exchange in Friedman that Moore concludes is actually unbalanced, he determines that his own conversations with merchants and strangers, outside of the context of the spiritual communities into which he has made a commitment to integrate himself, are similarly one-directional. He does not feel the need to make an argument for the importance of the cultural exchange being more mutual. He makes the assumption that his reader shares his conviction, clarified and strengthened through reflection on direct experience and academic knowledge, that mutuality is important. The principle is part of shared cultural background that unites author and audience. What the portfolio demonstrates, to both the reader and Moore himself, is that his sense of himself and sense of this principle align. He has taken ownership of the shared principle.

Moore's understanding of each of these central ethical principles—service, universality, and mutuality—is validated by how they resonate with his own sensibilities and reasoning processes. His path to ownership of the principles is through himself. The portfolio demonstrates that they work for him, that they match up with experiences as interpreted by his distinctive emotions, intuitions, and ways of thinking. However, each suggests not a turning inward and a focus on self-fulfillment but a need to engage in community in pursuit of a common good. While the manner of Moore's establishing his connection to these moral principles is through the self, the content of the resulting vision of how he should live his life focuses beyond the self.

Indeed, his expression of identity in his eportfolio leads him to reaffirm the centrality of community to the type of society in which he wishes to live and dedicates himself to helping such community prosper. Achieving authenticity entails working toward social change. He writes, "Wherever the source of the inspiration, raising a sense of community in my surroundings and in the world at large is my highest hope." These principles are accessible only through commitment to others facilitated by institutions that support the kinds of community that sustain them, be they ashrams or sociology departments. While the institutions may have flaws, his goal is to help them improve rather than to demonstrate their unimportance. Thus, he titles the introduction to the portfolio, "Spiritual Communities, Backward." Through examination of himself, he finds a commitment to what he sees as universal values that underlie the multiple traditions to which he has a connection. These lead him back into community in support of those values in a manner informed by how he believes himself to be distinctive. His eportfolio thus illustrates a version of authenticity more in line with the retrieval of the ideal as both personal and social than the less sophisticated popular understanding it appeared to embody on first reading.

Technology plays an important role in Moore's articulation of his authenticity. From his use of photos, visual design elements, and a multilinear organization, we glimpsed the potential of the digital medium to support creativity. It provides more options for the constitutive articulation of identity than print does, enabling portfolio authors to express their selves in ways that align with their distinctive ways of knowing (Hull & Katz, 2006). In light of the social, as well as personal, nature of authenticity, a second dimension of how technology supports this fuller version of authenticity is important to note. The networked medium also enables new kinds of connections to the social world that shape identity and in which they participate. Moore is able to make links to websites representing the communities he explores. Through publishing his portfolio on the Web, he makes it accessible to readers in these social contexts. The portfolio could then serve as a way for him to introduce his identity into a community dialogue about values and priorities.

Part Three of this book examines these social capabilities of Internet technology in much greater detail.

Moore takes a similar approach in his treatment of the New Century College competencies, which need to be well represented in his eportfolio to fulfill the requirements of the capstone course and for graduation. As will become clearer in Chapter Three, Moore's relationship to the competencies, prompted by the academic context in which he writes, suggests an alternative model of assessment that better matches the dialogical model of authenticity than the standardized model examined in this chapter. Moore does not uncritically accept the competencies as they are officially defined by the college and try to shape himself to them, as Benjamin Franklin did to his list of received virtues. But neither does he define himself through a wholesale rejection of them. Rather, he uses them as an interpretive framework for articulating himself in connection with the academic community of which he is a part. He uses the competencies to arrange and discuss both his formal course work and his less formal learning as represented in his blog writing and photography. Through this process, he determines what they mean for him and presents a distinctive take on each. He establishes his ownership of the competencies.

Learner self-representations in eportfolios like those of Moore and Moss provide differing degrees of illumination for institutions about the full complexity of learning. Learner self-representations in eportfolios like Moore's, tied to their distinctive understandings of institutionally embedded conceptions of what it means to be an educated person, can be of tremendous value in improving the performance of institutions themselves. They can make visible the multiple curriculums—delivered, experienced, and lived—that Kathleen Yancey (1998, 2004b) argues are always present. Most conventional assessments concentrate on how well student performance of assigned tasks matches the goals of the delivered curriculum, the set of educational materials and the experiences designed by faculty. Through their ability to accommodate diverse evidence as interpreted through student reflection, however, eportfolios also capture the experienced and lived curriculums. The delivered curriculum has an impact on the experience of learners only through how it is experienced—how learners make sense of the curriculum in relationship to their knowledge, expertise, and values. This experience is shaped by and shapes the lived curriculum composed of both formal and informal learning throughout life. Personalized portfolios help to capture the experienced and lived curriculums.

This capability points to the limitations of standardized portfolios in serving the first of their two purposes: providing information to improve institutional performance. While the standardized model of eportfolios is able to say something about the match between the delivered curriculum and student performance, it does not provide a window into the other two curriculums, which we need to

understand to create educational environments that support learning throughout life. In excluding this richer picture of learning, standardized portfolios provide less powerful guidance for improving institutional performance than they might if personalized elements were included.

Mary Moss is limited to demonstrating her ability to "accurately assess and analyze student learning" through a set number of formal assignments or recordings of herself in the classroom and showing how they match up with a rubric that defines what constitutes accuracy in assessment and effectiveness in analysis. Although scoring this portfolio may help show if Mary meets this specified requirement, it does not speak to key questions such as these:

- Is her analysis of student learning in the classroom informed by her observations of teaching and learning in other settings and her own learning experiences?
- Do the processes of assessment about which she has learned resonate with her own sense of what is important to measure about teaching and learning?
- Do they match her values about fairness, difference, and privacy? How do assessment and analysis fit into her larger understanding of what it means to be a teacher, and how does she see this role connecting to her life as citizen, partner, and parent?

These last questions about values and the interrelationships between social roles point to limitations of the standardized model in fulfilling its second purpose as well: measuring preparation to enter a profession. The standardized model assumes that factors such as personal values and nonprofessional commitments are irrelevant to professional practice. The next chapter will show that they are in fact integral elements of a fuller account of professional practice that Howard Gardner and his colleagues (Gardner, Csikszentmihalyi, & Damon, 2001) term "good work." The future of teaching may in fact depend on having teachers who are able to bring their full authenticity to how they shape the profession through their practice.

Toward a Dialogical Authenticity in the Use of Eportfolios

The primary limitation of the standardized model, then, may not be that it precludes creative expression of a vision of the good rooted in individual uniqueness. As we have seen, it may support such expression indirectly by placing it outside the gaze of formal evaluative processes. If both are supported but kept separate, the personalized and standardized models could support this popular conception of authenticity. The problem may be that isolating the process of self-articulation and the process of institutional evaluation from each other distorts both. The problem

may be that this separation does not recognize that shared values are necessary for effective self-expression and that such personalized self-representations are essential to determining what institutions should value. The reformed conception of the ideal of authenticity suggests that the processes of individual and institution definition and decision making are inextricable. Both unfold in dialogue; both are linked. Our choice is not between keeping them separate or not. It is between trying to pretend they do not exist or intentionally embracing the connections and shaping them to better support both processes.

The attempt to keep them separate reflects not only a misunderstanding of authenticity but also failure to imagine alternative relationships between self and society, between individuals and institutions. As Alistair MacIntyre (2007) points out, there is a widespread belief in Western culture that "there are only two alternative modes of social life open to us, one in which the free and arbitrary choices of individuals are sovereign and one in which the bureaucracy is sovereign, precisely so that it may limit the free and arbitrary choices of individuals. . . . Thus the society in which we live is one in which bureaucracy and individualism are partners as well as antagonists" (p. 267).

Barrett critiques the use of standardized portfolios as a mechanism of bureaucracy that threatens the expression of authentic selfhood. This chapter has shown that it can be seen instead as an effort to protect individual choice. Either way, however, maintaining a dichotomy between the personalized and the standardized models accepts the idea of no middle road between radical independence and deadening conformity. Chapter Three shows that the model of deliberative democracy provides an alternative. Through deliberation mediated by authentic and integral eportfolios, programmatic and institutional assessment can become processes that support both personalized learning and organizational innovation. The deliberative model capitalizes on the reality of dialogue between the self and society and adds to it the spaces and rules needed to make those exchanges inclusive and directed toward the common good. As Nussbaum suggests, individuals can gain ownership of themselves through the guiding rules of argument. Through a similar process of deliberation, our institutions too may be better "fitted for freedom."

Questions for Practice

The role of authenticity in both personalized and standardized eportfolio models and the potential that a new understanding of that ideal as grounded in relationship has to bridge those models raise several questions for practice:

- To what extent does the cultural ideal of authenticity underlie your understanding of learning and education? Does it inform the understanding of identity

held by the learners with whom you work? If authenticity is not central, then what alternative understandings of identity and personal development stand in its place, and what are their implications for how you use eportfolios?

- How might your eportfolio model better support creative expression of learners' identities? How do learners develop a sense of ownership over their eportfolios? What role might multimedia evidence and visual design play?

- How can you ensure that evaluation procedures are fair to everyone being evaluated without excluding consideration of individual values, experiences, and relationships that are integral to fully understanding learning and performance?

- How might you help learners articulate their identity and development in their eportfolios in dialogue with shared interpretive standards? How well do the standards you use support interpretation in light of individual values, experiences, and relationships? Could they be adapted or framed so that they do so more effectively?