ePortfolio Composition: Fostering a Pedagogy of Well-Being

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Abstract: This article proposes a pedagogy of well-being derived from the design of a high-impact practice (HIP) ePortfolio assignment. Research findings from a two-year pilot study revealed a recurrent trend that raised attention to the socio-psychological dimension that ePortfolios have on student learning and development. Teaching and researching during the COVID-19 pandemic served as a catalyst in this study. Moving forward from our pilot study (2020-2022), we (re)designed ePortfolio pedagogies to better address student well-being. Our research crystallized a realization that ePortfolio spaces bridge the personal, the academic, and the outward-facing, and due to their reflective nature, can open opportunities for self-observation, or making sense of experience in practical ways, and can even offer healing opportunities, resulting in a sense of catharsis for some students. We argue that the making of ePortfolios fosters well-being by asking writers to risk a new, tangible form of investigation that encourages radical reinventions of self. We dismantle the artificial binary that stigmatizes well-being as too personal and private for classroom inclusion. Our programmatic research advances dialogue about how ePortfolios repurpose authentic assessment of student learning over time.

"This project resulted in a whole redesign of my life, really." —Gabriel Dioso, ENC 1102 student

"Student success should not be narrowly focused on academic achievement in the service of a market economy; it should instead focus on well-being, both individual and collective. And the primary purpose of college writing instruction should be to foster well-being." —Robert Yagelski, "Writing, Being, and Well-Being: Re-imagining Academic Writing and Student Success"

The research in this article tells a story of discovery that revealed a need to re-examine how and why we teach ePortfolios in first-year composition. In this article, three Writing Program members, a writing program administrator (Bre Garrett), an adjunct faculty and staff member from the Center for Teaching, Learning, and Technology (CTLT) at a regional state university (Kylie Pugh), and a faculty member from a large two-year college (Amanda Wallace) propose a pedagogy of well-being derived from the design of a high-impact practice (HIP) ePortfolio assignment. In a two-year, cross-disciplinary, IRB-approved pilot study, we examined hundreds of ePortfolios from different sections of first-year composition courses. The study took place at the onset of and during the COVID-19

pandemic. In our review of ePortfolios, a recurrent trend emerged that raised our attention to the socio-psychological dimension ePortfolios have on student learning and development. In short, composing ePortfolios positioned students in deep reflection about their own multiple identities. In focus-group conversations and in their reflective writings, first-year composition (FYC) students repeatedly commented on the "new" experience of creating an ePortfolio and the challenge of studying, and presenting, the self as a public author. For FYC students, identity can feel in flux and transitional, particularly for students embarking on new majors or those undecided about their academic majors. FYC, as a curricular space, assembles students from across the disciplines just as they are joining the landscape of higher education. HIP ePortfolios provide a vehicle for self-analysis that can result in guidance toward future directions, elucidating new knowledge and confidence about both personal well-being and disciplinary conventions (Eynon & Gambino, 2017; Thompson, Singletary, Morse, & Morris, 2022).

In our pilot study findings, students expressed: "I have never created an ePortfolio…it is new to me," and "No one has ever asked me to study myself as a subject; it feels very weird." As we aggregated our data results, we discovered that literally hundreds of students recited similar words to describe the process of making an ePortfolio, labeling their experiences as "a first time" experience, as "odd," "novel," and "uncomfortable." From students' descriptions, we placed "new" and "weird" linguistically together, and we came to understand, as one student classified, that ePortfolios call first-year students, and others, into the unfamiliar. In writing any new genre, students might find themselves juxtaposing the unfamiliar with more familiar composing genres and spaces. One student identified ePortfolios as a "middle-space, something between social media and LinkedIn." Student comments led us to ponder in what ways ePortfolios straddle between personal well-being and public presentation, and in our teaching, we seek to dismantle the artificial binary that stigmatizes well-being as too personal and private for classroom inclusion.

One of the primary takeaways from our pilot study resulted in our own curricular change, ushering in a revisionary re-understanding of how we teach and define ePortfolios and how we situate them in terms of assessment and learning outcomes. It was not until we reviewed student ePortfolios across our pilot study timeline that we discovered how HIP ePortfolios can invite and promote well-being. In this regard, well-being is an outcome of our pilot study research contingent on the impact of COVID-19 as our cultural context. Moving forward from our pilot study (2020–2022), we recast HIP ePortfolio pedagogies as inclusive of student well-being. Our research crystallized a realization that ePortfolio spaces bridge the academic, the personal, and the outward-facing, and due to their reflective nature, open opportunities for self-observation, or making sense of experience in practical ways. ePortfolios can offer healing opportunities, even resulting in a sense of catharsis or a recognized sense of belonging for some students. In FYC, we shifted to teaching ePortfolios as capable of both showcasing selected work/artifacts and exploring/discovering topics and meaning. We discovered that for the FYC program, exploratory ePortfolios can meet students where they are socio-culturally and psychologically. In this article, we showcase examples of exploratory, inquiry-driven ePortfolios, and we provide a close analysis of one project that exemplifies the extent to which ePortfolios can contribute to well-being.

In the context of FYC, all students are across the disciplines. FYC students consist of a diverse population of students with different backgrounds, ranges of experience, and academic interests (Adler-Kassner & Wardle, 2020; Downs & Wardle, 2007; Thaiss & McLeod, 2013; Yancey, 2019). ePortfolios, according to a well-being framework, carve space for slow, sustained process, student choice about topic and exigence, and recurrent, situated reflection. The criteria that inform a well-being framework easily fold into the characteristics of HIPs,   as we discovered through our pilot study (Belli, 2016; Cochran, 2020; Miller-Cochran & Cochran, 2022; Yagelski, 2021; Yagelski & Collins, 2022). In this article, we advocate for a both/and approach, in which we incorporate

ePortfolios as a means of advancing rhetorical skills and inviting deep self-discovery and reflection. From a writing across the disciplines perspective, we argue that FYC can be a cornerstone curricular space that introduces the making of ePortfolios and includes well-being as an integral component of rhetorical training. The draw to well-being and all it entails belongs at the center of what we do as teachers of writing. Kimberly Thompson, Zachary Ti Singletary, Tracy Ann Morse, and Abigail L. Morris (2022) define a pedagogy of well-being "as a teaching practice grounded in empathy…making empathy in writing program administration and in writing classrooms more transparent" (p. 35). Coming out of the COVID-19 pandemic, we aim to maintain pedagogical practices that extend empathy, which often requires many different approaches to policy, access, and assessment.

As student reflections demonstrate, ePortfolios elicit intrigue and excitement, mostly because the subject of study is the self, prompting an inquiry into who am I as a writer in varying contexts, and how do I change, adapt, and evolve in and across time? Such introspective questions impact students in different ways. Yet, these feelings of curiosity and discovery bounce against uncertainty, provoking some students to change the direction of their academic and professional journey, as demonstrated by the story of Gabe, discussed in this article, who changed his major from cyber-security to construction management and transferred to a university closer to his home. For Gabe and other FYC students, the ePortfolio composing process raises questions about the self and about the path in which one's going—a process that results in reflection and analysis. In composing the numerous parts of an ePortfolio, through visual, aural, alphabetic, spatial, and kinesthetic modes of communication, writers access multiple literacies and sensory channels to process and make meaning (Dunn, 2001). Through a deliberate inter-mixing of multiple modes, students come to know instantiations of author-identity and professional identity through a highly mediated experience. Moving through the composing process, students experiment with how to present their bodies in a public/published text, and by extension, how to situate their own credibility and digital identity in and for particular contexts and discourse communities.

Reflection-in-Action: An Opportunity for Well-Being Pedagogies

Although our research did not begin with a lens of well-being, mid-way through our study, coupled with the catalyst of the pandemic, student reflections and completed projects revealed that the making of ePortfolios fosters well-being by asking writers to risk a new, tangible form of investigation that encourages radical reinventions of self. Throughout this article, we slowly unfold what is a pedagogy of well-being as extrapolated from the teaching of HIP ePortfolios. Pivotal to our research findings, an ePortfolio of note was created in Amanda's fall 2020 ENC 1102 class while she was a graduate teaching assistant at UWF. Andrea Morrell's ePortfolio, named *Beautiful Trauma*, was an exception among her peers (See Figure 1). At the onset, in her early teaching experience, Amanda did not intend to design an assignment that would help students understand who they are beyond an academic or professional identity. That being said, *Beautiful Trauma* creator, Andrea Morrell, began submitting checkpoints that showed a unique interpretation of the project. Amanda noted, "The hardest part for me, in that moment, when I first discovered that Andrea was intending to use the ePortfolio in a different way than I had designed the assignment, was allowing her to do so." Amanda added checkpoints for Andrea's progress, but it was a leap of faith on Amanda's part to let a student take a very carefully structured assignment and alter its intention and meaning. The thing that made Andrea's work so compelling was the fact that she took an assignment designed to help students discover who they are as budding academics and used it to help her understand who she is as a human in connection to the world around her.

Figure SEQ Figure * ARABIC 1: Homepage or landing page of Andrea's ePortfolio, Beautiful Trauma

After she wrote a rhetorical analysis essay on the song "Beautiful Trauma" by P!NK, Andrea threaded together connections throughout the entire ePortfolio, uniting everything by the theme, beautiful trauma. She then began to make connections to other areas of beautiful trauma in her life. She connected her childhood to the beautiful traumas that she had suffered when examining her personal narrative, she connected the outside artifacts brought in from a political science class to the beautiful trauma found in our country, with the national protests around police brutality and racism, and she even went on to discuss the beautiful trauma associated with leaving home for the first time and with the beauty standards impacting the self-esteem of many women in our culture. Those connections created the overarching theme that separated *Beautiful Trauma* from the other ePortfolios being submitted in Amanda's class that semester, and in the other classes that were a part of our pilot study. Further, as we analyzed Andrea's reflective work, it illustrated the fact that she was using the ePortfolio to understand who she was in connection to the trauma she witnessed in our country, in her own life, and in standards placed upon her as a person of color. Situated during the COVID-19 pandemic, Amanda had no way of anticipating the depth of impact this ePortfolio assignment would have on her student's self-discovery, personal growth, and interaction with the world around her.

Andrea's production of *Beautiful Trauma* was a true kairotic moment for our pilot study team, and our witnessing of this project, in process, transformed our expectations and desires of what constitutes an ePortfolio. It was through this project that we began using the language of well-being. We asked, what if we regard ePortfolios as private, personal, and highly visceral texts for which students themselves are the primary audience? What if, as Andrea's educational situation exemplifies, teachers make room for an abundance of difference in which students decide what type of ePortfolio they create: exploratory and inquiry-driven and/or presentational, all in one class

section? We can encourage students to use rhetorical analysis to make decisions about their purpose, audience, and context, and that type of rhetorical design can also be high impact.

Unlike her peers, Andrea created an exploratory ePortfolio that included her personal narrative. She used the ePortfolio space to reflect on the traumas around her – culturally and historically. As Osorio, Manivannan, and Male (2022) exclaim, "How do you talk about the impact of COVID without talking about the impact of state violence against Black people? Or the Asian women murdered in their workplace? Or the insurrection? Or the violent surveillance of queer youth? Or the blatant disregard for disabled life? Or the lack of support given to mothers? Or or or or…?" Andrea, through her rhetorical analysis of P!NK's "Beautiful Trauma," connected the beautiful trauma of the life that she had led up until that point to the grotesque and violent events that surrounded her and informed her understanding of the world. She wove her own life and embodied presence into the historical-cultural context of her study.

If you go to *Beautiful Trauma*, which is still live and, now, included as a highlight text in Andrea's degree-program (Health Administration) required presentational ePortfolio, you will notice that she made the choice to require her audience to scroll through her site, in a vertical, slow way rather than to be able to choose, via navigation tabs, where they would move themselves within her ePortfolio.[1] As we scroll through her site, we explore the different course projects, or artifacts, that she includes, and she connects each piece to the story that she's telling about P!NK's song and the meanings behind it. Another tenet of well-being, Andrea explicitly includes reflection in her published ePortfolio, sharing with her readers the choices she made about each project and how the theme engages and emerges from each of the included artifacts. She makes very careful choices to include imagery of herself alongside her reflections, so that there remains an embodied connection between who she is as an individual and the statements she makes about what she discovered as she analyzed P!NK's music video.

Andrea weaves the theme of beautiful trauma throughout her ePortfolio, using it, creatively and strategically, to form powerful connections in her reflective learning (See Figure 2 and Figure 3). She integrates reflective work at pivotal learning moments and showcases her reflections to give readers a better understanding of the journey she was on as she crafted each piece of writing. Her reflective work helps us, as readers, not only understand her mental and emotional state, but also helps us understand the connections that she makes. Andrea's choice of outside artifacts added the connection of beautiful trauma within the United States (see Figure 4), by incorporating papers that she wrote in other classes along with provocative images that shifted into sharper focus as the reader scrolled through the digital text. In total, this showed how Andrea was able to make deeper connections between what she was learning in all her classes while taking the time to emotionally process how she fit into each area of study, as well as into the world in which she lives.

Andrea's ePortfolio was dramatically different than the other student samples cultivated through the pilot study because Amanda allowed her greater creative freedom during the assignment process. By using checkpoints to track Andrea's progress, Amanda was able to determine that the work presented did, in fact, demonstrate the required learning outcomes, even while Andrea made meaning that was supporting her personal well-being. Cumulatively, Andrea demonstrated that she was learning how to write in her other classes, as well as learning how to understand who she was as a person in the cultural moment surrounding her. Andrea's connection between her rhetorical analysis work on "Beautiful Trauma" helped her better understand the trauma she was witnessing in the US, the trauma women suffer because of unrealistic standards of beauty, and even the trauma

she experienced as a child. This deeper understanding led to the reflective work that demonstrated the personal identity that had emerged through Andrea's ePortfolio composing process.

Figure SEQ Figure * ARABIC 2: Reflection included in Andrea's portfolio

Figure 3: Reflection included in Andrea's ePortfolio

Figure 4: Graphic included to capture beautiful trauma within the US in Andrea's ePortfolio

Cultural Patchworking: COVID-19 as a Catalyst for Change

Our ePortfolio pilot study launched at a precarious time of chaos, uncertainty, and stress; consequently, we had to re-examine how (and if) we would continue our research. With abrupt life changes and fears for safety, and even mortality, our teaching and pedagogical approaches became more flexible and more attentive to affective elements such as feelings and emotions, (dis)abilities, and belonging and loss. The selected comments from the opening of this article echo the highly (inter)personal and emotional response to creating an ePortfolio, elements of student learning that often remain removed from academic assessment and curricular design conversations (Belli, 2016; Miller-Cochran & Cochran, 2022; Yagelski & Collins, 2022). As our study revealed, particularly as it began alongside the COVID-19 pandemic, students craved learning and professional training that was relevant to their lives. In students' ePortfolio projects from the start of our pilot study, in the 2020–2021 academic year, and into our current time, two years later, stories emerged about trauma, learning difficulties, and professional dreams, and as administrators and faculty, we were forced to re-remember that despite ever-changing university initiatives, transfer of learning must include personal well-being (Cochran, 2020; Macklin, Shepherd, Van Slyke, & Estrem, 2022; Miller-Cochran & Cochran, 2022; Thompson, Singletary, Morse, & Morris, 2022).

As we worked remotely, in the summer of 2020, trying to maintain the energy to continue a grant-funded study, which was, then, at stage one of formal assessment, we began to understand ePortfolio composition according to what Ruth Osorio, Vyshali Manivannan, and Jessie Male (2022) name "carework." "We cannot separate our bodies" from our intellectual labor, Osorio, Manivannan, and Male (2022) implore. The emergence of and settling-in of COVID-19 staged the context of our study and primed us to seek pedagogical activities that deepened community and actualization of self. As Ti Macklin, Dawn Shepherd, Mark Van Slyke, and Heidi Estrem (2022) contend, "this extended-crisis teaching and learning environment led us to reexamine commonplaces surrounding FYW" (p. 204) and "to explore humane approaches" (p. 203) to the collective distress teachers and students shared

with the rest of the world. In 2020, business as usual seemed impossible when 100% of our classes moved to asynchronous online spaces, and we vacated our communal spaces and moved into our own home-spaces, disparately located from our colleagues and students. Many students found the move back home not only disruptive but also traumatic.

In an otherwise tumultuous time, we seized the opportunity to re-imagine HIPs as offering relief from mental and emotional pain by utilizing ePortfolios as a pedagogy of well-being and as a tool for self-discovery and personal revelation.[2] We root our pedagogical practice in the rhetorical canon of invention, making explicit the process and creation of ePortfolios, and the craft and design of multimodal composing. An emphasis on invention rather than delivery, or final product, recalibrates both student and teacher expectations in terms of evaluation and learning outcomes. We believe this shift results in a more authentic assessment that captures student learning at micro-moments and, also, encourages threshold moments of reflection (Adler-Kassner & Wardle, 2020). Such a drastic shift, from academic and professional skills to personal growth and emotional well-being, as demonstrated by Andrea's ePortfolio, prompted a new set of research questions and a re-orientation of how we talk about ePortfolios in teacher training and in classroom instruction. We began asking ourselves new questions:

- How might ePortfolios open space for a cathartic experience, and what difference does it make to cast ePortfolios as sites of invention rather than polished, outward-facing texts intended for professional audience delivery?

- How might ePortfolios function, and what knowledge transfers, when the target or primary audience leans towards the composer rather than or in addition to an external audience?

- How might we maintain the integrity of HIPs when we must simultaneously grapple with institutional constraints while also re-prioritizing student well-being?

The cultural changes imparted from the COVID-19 pandemic altered the rhetorical situation of our teaching and our relationship to students; we were able to re-think the scope of what an ePortfolio is: purpose, context, and audience. Accordingly, we moved from academic and career-driven outcomes to outcomes based on hope, discovery, and well-being. Further compounded by the pandemic, many of us faced dramatic shifts in our personal and work lives as we were forced to juggle the demands of both from a distance and within a new digital sphere. With such an existential and mortal crisis, typical academic values seemed trite and superficial. The traditional approach to academic writing and production, with an over-emphasis on linear coherence and the "life of the mind," seemed impossible to accomplish (Osorio, Manivannan, and Male, 2022). We all needed more creative, lifegiving projects. The pedagogical-cultural environment, therefore, was ripe for collective story-telling and for inquiry into family history and culture.

Moving forward in this article, we will show how our pilot study research resulted in a dramatic shift in our pedagogical goals and our definition of the power of ePortfolios-as-HIPs. We prioritize including student voices and examples as evidence in our curricular (re)design. For a close examination of how well-being and pedagogies converge, we explore situated instances of ePortfolio composing, drawing from analysis of student projects, focus group conversations with students who completed the ePortfolio projects, and conversations with faculty stakeholders, including recorded Zoom videos with nursing faculty who sought to incorporate well-being ePortfolios as a potential solution to the national retention issue in the nursing profession. The varied and diverse student voices that contributed to our evolving understanding of ePortfolios shaped the growth of our study and how we eventually named our curriculum, ePortfolio composition.

Pilot Study Methods: Definition, Ethics, and Context(s)

Our research anchors ePortfolios as composing spaces that can curate physical, mental, and emotional well-being. Moving through the multi-stage process of ePortfolio composing introduces writers to practices that normalize chaos, uncertainty, and change as means of rhetorical invention and self-discovery (Belli, 2016; Berthoff, 1981; Matzke & Garrett, 2018). ePortfolios are purposeful collections that tell a story; the work of well-being occurs through the discursive multimodal making of those stories. Working with FYC students, who will disperse across the disciplines, ePortfolios present a space for emerging new knowledge about one's identity and one's situated place in particular disciplinary communities. Drawing from pilot study data collected across the COVID-19 pandemic and continuing into the 2022 academic year, and consulting the fields of composition pedagogy, disability studies, and the intersection between writing and well-being, we situate ePortfolio composition as a high-impact practice (Eynon and Gambino, 2017) that engages writers in a deeply self-reflexive process (Yancey, 2016).

Following the extended, two-year pilot study through the pandemic, we are now (2023) in a stage of implementation and post-project assessment. Since 2019, we have been granted two IRB approvals for collecting, analyzing, and presenting students' ePortfolios. Across our research collection, we operated systematically in the study. Through an internal HIP pedagogical grant, in Fall 2019, Bre designed a HIP ePortfolio assignment and curriculum that faculty could adapt to their own contexts. At the end of fall 2019, Bre, as WPA, assembled a pilot study team, collaborating to implement HIP ePortfolios in spring 2020 course sections. For the first iteration, we targeted teacher participants from first-year composition courses (predominantly the second-semester course, ENC 1102), cybersecurity, and nursing. When we started the spring 2020 semester, we implemented the new assignment in approximately 13 sections of ENC 1102 and one section of Cybersecurity CGS 2920 Foundations in Information Technology, working with approximately 325 composition students and fifty IT foundations students. We cannot ignore the impact that the COVID-19 pandemic had on our study, on student learning, on the projects that students created, and on the quality and design of pedagogical delivery. Some faculty were simply not able to continue with the study or assign the project in its original intention, as a HIP experience. Some students were not able to complete the projects or their classes, and some students, in the most intriguing of cases, took the assignment and made it their own.

In our first round of assessment, which included a second pool of student participants from fall 2020 and spring 2021, we de-identified student projects, housed project files in an online password protected Google folder and assigned each project a number. We then randomly assigned clusters of projects from different class sections to each of our six assessment team members. Although ePortfolios can be renamed and linguistically de-identified, and artifacts can be downloaded and removed from the multimodal site, essentially, if we view an ePortfolio, if we click on the link and the site is public/published, identifiable information and materials display. ePortfolios are hyper-embodied and most always link back to the author. This presents one of the ethical challenges in pedagogical research on ePortfolios: the fact that discursively and visually, when we view student ePortfolios, we encounter identifiable factors such as the student's name, photos of the student, and written materials and other artifacts that document and locate the student in a particular time, place, and curricular context. In addition to following IRB guidelines for use of student materials, we also consulted and adhered to the "Digital Ethics Principles in ePortfolios" put forth by the Association for Authentic, Experiential, & Evidence-Based Learning (AAEEBL). We paid extra close attention to what AAEEBL refers to as "Data Responsibility" and "Respect for Author Rights and Re-Use Permissions." In our consent form, we specified and differentiated that students had an option to participate only using de-identifiable data and an option in which students could grant permission for the use of

identifiable data. In focus group conversations, we further discussed the re-use of materials and our aim to uphold author ethos and intention. Students talked to one another about their own plans to re-use or re-situate their projects, so the conversation felt reciprocal. Even with student consent, we acknowledge the responsibility in presenting and publishing students' intellectual property, but also in the context of ePortfolios and well-being, presenting students' personal experiences and stories that may render them vulnerable in ways that they may deem private. We must protect students, and we do not showcase examples that might stage room for criticism. The projects we showcase display competence and skill, and they make explicit overlaps between HIPs and well-being.

From our pilot study, we starkly realized that what we had been doing, pedagogically, was shallow in terms of student impact. We learned that many of the final projects were, at least in terms of optics, underwhelming and not showcase-worthy, and that there was a disconnect between context and purpose. We believe this was largely due to the type of ePortfolio taught, designed as forward-facing and presentational. We also learned that students, overall, struggled the most with composing an author bio and selecting visuals that represent the self, and composing reflections that go beyond "what did I learn" and "why did I like/dislike this." We want ePortfolios to be meaningful and relevant to students' lives, and not just a holding space for coursework, or what Kathleen Blake Yancey (2019) calls ePortfolio as wrapper (p. 3). We also knew that moving forward, we would have to invite students to co-create the topic and the type of ePortfolios that they would make in our classes, as we learned from Andrea's project.

We arrived at our current pedagogical model, teaching ePortfolios as well-being, from a collective review of our data as situated in the COVID-19 pandemic, but it was Andrea's project that sparked our hopes for future projects and that transformed our expectations about how and why we teach ePortfolios. Andrea's ePortfolio exemplified well-being and showed us how ePortfolios offer students so much more than public, outward-facing possibilities (see Figure 5). Prior to viewing Andrea's project, our team of faculty researchers disagreed as to the overall purpose of assigning ePortfolios. Did ePortfolios serve as compilations of best work intended for potential employers? Did ePortfolios best serve students when cast as sites that demonstrate student growth and development? Which model was better for first-year composition, and was a different model more appropriate for upper-level students already in their disciplines? Many, if not most, of our faculty group taught ePortfolios as what Yancey (2019) calls a "presentational ePortfolio," those intended to showcase the best work for professional delivery (p. 4). Yancey (2019) distinguishes between "learning" and "presentational" ePortfolios, which are common ways they are taught and presented in FYC programs. However, she also mentions a third approach, the exploratory option, which opens more creative agency in terms of topic. Andrea's ePortfolio is radical and raw, and that can be too much, too emotive, for some academic stakeholders, including students. Andrea's project pushed the boundaries of what constitutes the genre conventions and rhetorical situation of an ePortfolio. She blends story and analysis to create a narrative approach rooted in critical context. More so, the assessment team discovered that such an approach, an exploratory ePortfolio that focused on personal invention and self-discovery could be meaningful for students from all levels and disciplines. It was through Andrea's project that we turned our attention to well-being, and we raised questions about more authentic means of assessment.
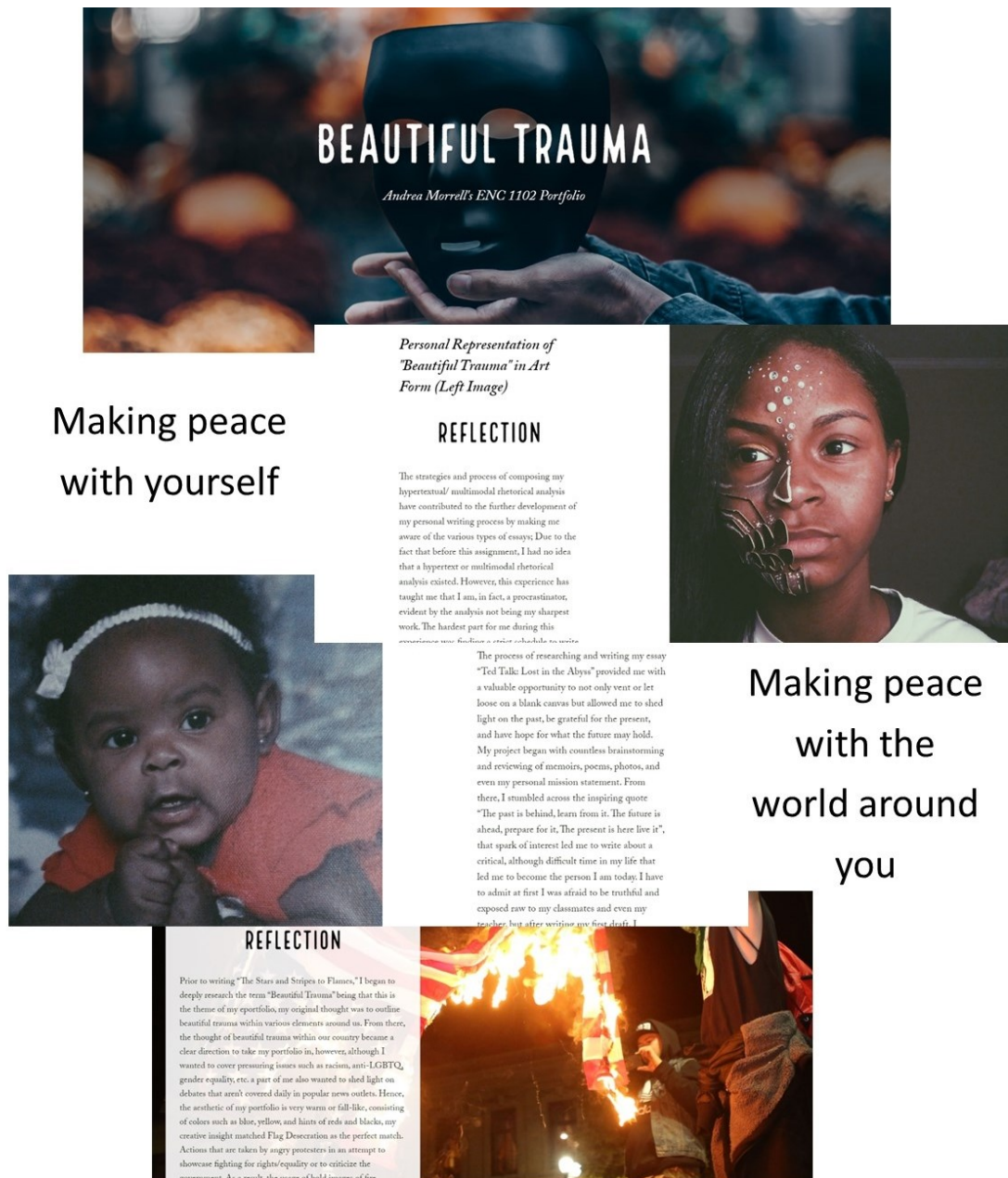
Figure 5: A collage of images taken from Andrea Morrell's ePortfolio. As researchers, we provided the labels: Making peace with yourself, Making peace with the world around you, and ePortfolios are a high-impact practice of self-care.

Local Institutional Context: ePortfolios as HIPs

Simultaneously occurring alongside our pilot study, the exigence for teaching ePortfolios as HIPs stemmed from our university's choice to include HIPs as one of our Performance-Based Funding Metrics. The metrics are standardized across the State University System of Florida, which includes

the University of West Florida (UWF). However, for the tenth metric, universities select a focal area that becomes integral to the university's strategic plan. As of 2018, UWF defines Metric 10 as "The percentage of graduating seniors completing two or more high-impact practices." In response to the new metric, the university established a HIP program as a division of Academic Engagement and Student Affairs, hired a HIP Director, and assembled the HIP Oversight Steering Committee. Across a two-year period, HIP-designated workgroups formed, consisting of faculty and staff from across campus. Workgroups were charged with establishing a taxonomy of materials for an online faculty toolkit, which serves as a resource for creating HIPs. Each group generated a local institutional and cross-disciplinary definition of the assigned HIP, along with hallmark student learning outcomes and the essential elements for each of the eleven HIPs (see Appendix).

The workgroups consisted of a chair and members from each of the five colleges at the university to ensure cross-disciplinary representation. Bre served as co-chair of the ePortfolio HIP workgroup, and Kylie served as a committee member. The workgroup consistently met across the 2019-2020 academic term, composing the ePortfolio definition in the fall of 2019, and drafting the learning outcomes and essential elements in spring 2020 (amidst the onset of the COVID-19 pandemic). To ensure the inclusion of the values, interests, and discursive conventions from across the disciplines, the co-chairs recruited members from composition, education leadership, health sciences, business, computer science and cybersecurity, psychology, instructional design, and communication. The diverse committee members allowed the group to ground ePortfolios as cross-disciplinary, collaborative work, and in drafting the definition, the group consulted the Association of American Colleges and Universities (AAC&U), the Association for Authentic, Experiential, Evidence-Based Learning (AAEEBL), the 2007 CCCC Position Statement on "Principles and Practices on Electronic Portfolios," and scholarship by Yancey (2010; 2016; 2019) and Bret Eynon and Laura M. Gambino (2017). We also conducted primary research, visited department meetings, talked with colleagues, submitted informal surveys, and analyzed curricular contexts and programmatic goals in different disciplines. We discovered different ways in which our colleagues were already using ePortfolios, ways in which they hoped to use and implement ePortfolios, and we also heard responses that signaled that some disciplines do not seek to use or do not understand how or why they should use ePortfolios. The use of ePortfolios is not a university requirement but is rather one HIP option that faculty can implement. Questions of disciplinarity regularly intersect with questions of career readiness in many departments, which often leads faculty to lean towards what we describe above as "learning" or "presentational" ePortfolios (Yancey, 2019, p. 4). In our institutional definition, and in the pilot study that informs this article, we argue that ePortfolios can/should be adapted for specific disciplinary contexts, and that the ePortfolio type can be mixed, designed with/through plural goals and methods: an ePortfolio can be both learning and presentational, both exploratory and forward-facing.

Working with a wide range of members from other disciplines and colleges provided us with many opportunities to talk across differences and understand the importance of ePortfolios as pedagogical tools and as assessment tools for students at the general education level. We were able to talk about the differences between cornerstone and capstone experiences, and how first-year students have different needs from upper-level students. These cross-disciplinary discussions were particularly beneficial to those of us who teach first-year students in cornerstone courses. Because we spent a year working so closely with so many disciplines, we were able to, in turn, have a more capacious conversation with our composition students about audience expectations, conventions, style, and discourse. Defining "ePortfolio" for this article aligns with the official definition of ePortfolio as a high-impact practice now endorsed by the University of West Florida (UWF) (See Appendix).

First-year students or students new to academic disciplines may struggle or grapple with the writing process in any project, but especially so in a complex, multi-part webtext that asks students to engage

in the public branding of self. Modeling after Cicchino, Efstathion, and Giarrusso (2019), in order to manage a semester-long project of this caliber and intensity, students need multiple checkpoints that integrate reflection. The intentional scaffolding of reflection and structured, periodic attention to the meta-process of the project are distinguishing features of high-impact practices (Eynon and Gambino, 2017; Kuh, 2008, 2013; Yancey, 2019), but we must do more than, as Kinzie and Kuh (2018) warn, believing that "just making them available suffices." How and when we implement the integrated, recursive practices of ePortfolio composing (Eynon & Gambino, 2017), how we facilitate the process, and how we embed the project "as curriculum" (Yancey, 2019) determine if the experience translates as a HIP and whether it may be more harmful than beneficial to students who are already under pressures. The emphasis on how in these instances draws attention to pedagogical methods. Yancey's "ePortfolio as curriculum" methodology provides a framework that ensures an ePortfolio experience delivers HIPs. Bridging from Yancey's framework of ePortfolio as curriculum, we illuminate the multimodal writing-intensive nature of ePortfolios and the material emphasis on ePortfolios as a form of writing. We, thus, call our HIP curriculum, ePortfolio composition.

ePortfolio Composition: Bridging HIPs & Well-Being

ePortfolios curate a presentation of self, piecing together different moments and discursive events to create a situated, digital embodiment through, to echo Wibberley (2012), "what is at hand / what is available" (p. 4). They function, in the making, as bricolage. Composing something through compiling disparate materials and using different tools and modes, connecting different parts using words and reflection, engages students in "a materialist, process-oriented practice" of craft, which Leigh Gruwell (2022) defines "as material practices of making" (p. 14). We believe it is vital to define ePortfolios as new media compositions that make explicit the embodied aspects of meaning-making. And, by implementing HIP ePortfolios in cornerstone courses, teachers and program administrators have opportunities to transform students' experiences in first-year courses or other curricular spaces intended to orient students to new discourse communities.

We propose ePortfolio composition as self-reflexive, embodied rhetorical action that encompasses a recursive process of inventing, designing, and assembling an ePortfolio. ePortfolio composition includes the behind-the-scenes moves and the micro-processes that necessitate a re-thinking of the typical order and stages of composing, knowledge which in and of itself is transferable to other writing contexts. In particular, the first and last rhetorical canons, invention and delivery, work synchronously. Writers begin creating ideas by building or designing in the online ePortfolio space, weaving together choices about platform and content, with the self, the writer, performing as the topic and site of invention. Ushering delivery and invention into a dialogic correspondence enables writers to theorize access and audience early in the composing process, which could result in more inclusive textual design. ePortfolio composition shifts attention away from the polished, or not so polished, bells and whistles of final ePortfolio products, "framing reflection" and other meaning-making strategies as "affordance(s) of this digital space for teaching and learning" (McDonald, p. 204). For us, HIPs are all about the process more so than the final product, and reflection is the action that helps make learning-along-the-way more concrete.

Quality reflection is an essential element for any HIP, but especially ePortfolios. If instructors want quality reflections, and, therefore, quality HIPs that are honest, vulnerable, and grounded in student identity, students need to feel safe enough to do so. It is not controversial to suggest, then, that student well-being is the bridge between pedagogy and HIPs. In his keynote address at the 2021 Writing and Well-Being Conference, Robert Yagelski (2021) argued that "writing instruction is as much emotional and psychological and it is skills-based and academic in nature." He explains, "the experience of writing—as distinct from the text that might be produced in an act of writing—

matters." In an ePortfolio reflection, Kara,[3] a student in Kylie's ENC 1102 course, shared a lament in which she comes to terms with the fact that she feels unable to pursue her passion, a major in music:

> While working on this project. . .it was painful to remember that this is only a 'dream' career field of mine, and that my parents didn't send me to college to pursue a music teaching degree. . .So, while I was doing research and communicating with one of my former instructors, it was a bittersweet process to find more things to love and to realize those are more things I won't be able to achieve. Along with this process, I was still looking for majors I could tolerate but mainly pursue for my parent's approval, and it was especially difficult writing the project without turning it into an argument for why this field is more than just instruments making sounds.

We observe the emotional and psychological elements of students' ePortfolio composition in the reflective accounts shared from our students in our classes. If students do not feel safe or invested, the impact of the HIP is not actualized; it does not land. By creating a space for students to feel and express vulnerability, via weekly well-checks, personalized and intentional feedback, and strong student-teacher relationships, they feel more empowered to explore their own identities and write about those processes and discoveries via reflective assignments. We see the potential for these feelings in responses like Kara's. What makes these HIPs special is that the after-effect is felt by the student beyond the classroom moment.

Engaging in ePortfolio composition takes students through a recursive process of questioning who am I in this moment,[4] what do I want for my future, and why am I pursuing this particular professional track? These ontological inquiries make more explicit the place of one's own body as a site of rhetorical invention, showing students how to explore the sites and sources of their knowledge. Jacqueline Rhodes and Jonathan Alexander (2012) argue that writing materializes where rhetoric and bodies conjoin. Composing through "multimedia might return us to embodied experiences of language, discourse, and composition," they contend, interfering in normative tendencies that disembody students from the work they produce. In ePortfolio composition, we ask students, echoing Rhodes and Alexander, how is your body mediated as you present yourself through language, visuals, arrangement and spatial layout, color, and motion? What artifacts or pieces of writing, what projects represent your work, and how does the assemblage of these materials contribute to the telling of a particular story? How do you make these choices and why? Questions such as how you can respond and how your body is mediated, through what rhetorical means, open conversation about more authentic assessment practices. Action, then, surfaces from asking students to name what they value and using this grounded knowledge to recreate ePortfolio pedagogies.

We want our students to feel connected to what they learn. When we design curricula and derive new pedagogies from assessment we should ask, what difference does this make both within and beyond academic contexts? Writing studies scholars have made concerted efforts to ensure that learning transfers to other situations, but as Yagelski (2021) purports, we have not extended research to account for the human dimension of why and how we turn to writing and how writing might serve a more capacious function that helps us understand who we are in the world. Yagelski (2021) argues, "When we succeed in helping students achieve academically, we might at the same time be failing them as human beings." For some of us, we may even firmly believe that the personal should be disconnected from academic and professional domains to maintain an objective learning environment. Aligning student success with measurements of well-being repositions "the potential of writing as a means to understand ourselves and our experiences" (Yagelski, 2021). College writing instruction across the disciplines should be as much about fostering student well-being as it is about developing written communication skills.

Cross-Disciplinary ePortfolios: Post-Pandemic Response & Discoveries

The idea of implementing what Yancey terms an exploratory ePortfolio into FYC organically evolved out of carefully examining Andrea's *Beautiful Trauma* ePortfolio. The most impressive aspect of exploratory ePortfolios was the work students completed in connecting all the different artifacts, which seemed to help students make genuine, real-world connections to the work that they were doing in their classes. In exploratory ePortfolios, students make meaning through juxtaposition, or the placing together of otherwise disparate materials. These deeper connections increase the transferability of the skills they learn because they are hyper-focused on finding ways to connect and select assembled materials to a theme that they've chosen. This is also extremely arduous for both students and teachers. Student examples were plentiful in some regard but very few finished/final products seemed to successfully tell the story of student growth, vulnerability, and identity. We discovered that the best place to find and articulate growth, struggles, miscommunications, and misunderstandings was in their reflections more so than in the finished projects, particularly since most forward-facing ePortfolios do not retain the raw reflections.

Running parallel to our ePortfolio HIP study, Bre and Kylie had been teaching a course project called the Writing Across the Curriculum (WAC) Inquiry Project. For the WAC Inquiry project, students devise a question around disciplinary writing practices that guides their study: what is writing and research in my projected field of study? Kylie decided early in the ePortfolio pilot study to bridge her ePortfolio projects with the WAC Inquiry project, using the ePortfolio as a space to reflect on and present findings from the WAC Inquiry project. This was a pivotal moment for our team because we were able to experiment with the type of ePortfolios we used in first-year composition. Kylie's decision was initially met with questions and doubt as ePortfolios had predominantly been utilized and conceptualized as presentational texts intended for professional delivery. Some colleagues questioned how a single, stand-alone, different assignment could fulfill the outcomes and goals of an ePortfolio. However, after seeing the resulting projects, we felt confident that HIP ePortfolios could be used to share and reflect on the process of a different project. Further, as pilot study findings suggested, ePortfolios do not have to be static genres but should bend and adapt to both faculty and student desires.

Teaching through deep pedagogical reflections and relationships formed with students led to our conversations with Gabriel Dioso about his WAC Inquiry ePortfolio. The epigraph at the opening of this chapter is from Gabe, in which he expressed, "This project resulted in a whole redesign of my life, really." To witness how a course project can maintain such a profound effect on a student reaffirmed the work we are undertaking in this study and beyond. When teaching this form of "inquiry-driven" ePortfolio, students were given very few boundaries or direction. There was an intentional invention element left to students' own design and discovery. Kylie noted that despite the initial displeasure of the assignment's open parameters, by the end of the project, students recognized that the lack of prescription fostered a deeper reflection of self and encouraged them to take ownership of their work. In essence, as Gabe demonstrated, students were able to discover their own perspectives and make decisions accordingly. Gabe's interview was conducted a year and a half after his completion of Kylie's course, which allowed him to observe, with distance, those connections from his early stages of exploration and how those choices impacted his future.

While Gabe's opening comment showed that ePortfolios invite critical reflection, an overview of his ePortfolio exhibited many of the features that we came to expect from cross-disciplinary FYC students, especially pre-pandemic. Further, Gabe's post-project reflection was attentive to what he gained from the project: "Overall, I believe I have learned a lot from this assignment, both as a writer and as a hopefully future Cyber Security Analyst. I feel I have achieved a new and deeper understanding of what it means to be a public writer as well as perform in the Cyber Security field."

However, it was his prolonged reflection, after having some distance from the project, that revealed a deeper, longer impact that the project had on his life choices. Gabe's comments about redesigning his life, juxtaposed with his initial ePortfolio, showed the correlation between a cross-disciplinary FYC student and a student who has endured a global pandemic and had honest, reflective conversations with himself.

We offer Gabe's project as an example because the reflection he included richly captured the relationship between classroom and personal learning when the ePortfolio scope adheres relevance to the student's life, and when the assignment is purposefully presented as high-impact practice. We witnessed a tangible change in Gabe's thinking, and as an emerging professional in, at the time of writing this project, cyber-security: Gabe developed agency as he gained awareness of cyber-security as a discourse community, the writing habits and how communication skills are expected to transfer to upper-level coursework and the public, professional realm.

In a focus group conversation, Gabe shared his story of moving back home once the pandemic hit. He changed universities after realizing that fully online, remote learning was not working for him. In talking about these physical, emotional changes, he confessed, "I did not realize this career was not for me." Today, Gabe is no longer pursuing cyber-security but has changed his major to construction management. One of the reasons he selected construction management, he explained, was due to his new understanding of looking forward to the types of writing, research, and activities he would produce as someone in construction management. The inquiry ePortfolio immersed Gabe in the discipline of cyber-security at the onset of his higher education training, and he realized that the field was not exactly what he wanted to pursue. This was not the first time that students have changed majors following the WAC Inquiry project, and when situated as a HIP ePortfolio, the deep reflection and self-observation encourages students to explore why, and to problem-solve: what now?

Further, as discussions of the "post-pandemic student" and their performance, or lack thereof, increased, there was a noticeable gap or disconnect between students and instructors. Common complaints from faculty usually sounded something like, "I am engaging in these student-centered pedagogies or HIPs, but I am not getting the same results as pre-pandemic," or "Nothing seems to be working. The students aren't getting it." There are numerous studies and sites discussing student and faculty disengagement (Facebook Group, Pandemic Pedagogies), but at our university, students, culturally, lacked resources for and the invitation to incorporate well-being into their academic learning. Students appeared to be taking more classes while simultaneously working more hours, all the while struggling with the impacts of the ongoing pandemic. The list of issues felt endless, and instructors did not feel qualified to manage personal matters in addition to teaching loads. The solution was not to further shame students but to foster well-being as an explicit or transparent part of our pedagogies and to frame well-being pedagogies around empathy (Thompson, Singletary, Morse, & Morris, 2022).

At UWF, nursing faculty sought a method to bridge well-being and pedagogy that made use of deep reflection; we offered ePortfolio composition as a solution. Exploratory ePortfolios lend themselves to scenarios in which students may need to make sense of their feelings and the world around them. We are still working with our nursing colleagues to help build and create an ePortfolio project utilizing backward course design methods[5] to scaffold reflection and well-being opportunities. Because of our close working relationship with nursing, we were also able to communicate what we observed from our freshman/incoming pre-nursing students in our composition courses. Dr. Jill Van Der Like, UWF nursing professor of clinical practice and director of nursing skills and simulation lab, was eager to continue our discussions on ePortfolios: "I think it would be just absolutely incredible to have a program ePortfolio that spans across the four semesters…especially because we have an accelerated program and we really, really need to be working closely together because we have a short amount of time to do a lot of work for four semesters." Our current collaboration with Dr. Van

Der Like has us designing ePortfolio experiences that will foreground well-being and long-term career sustainability using narrative methods that emerge from students' reflections on hospital field work. Utilizing ePortfolios to facilitate reflective   well-being will not only allow for their nursing students to receive self-care in their education, but also will allow administrators to more easily track shortcomings that need to be addressed for sustained retention. "The mental health piece is critical because mental health is in every care setting," Van Der Like explains. She continues,

> Utilizing ePortfolios for well-being, rather than more traditional professional portfolios, would assist with not only retaining students in the program through this fast-paced environment, but also it sounds like something that would potentially help retain them in those first professional moments of uncertainty—that they have this to fall back on as a core educational memory. They also have that networking they've built. They have the resources.

As *Beautiful Trauma* demonstrates, the writer, the maker, in assembling the pieces, with reflection as the connective tissue, captures cultural and personal memory through a meshing together of diverse texts. The emergence of self, of self-care, materializes through intertextuality, or the juxtaposition of different texts placed side-by-side.

Implications for Fostering a Pedagogy of Well-Being

As we teach writing and rhetoric against a backdrop of what Thompson, Singletary, Morse, & Morris (2022) call "crisis-riddled times" (pandemics; economic disasters and poverty; hunger and homelessness; mass shootings; racism and violences against people of color; injustices against those with embodied differences; increased suicide rates among transgender youth) (p. 35), we take heed to the call for "audacious…culture-changing goals" (Cochran, 2020) that can replace, at times, concepts such as rigor and persistence with well-being (Artis, 2022; Osorio, Manivannan, and Male, 2022). How does assessment change if we insert well-being in our working lexicon? We can push and cross boundaries. Roslyn Clark Artis (2022), President of HBCU Benedict College, calls for an "equity/assessment balance" in which teachers and administrators acknowledge that "student success is not linear" and that "traditional assessment metrics are inherently biased." Artis argues that if we want to support a mission of persistence, retention, and other top-down values that drive institutional performance metrics, we must align student success with a more "holistic framework" built around terms such as agency, context, and stories.

What is perhaps most exciting about the numerous student samples and discoveries from our pilot study is that they answer the continued discussion regarding student well-being and its place in the classroom. The ability to connect the personal to the professional, the messy discovery work of the student's learning to the seemingly polished SLOs, and the role of the teacher at the center of it all. In this re-embodied pedagogy, a teaching practice that makes explicit the place and location of bodies as the means by which humans compose and access the world, we ask students to trust us and to risk vulnerability, to slant towards "being purposefully vulnerable" (Macklin, Shepherd, Van Slyke, & Estrem, 2022, p. 201). A pedagogy of well-being includes vulnerability as a rhetorical stance that deserves empathy and inquiry. As a result, despite the cultural calamity of the COVID-19 pandemic and the emotional labor of completing a HIP ePortfolio project, students expressed a sense of belonging and a recognition of rhetorical agency, which crystallized a desire to continue, arguably because their mental well-being was a focus, which could increase first- to second-year persistence and retention. We derive this idea not only from our close study of Andrea's ePortfolio, but also from a myriad of student reflections across FYC courses and upper-level courses that identify how ePortfolios result in deep introspection and self-discovery. As one student wrote:

> It [The ePortfolio] gave me an outlet to put all of my projects and skills together and also show a side of me that wasn't professional. I feel sometimes when we only see one side of a person, it doesn't properly depict them as a person and all of their many capabilities. This ePortfolio was almost like a journal in a way to me. I was able to add many projects, not just nursing, but also be able to show other courses I had taken.

Reflection after reflection reiterated a sentiment that making an ePortfolio caused students to examine themselves and their situated positions as learners and as emerging professionals in a given disciplinary field. Whether students contemplated changing majors, personal struggle and depression, or professional goals, the making of an ePortfolio, from a HIP and reflection-intensive approach, seemed to offer students something new, something different from their other, traditional academic assignments. What Bret Eynon & Laura M. Gambino (2017) call "reflective ePortfolio practice" gives students a voice in naming what they learn and encourages them to "make connections" between classroom learning and their own extra-curricular goals (Eynon & Gambino, 2017, pp. 40-41). Reflection, as an assessment tool, can, then, measure more authentic ways of identifying new learning outcomes and practices. As teachers and program directors, we can "integrate the review of authentic student work into outcomes assessment," Eynon & Gambino propose (p. 100).

Our programmatic research advances dialogue about how ePortfolios repurpose authentic assessment of student learning over time. Arguably, the self-exploration stage of working with any ePortfolio demonstrates how ePortfolios are an authentic assessment tool. Self-exploration through ePortfolio composition creates a space for students to identify areas that they feel need improvement. Similarly, we as instructors can work with them through checkpoints, workshops, and well-checks during the term to determine if there are places that we need to more deeply intervene to ensure students meet SLOs. This kind of embedded, periodic assessment allows instructors to more easily meet the institutional demands placed on us as far as learning outcomes are concerned, but while also meeting the demands of the students as they grow beyond the standards that were placed on them and begin to discover who they want to be and explore the possibilities of what that means for them as whole humans.

Moving forward, we aim to foreground well-being as a new pedagogical commonplace, and we remain cautious that such an approach will not always operate smoothly or result in standard curricular experiences. We also acknowledge that HIP approaches to teaching, which include a desire to foster well-being, come with additional labor (emotional, physical, and intellectual) for both teachers and students. Our unique understanding of ePortfolio pedagogy, coupled with the unfolding discoveries surrounding well-being, have led us to identify the following areas as important for enacting a pedagogy of well-being. Much like our initial year-long process to establish a working definition for ePortfolios with our HIP committee members at UWF, we have established components that work across the disciplines, regardless of skill level or career path. To be framed as a pedagogy of well-being, the curriculum:

- Engages students in deep reflection, integrated across periodic moments of learning: Reflection and opportunities for reflection ask students to think back and re-consider "why" and "what's the outcome." Reflection belongs at the beginning, middle, and end or post-stages of composing and performs slightly different functions when positioned across the process.

- Situates student writers as agents, as makers of meaning and makers of choices: When and how can students be included as contributors to assignment design? Where is there room for re-interpretation that allows for writers to make the project their own, as in the case of Andrea? Opening options for students to name their own topics, approaches, or methods, or

to employ mixed methods and approaches, expands rhetorical and genre boundaries such that an ePortfolio can become both a forward-facing showcase site and an exploratory site.

- Identifies well-being and emotions as explicit parts of learning outcomes: How students feel about writing is important to their performance. Assessment and assignment design can make room for non-standard aspects of learning such as emotions and students' self-articulated goals. Yagelski (2021) argues, "Student success should not be narrowly focused on academic achievement in the service of a market economy."

- Establishes and honors micro-processes & behind-the-scenes activities and actions: to make room for the embodied aspects of composing, a pedagogy of well-being identifies process work as essential to student learning. What moves does a writer make that result in project development? What are the writer's habits and preferences in terms of the composing environment? When does meaning occur, and how do students document and draft to work towards a text ready for audience reception?

- Utilizes authentic assessment designed around transparency: When designing curricula or pedagogies around well-being, we must define the elements, concepts, and practices that demonstrate a value or outcome of well-being, and we must go one step further to include such language in our assessment measures. Ideally, this process of naming assessment criteria occurs collaboratively by teachers and students.

When establishing this definition and its components, we also discovered that there must be accompanying essential elements that group well-being to the pedagogy. Further, just as Kuh et al (2005; 2008; 2013) tied essential elements to HIPs, we have tied our own essential components to our ePortfolio pedagogy:

- self-development and personal growth
- personal (re)identification
- situated embodiment

Together, these newly articulated tenets re-imbue the aura of ePortfolio pedagogy with discourses that promote authentic assessment practices and replace more harmful learning outcomes that seek to standardize experience(s). Therefore, we want to pause, reflect, and be transparent about the labor that accompanies HIP ePortfolio composing and design. We do not suggest that the process of making an ePortfolio, even when packaged as a pedagogy of well-being, alleviates stress and anxiety. Additionally, other areas of labor, such as the emotional exhaustion of well-being pedagogy, are more visible in higher education infrastructures. Kuh, O'Donnell, and Schneider (2017) explain, "High-impact practices are costlier to implement compared to the typical credit hour. In other words, engaged, personalized learning cannot compete with the large lecture in terms of instructional cost" (p. 13). Further, "almost everyone…investing time in designing and implementing a HIP-like activity usually is not a focus of institutional reward systems…the curricular experimentation or innovation required to scale HIPs is typically undervalued in academic reward systems…it is a substantial cultural deterrent" (p. 14).[6]

Robert Yagelski and Daniel Collins (2022) remind us, "Embracing well-being as a goal of writing instruction does not replace the conventional emphasis on developing academic writing competence in the service of the broader postsecondary curriculum" (p. 17). When the focus is on well-being and evidence-based ePortfolio pedagogies, it's not about the optimal product, but it is about the deep discovery and unexpected reflection about the self as a learner. What else are our classes for if not for students to find "a reason to believe" in themselves (Roskelly & Ronald, 1998)? ePortfolios themselves are not where you see the magic: it's the metacognitive reflection that happens behind

the scenes which leads to further discovery of self. To really engage in the discovery of self, you must be willing to forfeit the wow-factor of the final ePortfolio. In the words of Osorio, Manivann, and Male (2022), teachers must help students learn to "fight against the impulse to make their stories appear tidy, to wrap up their pieces with a hopeful nod for the sake of closure rather than authenticity." We have established that there is a need for ePortfolios at a personal level and even an institutional level to offer a more authentic way of being successful in higher education. However, we cannot change the value or practice of student writers until, or   unless, we radically alter our top-down assessment practices to include a focus on student well-being. While we have found across institutions (not just locally) that "best practices" do not currently include well-being, our research aims to change this narrative as we have discovered that well-being is essential for student success and retention, perhaps being the most sustaining best practice.

Appendix: University of West Florida HIP Taxonomy

UWF HIP ePortfolio Definition

ePortfolios are a digital, web-based collection of student-generated work and learning artifacts (Eynon & Gambino, 2017). They showcase a student's development and/or "best work" for both internal and external audiences and are an integral part of a student's learning experience. ePortfolios interconnect learning, curricular design, and assessment. They interface between the university and public by documenting across-discipline expertise.

Across higher-education and professional contexts, there are different uses of ePortfolios depending on the pedagogical and/or institutional purpose - and depending on the student's intention and audience. ePortfolios consist of the following different types of contexts/uses. In some situations, an ePortfolio may overlap more than one context of use. The following definitions come, in part, from the AAC&U's ePortfolios:

- ePortfolios for **student learning and development**. ePortfolios for learning and development include a range of work across a given course - and show students' early work in comparison to later work from the course or from across a series of courses. Such ePortfolios may include drafts and final, revised work to highlight the changes and development in learning across time.

- ePortfolios for **assessment**. As assessment tools, ePortfolios collect evidence of student learning and provide a means for direct assessment of student work drawn from the curriculum, co-curriculum, and beyond the campus. The work students produce through embedded assignments in courses, programs, activities, internships, research projects, and other HIPs becomes the basis for student progress and attainment in a unified ePortfolio system (AAC&U).

- ePortfolios for **professional audiences and employment**. ePortfolios provide a transparent and portable medium for showcasing the broad range of complex ways students are asked to demonstrate their knowledge, skills, and abilities for purposes such as graduate school and job applications as well as for benchmarking achievement among peer institutions.

Hallmark Student Learning Outcomes

In alignment with our operational definition, the following student learning outcomes are germane to ePortfolios at UWF:

- Communicate effectively with professional and/or academic audiences, utilizing a variety of content.

- Apply ethical and professional standards.

- Reflect on informed decisions that produce rich and complex processes.

Essential Elements of High Impact Practice

In alignment with our operational definition and hallmark SLOs, the following essential elements of high impact practice (Kuh et al., 2005) are germane to ePortfolios at UWF:

- Public display of competence. (HSLO 1 & 2)*

- Opportunities to discover relevance of learning through real-world applications. (HSLO 2)

- Periodic, structured opportunities to reflect and integrate learning. (HSLO 3)

- Significant investment of time and effort by students over an extended period of time. (HSLO 1, 2, 3)

*the parentheses show the alignment between HSLO and element.

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Notes

[1] In this IRB approved study, Andrea consented for us to be able to share her identifiable information. We are thankful to her for her participation in this research study.

[2] We want to share that because of the COVID-19 pandemic, teacher participation in the ePortfolio study became inconsistent – and we even lost a few teacher participants, leaving us with our core three researchers to write this article. We were fortunate to retain access to the student projects throughout the pandemic and use them for assessment in this pilot study.

[3] Kara is a pseudonym that this student selected.

[4] In their research on the intersection between rhetoric and embodiment, Jacqueline Rhodes and Jonathan Alexander (2012) pose this question in their 2008 installation "Multimedia[ted] [E]visceration."

[5] Backward course design is a curricular design and assessment practice, in the field of the psychology of learning, that begins a new assignment or project by examining the end results or goals – with an articulation of the learning outcomes. For more information, consult Melinda Messineo (2018).

[6] For a more comprehensive understanding of the "cost" of HIPs, student success, and well-being, please review Allison White (2018) and George Kuh, Ken O'Donnell, and Carol Geary Schneider (2017).

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