

AePR

Spring 2018, Vol. 2, Issue 2

THE AAEEBL ePORTFOLIO REVIEW

A stylized illustration of a city skyline. The background is a bright blue sky with large, soft, light blue clouds. In the foreground, there are several construction cranes in shades of blue and grey. The city buildings are rendered in various colors including yellow, orange, brown, and purple. A green semi-transparent banner is overlaid across the middle of the image, containing the text 'Outside the Classroom'. Below the banner, a train is visible on tracks, with several cars in red, white, and black. The overall style is modern and graphic.

Outside the Classroom

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About

The AAEEBL ePortfolio Review (AePR) invites you to submit articles and reports covering the broad area of eportfolio use. We publish articles about pedagogy, research, technical, and organizational issues bi-annually. Our readership includes eportfolio practitioners, administrators, and students. AePR is an online journal serving the needs of the global eportfolio community and seeks to promote portfolio learning as a major way to transform higher education.

The AePR is a theme-based journal; therefore, acceptance is competitive. After a paper proposal has been accepted for a specific issue, the authors are paired with one of our peer reviewers. Paper proposals submitted for a current issue may be considered for a subsequent issue if it fits the upcoming theme.

Article Types

We're particularly interested in the following types of articles:

- Longer articles (3,000 to 5,000 words) about practical research, administrative reports, or case studies with generalizable results - again, not as peer-reviewed research but as reports.
- Short articles (1,000 to 1,500 words) discussing a case study at an institution/course, offering advice and opinions to other eportfolio practitioners.
- How-to articles, tutorials on specific tools or approaches (500 to 1,500 words).
- Interviews (500 to 1000 words) with key individuals directly involved with the use of eportfolios.
- Announcements (up to 300 words) of items regarding the use of eportfolios in the field

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From the AAEEBL Board

Welcome Readers,

We are glad that you have joined us for another issue of the *AAEEBL ePortfolio Review*. Previous issues focused on perennial eportfolio topics, including evidence-based learning, high impact practices, assessment practices, and reflection. These are all core topics of tremendous importance to those engaged with eportfolio work. This issue, however, is focused on an area of emerging interest: eportfolio use outside of the classroom.

The topic is of growing interest in a number of contexts. As an example, the American Association of Collegiate Registrars and Admissions Officers (AACRAO) and NASPA: the Association of Student Affairs Professionals have again been funded by the Lumina Foundation to continue their Comprehensive Learner Record work. In their new call, they specifically cite eportfolios as an example of how modern technology can be leveraged to capture and display a rich set of information regarding a range of student accomplishments and activities.

In January 2018, during the opening keynote to AAC&U's 9th Annual Forum on Digital Learning and ePortfolios, Amelia Parnell, Vice President for Research and Policy at NASPA, described the next big opportunity for eportfolios as "documenting engagements." She underscored the need to provide students with strategies, tools, and opportunities to document their co-curricular involvement. Further, given the evidence regarding equity and inclusion that contributed to eportfolio's selection as an 11th high impact practice and the data regarding how co-curricular engagements positively impact students' persistence, Parnell pondered how we can include more students who are currently less involved in both sets of activities? There is a clear synergy between the two. She also pointed to student on-campus employment as possibly "the next big thing" to document within eportfolio and/or student record contexts.

All of which serves as prelude for this new issue of AePR, which ultimately is in rich conversation with these observations and national trends. Today, most campuses have hundreds of co-curricular, employment, and leadership opportunities for their students, and this issue of AePR highlights several key examples of how eportfolios can be used to "document engagements."

We hope that this issue of the *AAEEBL ePortfolio Review* ignites your imagination regarding how you can involve your students in such opportunities.

Happy Reading!

C. Edward Watson

AAC&U and Vice Chair, AAEEBL Board of Directors



From the Editor's Desk

Dear Readers,

ePortfolios have long been an established tool in our classrooms. I think we all agree that no other tool is better at recording a student's true development and learning. Examples of activities primarily focused on the academic student activities were documented in the first few AePR issues. However, we also know that a lot of student progress happens outside the classroom and we are excited to dedicate this issue of the AePR to examining eportfolio activities that take place outside of class.

Within this issue, we are bringing some of your best examples of non-classroom eportfolio practices. Within these pages, we detail programs that focus on student activities outside of the traditional classroom. Sticka details how a dietetics program brings the outside in and the challenges students face when first implementing a program portfolio. Cherner describes the use and importance of eportfolios in the job hunt for future educators. With regards to assessing prior learning, Danowitz examines the reasons why there seems to be a lack of adoption in using eportfolios as a way to capture a student's previous work and knowledge. Foster provides an account of Worcester Polytechnic Institute's Student Leadership program. And, Haskins, Wade, Stuart, and Duffy detail the importance of supporting students and faculty by providing workshops on eportfolio use. Lastly, we are proud to bring an interview with Trent Batson, AAEEBL's past Executive Director and eportfolio pioneer, as he reflects on his career within the world of educational technology. We hope that by reading these articles, you will walk away with new ideas regarding ePortfolio use in all your efforts both in and outside of your classroom.

From all of us at The AAEEBL ePortfolio Review, we wish you a happy 2018 and best wishes in all your future endeavors.

Happy reading,

Cindy P. Stevens
Executive Co-Editor
stevensc@wit.edu

David R. Dannenberg
Executive Co-Editor
ddannenberg@alaska.edu

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Articles at a Glance



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Author: Trent Batson

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Long Article

Authors: Megan Haskins, Parker Wade, Heather Stuart
and Ashlee Mills Duffy

Editor: Sandra Stewart



Short Article

Author: Todd Cherner

Editor: Gillian Hannum



Short Article

Authors: Sarah Kutten, Candyce Reynolds

Editor: Rita Zuba Prokopetz



Long Article

Author: Erica Swenson Danowitz, Ed.D.

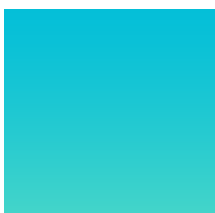
Editor: Alison Carson



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Authors: Maggie Becker, Matthew Foster

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Short Article

Author: Kendra Sticka, Paul Wasko

Editor: Heather Caldwell

The Role of Eportfolio Workshops in Supporting Students and Faculty

Authors: Megan Haskins, Parker Wade, Heather Stuart and Ashlee Mills Duffy
Editor: Sandra Stewart

Introduction

ePortfolios are often broadly categorized as either “career,” that highlights a student’s best work for an external audience, “learning,” that facilitates integration and critical thinking of specific course material, or “assessment” that provides an opportunity to evaluate students, programs, and institutions (Greenberg, 2004; Reynolds & Patton, 2014). The ePortfolio Project at Auburn University (hereafter ePortfolio Project) combined these categories with a primary goal of providing meaningful learning for students and a medium to display their skills, experiences, and knowledge.

The ePortfolio Project determined that an outward-facing, professional, and integrative eportfolio provides students with the best opportunity to synthesize their learning over time and present the results to a professional audience. The outward-facing eportfolio is designed for an audience external to the study institution and the professional component requires students to curate their content for future employers or graduate schools. Furthermore, integrative eportfolios invite students to see connections across courses and between academic and co-curricular programs. We encourage faculty to scaffold content and assignments throughout their program, so that students have ample opportunities to create artifacts and practice reflective writing. In addition to the added value of including their eportfolios in applications,

eportfolios give students the opportunity to represent and personalize their learning (Penny Light, Chen, & Ittelson, 2012) and demonstrate a range of key skills, including rhetorical literacy, technological literacy, ethical literacy, and critical literacy (Bacabac, 2013).

Because integrative eportfolios are a complex product and the creation process can be cumbersome for a student to take on, we designed the ePortfolio Student Workshop Series to help students create a draft of a professional eportfolio outside of the classroom. In this article, we describe how this model fits within our institutional context, explain the content we include within the workshop series, and provide the assessment data that indicate how the series contributes to student learning.

Institutional Context

Implementing eportfolios can (and should) look different at each institution to help ensure successful implementation because their utilization depends on a variety of factors. This approach is underscored by the Catalyst for Learning Framework and case studies from the Connect to Learning (C2L) network (Eynon & Gambino, 2017; Eynon, Gambino, & Török, 2014).

Auburn University is a high-research intensive, land-grant institution made up of 13 schools and colleges. The institution employs 5,109 faculty, staff, and administrators and enrolls 29,776 undergraduate and graduate students (Auburn University Quick Facts, 2017). 96.7%

of those students are enrolled in on-campus academic programs. As part of the accreditation process, Auburn University is required to create and execute a Quality Enhancement Plan (QEP), an initiative designed to enrich student learning. After careful consideration, the ePortfolio Project was selected as the QEP. The Office of University Writing (OUW), because of its experience implementing and supporting a campus-wide writing initiative, became the central office with full-time staff dedicated to the implementation of the eportfolio Project.

Due to the size of the institution and the number of individual schools and colleges, mandating faculty implementation of eportfolios was not realistic. Faculty are focused on expanding their own research, so shifting time and resources toward teaching and learning can be difficult.

The series model (rather than a single workshop) is most appropriate because eportfolios are complex and multi-layered

To support faculty who are interested in incorporating eportfolios, the ePortfolio Project uses a learning community model (Cox, 2004; Shulman, Cox, & Richlin, 2004) to share best practices and ensure the sustainability of the initiative. This learning community, called the ePortfolio Cohort, brings together faculty and staff from across disciplines to share experiences and discuss both challenges and successes. Faculty and staff typically join the ePortfolio Cohort as small groups from the same department or program. These departments and programs then collaborate with each other and the OUW to determine how eportfolios will best fit within their particular context. This collaborative, context-specific approach mirrors the way we think about incorporating writing at Auburn University. The OUW supports faculty and staff by providing one-on-one consultations, workshops and programs, in-class presentations, and by offering competitive grants. To date, 43 departments and programs have opted to join

the ePortfolio Cohort, with representatives from all 13 colleges and schools at our institution and several non-academic units as well. For more information on the ePortfolio Cohort, see Bartlett, Stuart, Owensby, and Davis (2016).

While a priority of the ePortfolio Project is to work with faculty and staff in the ePortfolio Cohort, we recognize that not everyone will choose to join the learning community. As a result, students whose departments or programs have decided not to join the ePortfolio Cohort may not have the opportunity to create eportfolios within their courses. The ePortfolio Project works to offset this reality by providing specific types of direct student support. Our website includes a range of materials for students to use, such as worksheets, handouts, videos, and examples. We have also partnered with other support services on campus to provide one-on-one assistance to students. These support units include the Miller Writing Center, the Career Center, and the Media and Digital Resource Laboratory. While support units provide specialized one-on-one assistance to students, we realize that direct instruction benefits both students and faculty. In response to our institutional context and student preferences, we have created a workshop series to teach highly-motivated students how to create an eportfolio.

The ePortfolio Student Workshop Series was chosen to address the need for more focused and direct student support. Since a vast majority of students are enrolled in on-campus programs, on-campus services are an institutional norm. Unlike a course, a workshop series is free for students and requires a smaller time commitment throughout the semester. The series model (rather than a single workshop) is most appropriate because eportfolios are complex and multi-layered. Finally, implementing a workshop series is appropriate because the ePortfolio Project has a central office with staff and space dedicated to educational programming, but the office does not currently have the departmental status necessary to offer for-credit courses.

In preparing for the workshop series, our office

develops materials and presentations that can be used to teach eportfolios in a variety of settings. These handouts and worksheets are designed to aid students as they develop an eportfolio on their own and assist faculty in integrating eportfolios without sacrificing their time to develop new resources for students. In the sections below, we describe the content, strategies, and assessment of the ePortfolio Student Workshop Series.

Overview of the Workshop Series

In addition to the institutional context, the goals of the ePortfolio Project help shape the structure of the workshop series and the topics we teach each semester. The ePortfolio Project has four learning outcomes: effective communication, critical thinking through reflection, visual literacy, and technical competency (Marshall, Duffy, Powell, & Bartlett, 2017). The workshop series is structured to include a range of topics that address each area because we believe an ideal eportfolio demonstrates all four learning outcomes.

Furthermore, the process of creating an eportfolio helps students develop a better understanding of their career field, and a polished eportfolio has the ability to demonstrate competency to employers. Therefore, we ask students to create outward-facing, professional, and integrative eportfolios. Research also suggests that the reflective component of eportfolios is an advantage both within the eportfolio and as a tool for interview preparation (Whitworth, Deering, Hardy, & Jones, 2011). As a result, we work with students to prepare their eportfolios for external audiences in order to not only demonstrate their skills, but also better prepare them for future conversations with employers.

Workshop Series Structure

The workshop series takes place over the course of six weeks and covers a wide range of topics related to building and enhancing student eportfolios. Though the intended participants are students who have yet to begin drafting their website, students with drafts are still encouraged to attend in order to revise and improve their current website. Each workshop is 90 minutes long and includes instructional lectures,

hands-on activities, and work time. Since the workshops are scaffolded to build upon one another, students are encouraged to attend all six. According to Roberts, Maor, and Herrington (2016), scaffolding in the context of eportfolios supports the learning process in a way that is tailored to student needs in order to help them achieve their learning goals.

In the first two workshops, we focus on providing students with an overview of eportfolios, ensuring that they have an understanding of the scope and process. Students also gather and organize their artifacts and reflections so that they have content prepared once we begin using the technology. We are strategic in our placement of the technology workshop in the middle of the series because we want students to have written content, artifacts, and an understanding of the story they will tell before learning the platform (Arola, Sheppard, & Ball, 2014; DeVoss, 2015). Once students have created accounts within their chosen platform, workshop time is spent focusing on visual literacy, discussing design strategies, and considering effective visual communication. At this point in the series, a majority of the instructional information has been presented, so the final two workshops focus on giving students extended time to work on their eportfolios and receive feedback from peers and staff members.

Workshop Series Topics

Audience

As students create their eportfolios, their intended audience will determine how they choose to present their work (Gallagher & Poklop, 2014). For this reason, one of the first activities in the workshop series requires students to consider what larger story they plan to tell, as well as their target audience. While students who are required to create an eportfolio for class will instinctively write for their professor, it is important to begin the workshop series by determining a secondary, external audience. Establishing the audience guides other decisions about language, content, and design.

Artifacts

Artifacts are a crucial aspect of eportfolios since they serve as the evidence and support for the student's story. Nonetheless, students often struggle to determine which artifacts will best reflect their overall identity, so it is important that time is set aside for them to brainstorm, locate, and organize potential materials. Selecting artifacts also becomes increasingly daunting as students consider the complexity of the technology and design components. As a result, we present and discuss artifacts within the second workshop, offering brief instruction on their role and purpose, followed by time for students to gather and reflect upon their decisions.

Reflective Writing

It is difficult to talk about artifacts without also including a conversation on reflective writing, as the two are meant to perform together in order to fully establish a story. With this in mind, the workshop series introduces them together, recognizing that artifacts must be contextualized and reflected upon so that the student's story and professional identity can be communicated effectively. Reflection is important in the eportfolio process because it helps students see their work as a whole and, in return, track and respond to their own growth (Ayan & Seferoglu, 2010; Wakimoto & Lewis, 2014). We discuss different levels of reflection (Driscoll, 1994) and provide assistance to help students move beyond summary and into a deeper layer of thinking.

Technology

Many students come to the workshop series with the technology as a high priority. However, we purposefully delay introducing the platforms until the content of eportfolios is developed, allowing students to think critically about their story prior to introducing this aspect. Johnsen (2012) observes that more current and user-friendly technology leads to a higher percentage of eportfolio completion. For this reason, our office provides direct support for three user-friendly platforms, Wix, Weebly, and WordPress, though students can select any platform.

We purposefully delay introducing the platforms until the content of eportfolios is developed

In the series, we present these three platform options with a quick tutorial to familiarize students with the technology and discuss the internal support features.

Design

Like artifacts and reflective writing, design choices are important to successful eportfolios. Well-chosen design elements offer a unique opportunity for students to connect with their audience and reinforce the story they are communicating, so it is important that students recognize what and how they are communicating through their visual choices. Since students enter the series with various levels of expertise, we introduce basic design principles by discussing and modeling each element individually (Arola et al., 2014; Williams, 2004). Students are also asked to apply these design principles by identifying the different design elements of various websites, discussing strong aspects, and offering suggestions for improvement. This process reinforces the design principles and demonstrates that design elements are interconnected and students should use multiple principles when creating their eportfolio (Williams, 2004).

Ethical Literacy

As students create an outward-facing eportfolio, they make choices that can impact themselves and others. We call these choices and their impact "ethical literacy." In the context of an eportfolio, ethical literacy incorporates three main elements: attribution, representation, and accessibility (Bartlett et al., 2016). By introducing these topics and giving students practical ways to think about how they choose to present themselves and others, the workshop empowers students to make responsible decisions. Free websites are identified to help students find and use media in ethical ways. These websites include Creative Commons, Pixabay, and Wiximedia Commons.

The Role of Eportfolio Workshops in Supporting Students and Faculty

Authors: Megan Haskins, Parker Wade, Heather Stuart and Ashlee Mills Duffy

Working Semester	Total Workshop Enrollment	Survey Responses		Average Response Rate	Number of pairs available for analysis
		Pre-Workshop	Post-Workshop		
Fall 2016	47	40	23	69.0%	N=20
Spring 2017	49	36	28	68.5%	N=21

Table 1: ePortfolio Survey Response Rates

Peer Review

The skills required to create an eportfolio differ from those needed to provide feedback. Therefore, giving students the opportunity to give and receive feedback develops a deeper level of skill and understanding. Peer review comments frequently address the artifacts and the layout of the eportfolio, and discussion of these elements expands knowledge of how experiences can be represented (Jones, Downs, & Jenkins, 2015). Receiving feedback from peers also allows students to see how their work is being perceived and better understand how to contextualize their experiences for an audience other than themselves.

Assessment

The ePortfolio Project regularly engages in assessment and evaluation practices to inform program development, implementation, and improvement. Since the beginning of the workshop series, we have sought feedback from students to determine how they heard about the workshop series, what activities were most effective, and what additional resources would be helpful. Since students do not leave the workshop series with a complete eportfolio, scoring eportfolios is not a sensible method for directly measuring student learning. However, beginning in Fall 2016, pre- and post-surveys of confidence in each of our learning outcomes were added as a proxy of student learning during the workshop series. The use of a survey to gauge student perceptions of learning provides us with feedback on our curriculum and instruction and has allowed us to make improvements over time.

Twelve Likert-type statements (included in Table 2, see following page) and four open-ended questions are included in the survey, which was

created in Qualtrics and administered through email to workshop participants as soon as they register and again after the last workshop in the series (Table 2). Participation in the surveys is not required, the results are not anonymous, and students do not have to complete the pre-workshop survey in order to take the post-workshop survey. At the time of this publication, two complete semesters (Fall 2016 and Spring 2017) of pre- and post-workshop survey responses are available for analysis (Table 1).

The choices for the Likert-type response items were: 1-strongly disagree, 2-disagree, 3-somewhat disagree, 4-somewhat agree, 5-agree, and 6-strongly agree. The analysis was completed using the Wilcoxon signed-rank test (Lovric, 2011) because the data did not follow a normal pattern of distribution (Table 2).

Since the beginning of the workshop series, we sought feedback from students to determine how they heard about the workshop series, what activities were most effective, and what additional resources would be helpful

Each question in both semesters showed results with significance ($p < .05$) in both the Z-value and W-value, indicating observed changes in survey scores were likely not due to chance (Table 2). Furthermore, the mean difference between pre- and post- values increased for each question analyzed (Figure 1, see page 46).

Since there is little differentiation from item

The Role of Eportfolio Workshops in Supporting Students and Faculty

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N	Survey Item	ePortfolio Construct	Mean Difference (Pre- and Post-)	Sum of Rank	Z-value	Exact P (two-tailed)	W-value	Critical Value of W for N
N=20	1	Which documents and media to include in an eportfolio	1.40	(-) 0 (+) 210	-3.9199	8E-05*	0	52
N=20	2	Which pages and subpages to include in an eportfolio	4.15	(-) 0 (+) 210	-3.9199	8E-05*	0	52
N=17	3	Where to access online resources to help design an eportfolio	2.29	(-) 0 (+) 153	-3.6214	0.0003*	0	34
N=18	4	How to use a website-building platform to create an eportfolio	2.28	(-) 0 (+) 171	-3.7236	0.0002*	0	40
N=19	5	Know what skills, experiences, knowledge/content are	1.32	(-) 0 (+) 190	-3.8230	0.00014*	0	46
N=20	6	How to write reflections to include in an eportfolio	2.95	(-) 0 (+) 210	-3.9199	8E-05*	0	52
N=19	7	How to make an eportfolio accessible to users with disabilities	3.79	(-) 0 (+) 190	-3.8230	0.00014*	0	46
N=19	8	How to properly acknowledge work of others in an eportfolio	2.37	(-) 2 (+) 188	-3.7425	0.00018*	2	46
N=20	9	How to contextualize documents and media in an eportfolio	1.10	(-) 0 (+) 210	-3.9199	8E-05*	0	52
N=20	10	How to connect experiences to tell a cohesive story in an eportfolio	2.10	(-) 2 (+) 208	-3.8453	0.00012*	2	52
N=19	11	How to apply design principles based on the purpose of the eportfolio	1.32	(-) 0 (+) 190	-3.8230	0.00014*	0	46
N=19	12	How to ethically represent myself and others in an eportfolio	2.63	(-) 0 (+) 190	-3.8230	0.00014*	0	46

Table 2: Wilcoxon Signed-Rank Test Differences in Confidence Between Pre and Post Workshop Survey Fall 2016 and Spring 2017

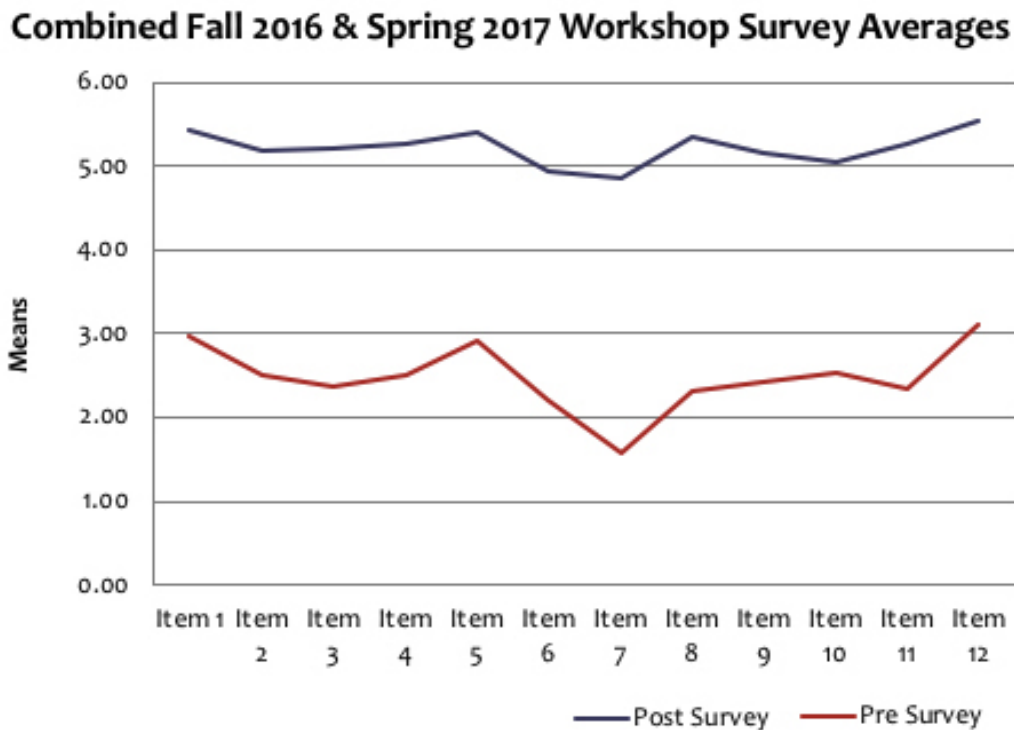


Figure 1: Combined Fall 2016 & Spring 2017 Workshop Survey Averages

to item, it is difficult to make claims about students' confidence levels for statements about individual elements of the eportfolio workshop curriculum. However, these means do indicate a significant increase in confidence across all measures. Since the survey was designed with our learning objectives in mind, the data indicate that our workshop structure is successful in increasing students' confidence on individual elements of eportfolio curriculum.

Next Steps

The ePortfolio Student Workshop Series has been a successful way to provide support to students who seek a structured learning environment to create their eportfolio. In a recent video interview, one student noted that the workshops “made it easy to really get started and getting started is always the hardest part” (graduate student in biological sciences). The structure of the workshop series allows students to gain confidence with individual elements of the eportfolio as they build on previous weeks' activities. Another student noted the camaraderie of the

workshop series. “There’s an energy in the room that you can feed off of to help you to create the best possible product that you can” (undergraduate student in media studies).

In addition to listening to student feedback, we also utilize our assessment data to inform the next steps for the series. For example, in previous years, students have mentioned a preference for more time to work, so we adjusted the workshops by abbreviating instructional time and increasing work time throughout the process as well as adding a workday near the end of the series. Subsequent pre- and post-survey results should indicate if these adjustments help students feel more confident in the draft that they complete.

Students also consistently request examples from their own department. The majority of eportfolio examples come from previous workshop participants, finalists of the Outstanding ePortfolio Award, and students affiliated with the ePortfolio Project. While we work to incorporate a wide range of fields and academic levels, we also plan to adjust the discussions to help students look at eportfolios from different disciplines and apply

eportfolio best practices to their own work

Conclusion

The ePortfolio Student Workshop Series is a beneficial program because it allows us to stay attentive to student learning and support faculty in a complex institutional context. While the ePortfolio Project relies on faculty participation to incorporate eportfolios throughout the curriculum and reinforce our learning outcomes, providing direct instruction centrally supports students whose programs are not yet involved in the ePortfolio Project. Likewise, the workshop series allows us to create materials that can be used by faculty, reducing the time required for faculty to include instruction about eportfolio creation in their courses. Our materials are able to be easily adapted because we refine them based on the feedback of the workshop series participants, who represent a variety of academic disciplines. Finally, our assessment indicates that the ePortfolio Student Workshop Series is an effective program because the direct instruction improves student learning across all learning outcomes.

About the Authors



Megan Haskins is a Program Assistant for the ePortfolio Project at Auburn University. In this position, she works closely with students and faculty by facilitating the ambassador program, conducting workshops, and leading class presentations. She will graduate in August 2018 with her M.Ed. in Administration of Higher Education and plans to continue her work with students in academic support.



Parker Wade is a Program Assistant for the ePortfolio Project at Auburn University, working closely with students and faculty in a variety of ways. She primarily spends her time working with the ePortfolio Student Workshop Series, assisting in faculty workshops, and facilitating various class presentations and workshops throughout each semester. She will graduate in May 2018 with her M.Ed. in Secondary English Language Arts Education, hoping to teach middle school or high school English.



Heather Stuart is the Senior Program Administrator for the Office of University Writing at Auburn University. In her current role she provides support for students by facilitating workshops, teaching classes, creating resources, advising student leaders, and supervising graduate students. She received her M.Ed. in Administration of Higher Education.



Ashlee Mills Duffy is a Ph.D. candidate in educational psychology at Auburn University. She is currently the Program Assistant for the Auburn Center for Evaluation and was previously the Program Assistant for Research and Assessment for the Office of University Writing at Auburn University, where she helped revise the rubrics used to assess eportfolios and worked with faculty on assessing writing and eportfolios. Her scholarly interests include service learning in education, program evaluation theory and practice, and the use of social network analysis in program evaluation. Prior to beginning her graduate studies, Ashlee taught third grade in Chicago and Birmingham.

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Editorial Team Biographies

Cindy Stevens / Executive Co-Editor



Cindy is a Full Professor at Wentworth Institute of Technology, Boston, MA, in the Business Management department. She received her Ph.D. in Technology Management at Indiana State University, her Masters in Technical & Professional Communication from East Carolina University and her Baccalaureate Degree in English from Hilbert College. She also just recently completed a Certificate in Facility Management. Her full biography can be found at www.cindypstevens.com. She is also the Executive Co-Editor of AePR, AAEEBL's Online Journal.

Dave Dannenberg / Executive Co-Editor



Dave Dannenberg is Director of the Academic Innovations & eLearning team and State Authorization and Distance Learning Compliance programs. In this role, he oversees the university's innovative teaching through the use of instructional technology programs, including instructional design, distance education, professional development, online student services, eportfolio program, and distance education regulatory compliance. He currently serves as Co-Executive Editor of The AAEEBL ePortfolio Review, the Public Four-Year Institution Representative to the WCET Steering Committee, and is a member of the Online Learning Consortium (OLC) Quality Strategic Initiatives Advisory Council.

Russel Stolins / Managing Editor



Russel Stolins (MA, Educational Technology) heads the Academic Technology department at the Institute of American Indian Arts in Santa Fe, New Mexico. There he evangelizes for ePortfolio practice and teaches a 1-unit course on ePortfolio to first-year students, and culminating project ePortfolios for seniors. He also works with faculty on the design and development of distance courses that combine visual elegance with functionality. Russel is the author, co-author, or editor of numerous textbooks on technology over the past 22 years. When he's not working, Russel advocates for youth in foster care as a court-appointed special advocate (CASA).

Adam Wear / Copy Editor



Adam Wear currently serves as the e-Portfolio Coordinator for Career Connect at UNT and is a doctoral student in the Higher Education program at UNT. He has served in higher education since 2007, and at UNT since 2013. During

that time, he has worked as an Instructional Support Technician, an Instructional Consultant, and taught both online and face to face. He holds a BS in English, Education, and Education Psychology from Mississippi State University and a Master's in English Literature from the University of Alabama. He lives near Denton with his wife and three sons and hopes to practice and promote an attitude of servant leadership in higher education.

Barbara Ramirez / Copy Editor



Barbara Ramirez is currently the Director of the Class of 1941 Studio for Student Communication as well as the Assistant Editor for the Journal of Engineering Education. As a faculty member at Clemson, Barbara has taught a variety of English courses and served as the Director of the University's Writing Center where she worked with students and faculty across the disciplines. She also served as the Arts and Humanities faculty liaison for Clemson's ePortfolio Initiative and has been active in AAEEBL, serving on the Conference Planning Committee and helping edit the Field Guide to Eportfolio (AAC&U, 2017).

Samantha Blevins / Copy Editor



Samantha J. Blevins is an Instructional Designer & Learning Architect at Radford University in Radford, VA. She works as part of the Center for Innovative Teaching and Learning, specializing in ePortfolio implementation. She received her doctorate in Instructional Design and Technology from Virginia Tech and has broad teaching and instructional design experiences. Her research focus areas include: diffusion of innovation theory, ePortfolio implementation, and effective faculty development. She also serves as treasurer/secretary for the Systemic Thinking and Change division of the Association for Educational Communications and Technology and on the Advisory Board for the Instructional Development Educational Alliance Exchange.

Carra Hood / APA Style Editor



Carra Leah Hood is Associate Provost for Strategic Planning, Academic Programming, and Assessment and Associate Professor of Writing at Stockton University. In her current position, she oversees the Essential Learning Outcomes and ePortfolio initiatives as well as academic program planning and reporting.

Editorial Team Biographies

Dirk Matthews / Web & Social Media Content Editor



Dirk Matthews is an educator, filmmaker, photographer, psychologist, and career specialist. He has 20 years of experience teaching cinema to graduate and undergraduates. He balances his work as a visual artist with theoretical interpretations of cinema and popular culture. He co-wrote a section of Michael Rabiger's *Directing the Documentary* and his work has been published in *Architectural Digest*. Dirk leads a career development team at Columbia College Chicago in supporting arts and media students apply their skills to a professional life.

Candyce Reynolds / Web & Social Media Content Editor



Candyce Reynolds is a Professor and Chair of Educational Leadership and Policy at Portland State University. She has an A.B. in Psychology and Social Welfare from the University of California at Berkeley and a Ph.D. from the University of Oregon in Counseling Psychology.

Her scholarship is focused on student centered pedagogy, authentic student learning assessment, the role of reflective practice in facilitating student learning, and ePortfolios. She is co-author of a book with Judy Patton entitled: *Leveraging the ePortfolio for integrative learning: A guidebook of classroom practices for transforming student learning* by Stylus Publishing in 2014 .

Courteney Handy / Intern



Courteney Handy followed her passion of writing after spending time with her first-grade teacher, Ms. Prescott, who helped inspire her to write and develop a love for language. She graduated from the Institute for American Indian Arts (IAIA) with a bachelors in Creative Writing in the fall of 2017. Following graduation, she will be going after her Masters at IAIA and hopes to pursue a career in Editing or Writing. Her work has been featured in *Orion* creative writing magazine (2015), and the *Santa Fe Literary Review* (2016). Her poetry has also appeared all over the *Santa Fe Community College* (2015-2016).

Design & Production

Nami Okuzono / Art Director



Nami Okuzono is a recent graduate of Institute of American Indian Arts (IAIA) and currently is located in Washington D.C. She is excited to start working as a staff member at IAIA in the fall.

She also works as graphic/web designer who focuses on artist branding. Her work as a web designer emphasizes the power of online presence through individual portfolio. (helpmenami.com)

Review Editors Biographies

Gillian Hannum



Gillian Greenhill Hannum is Professor of Art History at Manhattanville College in Purchase, New York, where she has been on the faculty since 1987. A photohistorian with MA and PhD degrees from The Pennsylvania State University, she has written on photographic topics in publications such as the *Journal of the Royal Photographic Society (of Great Britain)*, *History of Photography* and *Nineteenth Century*. Since 2010, she has been a member of the ePortfolio Leadership Team, participating in the FIPSE-funded Connect to Learning grant and a two-year Mellon Foundation grant around reflective learning. She has presented at AAEEBL international, national and regional conferences. Currently, she directs Manhattanville's Atlas ePortfolio program.

Elaine Gray



Dr. Gray is the campus ePortfolio Director. She also teaches a First Year Seminar class and a course on Contemplative Leadership for Watauga Residential College. She earned her master's degree in Liberal Studies from Rollins College and holds a Ph.D. in Integral Studies from the California Institute of Integral Studies. Elaine is currently working towards completion of an Ed.D in the Educational Leadership doctoral program at Appalachian State University. Her publications include the textbook "Conscious Choices: a Guide to Self-directed Learning" (Pearson, 2004).

Rita Zuba Prokopetz



Rita Zuba Prokopetz (Canada) is a student in the Doctor of Education in Distance Education (EdD) Program at Athabasca University. Her research interest includes eportfolio as a technology-enabled emerging pedagogy.

Heather Caldwell



Heather Caldwell, a former ePortfolio Strategist and English Instructor at the University of Alaska Anchorage, found herself immersed in all things portfolio-related until September 2017. She is once again a full time graduate student, this time in Somatic Psychology at Naropa University. Although she is no longer steeped in portfolio-land, her work with reflective practices, metacognition, and transference continues.

Alison Carson



Alison Carson is a Professor of Psychology at Manhattanville College. There she has also served as the ePortfolio Initiative Director from 2010-2014, and she now serves as the Atlas Assistant Director and teaches in the Manhattanville Atlas program, an ePortfolio-based program supporting reflective and integrative practices.

Ellen Zeman



Ellen Zeman (Burlington, VT) is the Learning Assessment Director at Champlain College. She has received the College's Staff Council Innovation Award, the Elizabeth A. Durick Staff Service Award and the John Lavallee Innovation Award for her contributions to the design of systems and supports in professional development, curriculum design and assessment planning. She has been an active member of AAEEBL from its founding year.

Sandra Stewart



Sandra Stewart is a sessional staff member in the School of Education at Charles Sturt University, Australia. Her work and engagement with the university is wholly online due to living in a rural area. She teaches in undergraduate and postgraduate education students ICT in education. Her Master's research project was student attitude's to ePortfolio use. She is a member of ePortfolios Australia and a member of the planning committee for the annual ePortfolios Australia national forum. Her PhD is about Australian Native Fauna in children's illustrated books and she uses her reflective ePortfolio to support her learning process.