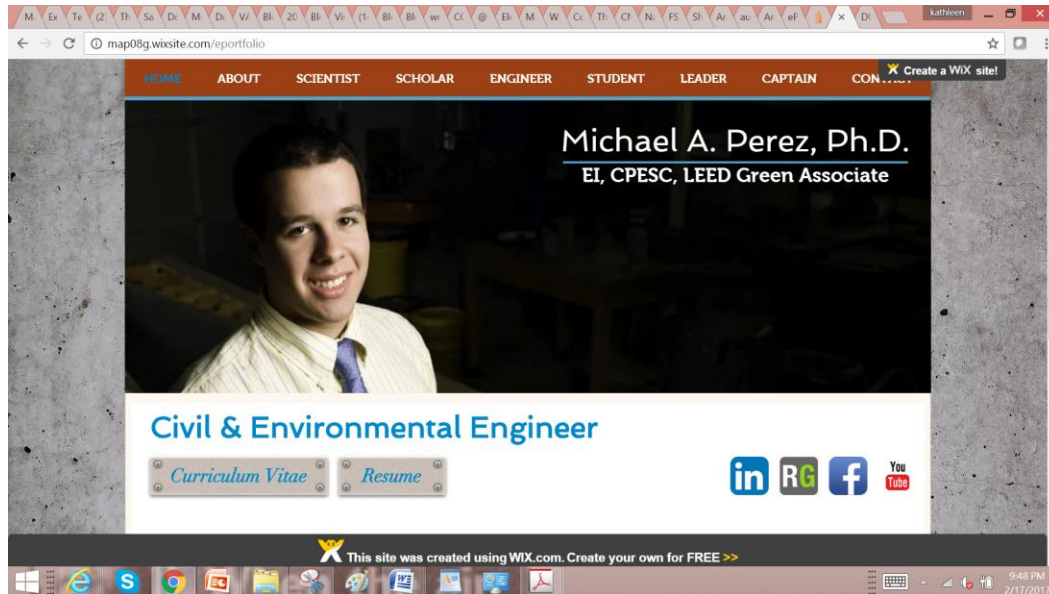


# Making ePortfolios Work

## Exploring ~~Six~~ Seven Practices Supporting Student Development and Achievement



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# What is an e-Portfolio?

What is an e Portfolio?

What should students know *about* ePortfolios?



What ePortfolio practices should students engage in?

0:19 / 2:10

CC Settings YouTube

## Making *Integrative* ePortfolios Work

Exploring Seven Practices Supporting Student Development and Achievement/[kyancey@fsu.edu](mailto:kyancey@fsu.edu)

- ∞ Mapping Sites of Integrative Learning  
*~where students see connections*
- ∞ Creating an Inventory of Portfolio Artifacts  
*~an annotated list of what's possible*
- ∞ Selecting Artifacts for an ePortfolio  
*~advice from University of Virginia; practice from VMI*
- ∞ Curating ePortfolio Artifacts  
*~an exercise designed by the Inter/National Coalition for Electronic Research; potential arrangements*
- ∞ Identifying Visual Elements Articulating the Integration  
*~color, font, visuals, multimedia, metaphors, aesthetics; visuals documenting learning*
- ∞ What Reflective Practices can Contextualize, Narrate, and Inform ePortfolios and Their Audiences?  
*~composing a life; prior knowledge/practice; synthesizing*
- ∞ Peer Review  
*~the foci of peer review*



**Integrative learning comes in many varieties: connecting skills and knowledge from multiple sources and experiences; applying theory to practice in various settings; utilizing diverse and even contradictory points of view; and, understanding issues and positions contextually.**

*(Statement on Integrative Learning, Association for American Colleges and Universities & the Carnegie Foundation for the Advancement of Teaching, March 2004)*

All were in some way about integration—whether integrating theory with community-based learning, integrating ideas across the disciplines, or integrating theory and practice to set new goals, precisely the marks of integrative learning as articulated in the AAC&U VALUE rubrics (AAC&U, 2009).

General Education Courses

Lined writing area for General Education Courses

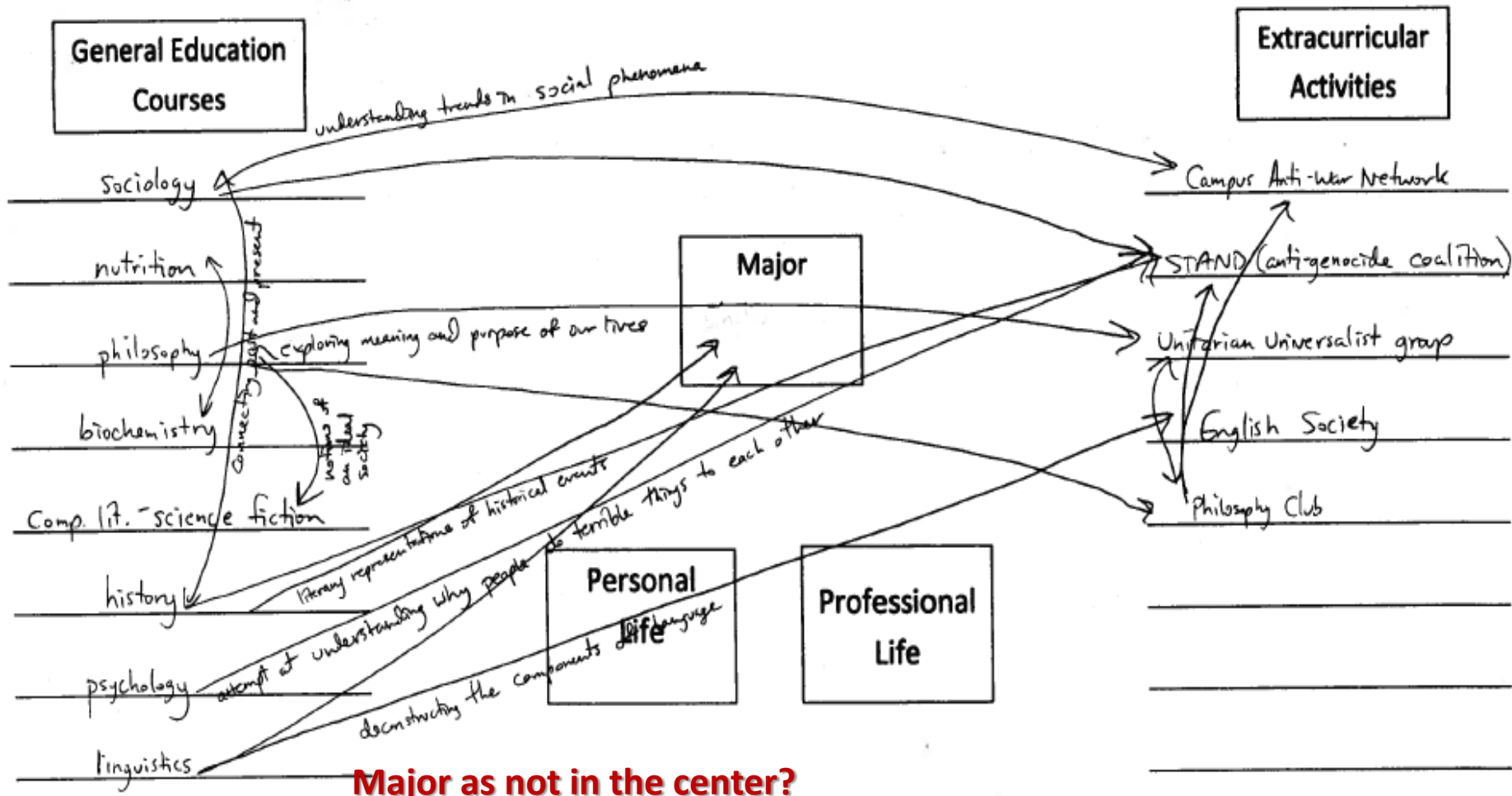
Extracurricular Activities

Lined writing area for Extracurricular Activities

Major

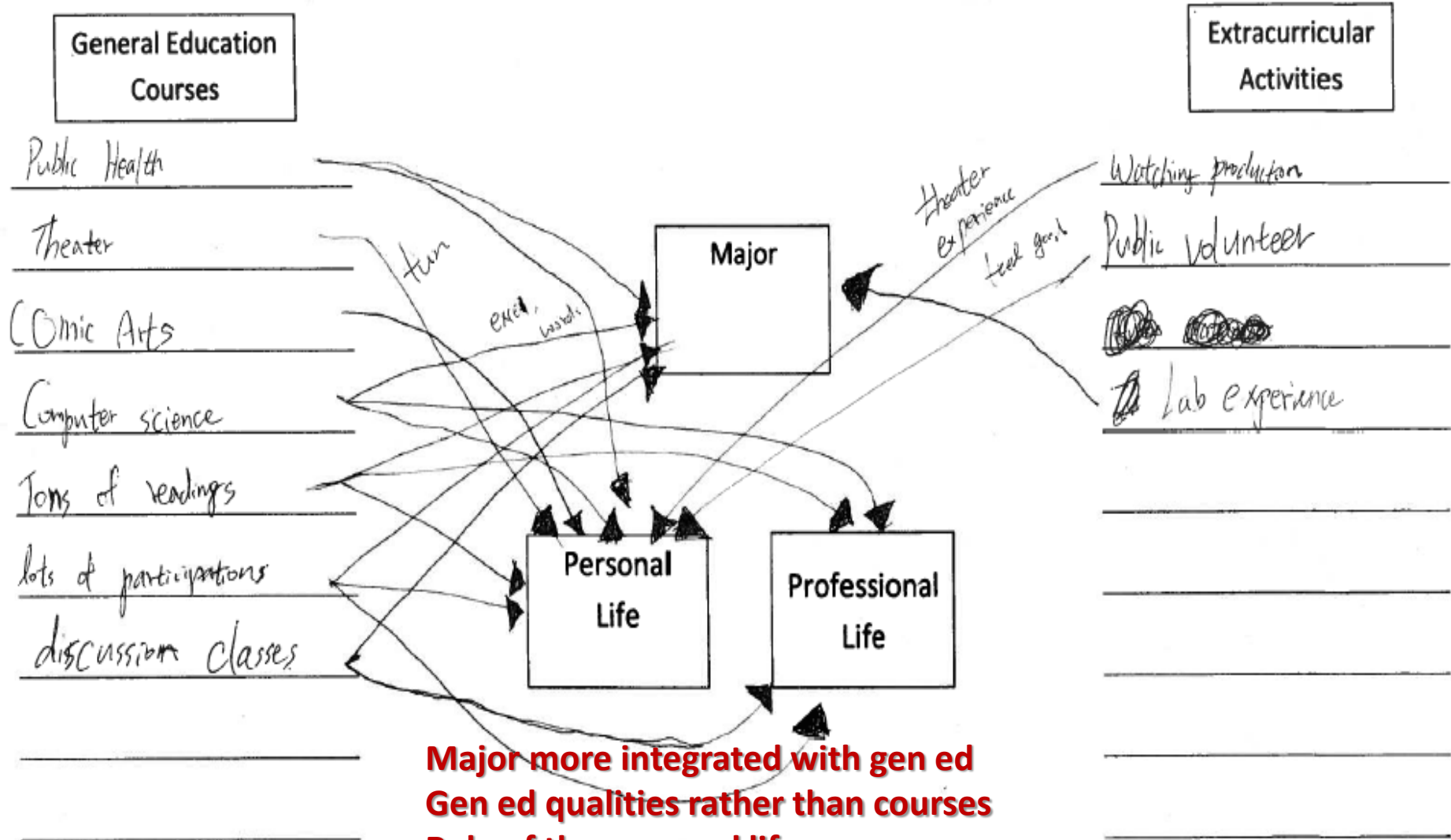
Personal Life

Professional Life



**Major as not in the center?**  
**Many connections, vertical as well as horizontal**  
**Role of extra-curricular**

#1



**Major more integrated with gen ed  
Gen ed qualities rather than courses  
Role of the personal life**

## Ken Tinnes's ePortfolio

The Future Superpowers of the 21st Century



When I was in fourth grade, I was assigned my first 5 paragraph essay. The topic I was assigned was the history of New Mexico. As you probably already guessed, I *hated* it. I had never been so bored in my life, and swore to myself that I would not only never visit New Mexico as long as I lived, but also that I would never do any more writing than necessary.

This changed in high school thanks to a teacher that brought me to absolutely love writing. Since my junior year of high school, i have taken to writing plenty of random and meaningless stories, poems, and anything that came to the top of my head. I later decided to incorporate my love for writing into a personal website, which i regularly update with random thoughts that I put into writing.

My joy for writing is not to say it is something I would enjoy doing for a living, or even in school for that matter, as I have a large problem with writing about things that have no appeal to me whatsoever. The way I see it is that if I wouldn't enjoy reading it, why the hell would I write it? This has always plagued my writing in the classroom, as I am often assigned essays on subjects that have no appeal to anyone, especially myself. i understand the educational aspect of it, in the sense that we as students are being taught to write on a wide spectrum of topics. The thing I have trouble understanding is why we are not taught to write

2a. What  
Kind  
of  
Portfolio  
Are  
You  
Composing?



# EXAMPLES

- Course portfolio with outside artifacts
- Major portfolio with outside artifacts—from workplace, internship, courses in the minor, courses in general education
- Service learning/experiential portfolio with artifacts from courses
- Study abroad portfolio with artifacts from campus courses, study abroad courses, and experiences

# An Inventory: Who are You?

1. List of items
2. Annotating: 150 words
3. About me plural: 150 words

3. Make **Six** Tentative Selections:  
Read across Them for Themes/Categories/Outcomes

*Select:* Your second step is to go through the material you have collected and pick out the artifacts that work well together to create the particular theme of the e-portfolio you are working on (“learning,” “presentation,” or “creative”). The selection process should allow you to create a **coherent narrative** or portrayal of yourself for the reader. This is not to suggest that you create a **rigidly linear story about yourself** (first this happened, then that, then that...), but to **make your artifacts relate to each other in interesting ways**, and to help you take control and shape how others see you through your e-portfolio. For example, a photograph may have a connection to a paper you wrote; a description of an event you attended may have an audio track associated with it; or a **line in a poem may be connected to the map of a place you have visited**. The selection process is where you begin to weave together the theme of your portfolio.



## 4. Curating Portfolios

Choose two artifacts

Put artifact one and artifact two in dialogue:  
How does artifact two

Add  
Contradict  
Complement  
Complicate

what artifact one shows us?

Is there a larger theme connecting them?



## (Some of) What Was Learned:

“There was a tendency for students to tell *the story of the process of how the artifact was created* rather than looking at the relationship among the artifacts and how that impacted learning.”

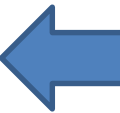
“ . . . Other students may notice *underlying themes or consistent underlying ideas* when they *study a set of artifacts* and, especially, when they are asked to **reflect** on the artifacts.”

Students “were not only selecting ‘best works,’ but also *materials that would speak to each other in interesting ways*. e saw students add commentary or images to complement work they’d already created in order to create **connections** between and among artifacts.”

# What Do Students Say?

Please rank on a scale of 1(low) to 4 (high) how helpful the following activities were.

Photo Notes on the blog 2.4



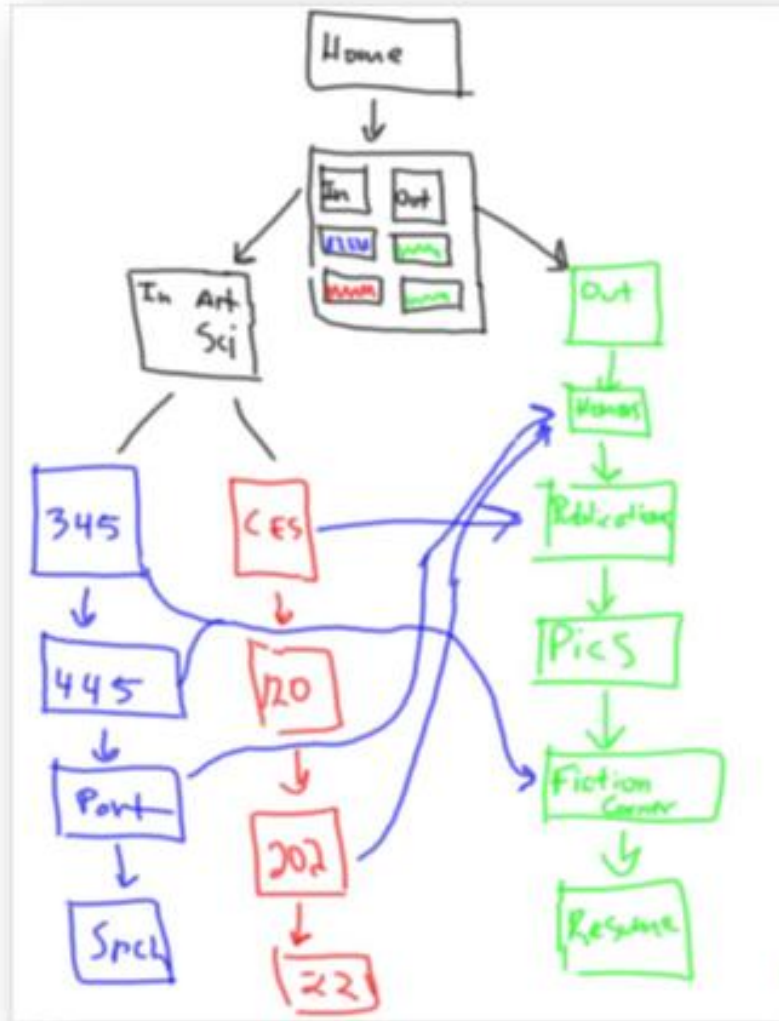
Weekly notes from instructor 3.6

Choosing your three classroom artifacts and receiving response to them 3.7

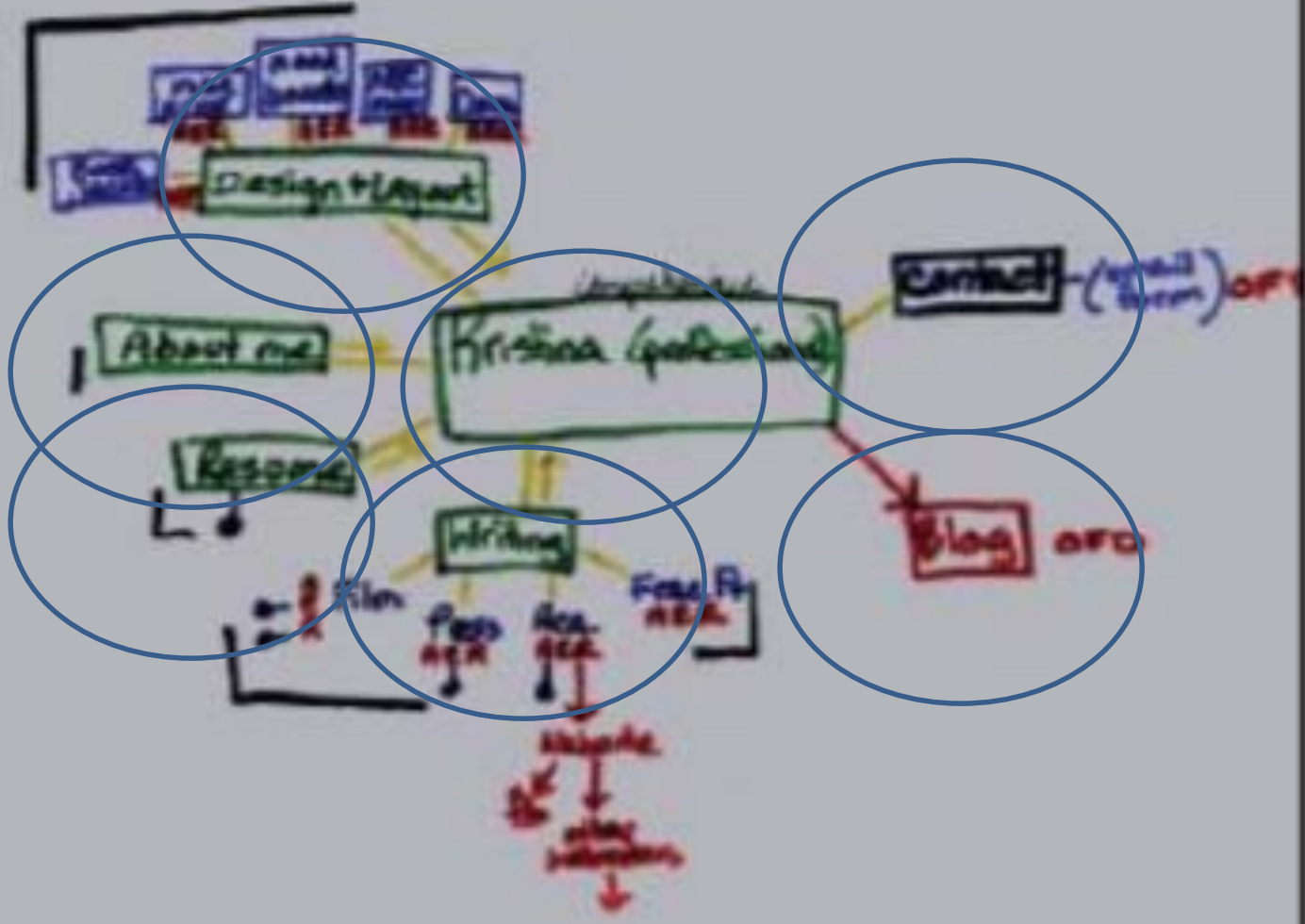
Curatorial activity for ePortfolio artifact selections 3.7

ePortfolios 3.6

# And Arrangement







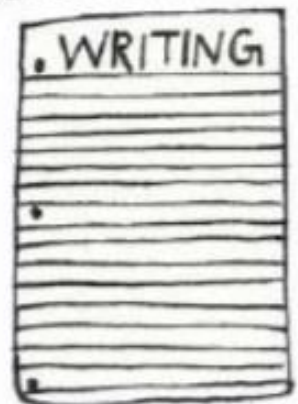


hi, i'm  
Kristina.  
click here to  
learn more  
ABOUT ME.

DESIGN  
&  
*layout*

RÉSUMÉ

take a look at my



click these



# 5. What about the Visual?

## LOOKING AT AND LOOKING THROUGH



# Ashley Humphries

Introduction [Outcomes](#) Artifacts Reflection Contact

Master's ePortfolio

## Outcomes

An alternative way to navigate my ePortfolio is to explore it through the outcomes I aimed to fulfill in its creation. There are 8 outcomes which have links to each artifact I believe exemplifies that outcome. There are repeats, of course, as I believe that one artifact can embody more than one outcome.

To start, select an outcome and explore.

### 01 Think critically.

[Bibliographic essay](#)

[Revision paper](#)

[Original conference paper](#)

[Reflection](#)



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Windows taskbar showing open files: studies.doc, YanceyRobertsonTac....pdf, Gere Literacy in All ....docx, kent.7.draft.yancey....docx, rodgers\_article\_on\_d....doc. Taskbar icons include Internet Explorer, File Explorer, Word, OneNote, Skype, and Chrome.

Create a Wix site!

# Ashley Humphries



This site was created using WIX.com. Create your own for FREE >>

[inside](#)[outside](#)

### Portfolio

see how i created this site and what all of these weird pictures are about...



### Fiction Corner

check out what i'm reading...

### ME 471

take a look at my work in my computers in engineering design

### Cool Sites

- [Facebook](#)
- [My Journal](#)

## 6. And Reflection? What's the Integrative?

### Research

I situate my research agenda at the intersections of rhetoric and composition and disability studies, an interdisciplinary field that grew out of the disability activist movements of the 1960s. Disability studies forwards as its foundation the claim that disability is not merely a malady in need of a cure; rather, disability is an amalgamation of social, cultural, and biological elements. In such a model, social and political structures are held responsible for the exclusion of people with disabilities. In this view, disability is a matter of diversity, not a condition to be remedied. Taking up this view and its advocacy orientation, I pursue research in two areas: 1) the position of disability in writing center studies and the development of inclusive writing center practices, and 2) digital media activism and its potential role in disability activism and advocacy. Each of these areas, disability studies, writing center studies, and digital media activism, are related in their commitment to empowering writers, though each takes a different approach to the task.

Research Agenda

# WHAT DO WE KNOW ABOUT VISUAL RHETORIC?

Visuals can form arguments, when defined in a way not limited to verbal communication and to accommodate their particular nature. Visuals have the capability of forming representations and creating narratives, but are not limited to these functions: Lee Wright was significant in describing how visuals can form narratives (you can see my analysis of her work in [Visual Artifact #2](#)), and you can see my own attempt in creating a visual narrative in [Outside Artifact #1](#). They can achieve these purposes while also forming arguments, already transforming the argumentative nature of visuals versus verbal texts. Verbal arguments are most commonly characterized by a claim followed by evidence to support it, as well as room for a counterargument to exist. Visuals, most notably in photographs and in a series or sequence, can be used to create a claim, provide evidence, while simultaneously creating a narrative and its own representations. Therefore, the “argument” is not singular, visuals have a multiplicity to their argumentative function.



## 7. Peer Review

1. Who is the composer?
2. What does he/she do well?
3. What questions are raised (that could be addressed in a revision)?
4. What do you see looking through?
5. What do you see looking at?
6. How/do they match?
7. If this were my eportfolio, I'd \_\_\_\_\_.
8. Other

# Integrative practices contributing to ePortfolios

## Thank You!

