Rhet 125-01 | Writing in a Digital World

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Course Description

These days, most of our composing and consuming takes place on, in, and through digital devices: we send texts, we scroll through Instagram, we watch YouTube videos, we find information online, and on and on. Too often, though, we don't necessarily consider the effects that these digital modes and media have on the ways we create and consume these texts. This course is designed to help you examine how the ways consume and create information change based on the environment, audience, mode, and purpose of writing. In particular, we'll attend to major concepts and theories of writing, and together, we will develop a language to describe writing theory and practice, especially as it operates in multiple sites and types of digital and networked media. Developing a language to describe writing will lay the foundation to a more comprehensive understanding of writing phenomena, activity, and practice. In other words, by the end of the course, you will find that you are creating and reading texts differently; that you are much more informed about how others will read your texts; and that you bring a new level of intentionality to your own composing and editing practices in digital spaces.

During this course, you will
1. Learn, read, and explore theories of composing and rhetorical principles that guide the composing and designing of texts for different digital media, environments, and purposes.
2. Use these theories to critically consume and analyze digital texts in a range of different media and genres
3. Create digital texts that are effectively and thoughtfully composed for different media, genres, audiences, and purposes and with a range of different digital composing technologies
4. Explore multiple techniques and technologies of revising and remediating both your own and other composers' texts.

The course is organized around a set of key terms: rhetorical situation/ecologies, purpose, audience, genre, community, network, circulation, mobility, technology, design, materiality, visual, remix, assemblage, context, space/place, and reflection. As we go through the course, your assignments will address aspects of these terms, and we will continually, and recursively, discuss our understandings and definitions of them.

Required Materials

- Access to a Computer: Since this course is focused on Writing in a Digital World, access to that digital world is an absolute requirement. You will need a computer for at least two reasons:
  1. All of your projects and assignments will require you to compose with some type of digital technology. You'll need to be able to use the internet to access our course site and readings, find and analyze digital texts for class, download and/or access software and web apps to compose your projects, and so on.
  2. Instead of using a textbook for this course, all of our readings will be accessed online, either through the course website or some other digital environment. You will need to bring these readings with you to class everyday, so you need to either print them out or bring them on your laptop/tablet. If you do not, your participation grade will be affected.

Course Assessment

The evaluation of your work in this course is based not only on the products you compose but also on the processes in which you engage in that composing. Your work will receive detailed responses in the form of descriptive comments on drafts, suggestions to guide your revision of that work, individual conferences focused on particular aspects of your composing, opportunities in class to collaboratively generate ideas and receive feedback with both me and your classmates, and extensive evaluative responses on your final submissions. Active participation in class discussion, QQCs, blog posts, conferences, workshops, and preparedness for class all factor into the final course grade and will be an integral part of the work for each of the four major assignments. Your grade for the course will be based on 575 possible points. See the breakdown below:

- Blog Posts: 20% (2% each)
- QQCs: 5% (~.625% each)
- Project 1: Circulation 15%
- Project 2: Assemblage: 20%
- Project 3: Media Campaign: 20%
- Project 4: Final Portfolio: 15%
- Participation: 5%

All four of the major projects outlined above must be completed for you to receive a passing grade for the course.

Short Descriptions of Assignments

Blog

In the first week of the semester, you will be asked to create your own personal blog through a free website service: Wix, Weebly, Wordpress, Blogspot, or a similar service. Once it's created, you will post a link to your blog on our course site so that I, and your classmates, can have access to it. This site will function as (a) your personal blog where you can respond to blog prompts I have supplied in our course calendar and (b) your writing portfolio that, by the end of the course, will include all of your major assignments, your theory of writing, and any other material you would like to showcase. In the spirit of blogs, these posts give you the opportunity to start working with some ideas that might not be fully formed, and the prompts will often ask you to engage in some small creative work based around what we're discussing in class.

The blog is public-facing—meaning, your blog posts should account for a public audience who may not always be aware of the specific procedures of our classroom. I will supply question prompts in our syllabus that direct you to a certain topic of discussion, but your posts should not be solely directed to either me or your peers in class. Instead, your posts should be directed to an imagined (not imaginary) audience and community (e.g. your peers at Trinity, friends/parents outside of school who might be interested in what you're doing, scholarship committees, your adviser, etc.).

Because the blog is public facing, I encourage you to take whatever necessary measures you need to protect yourself from unwanted attention, either from trolls or from advertisers. You could, for example, decide to create a fake persona or decide not to include personal/ identifying images. In particular, I would suggest that you don't include personal information in your blogs (such as phone number, address, social media handles/links).

In terms of assessment, your blog posts will only count when they are posted to your blog. In other words, if you email them to me, I will not grade them. Also, as stated earlier, extensions will not be given for blog posts nor will late posts be accepted. **Blog posts must be posted at**

11:59pm before the class that the post is due (e.g. if a Blog is due for a Monday class, post it by 11:59pm Sunday). Posts should be a minimum of 400 words long.

QQCs
QQC stands for Question, Question, Comment. Some weeks, as indicated on the syllabus, you will not have full blog posts; instead, you will be required to provide two questions and a comment based on the readings for that class. These questions and comments will be used in our class discussions about the readings. Questions should be more thought out than "What is this person talking about?" And comments should be more than "I dis/liked this reading"? We'll talk about these a little more before you do your first one.

Your QQCs will be posted on our course page using the forum feature. Each new batch of QQCs will have their own post on the forum, which you will then reply to. Be sure to put the last name of the author you're referring to at the start of each question/comment so that we know which questions/comments go to which readings. So, for example, a question would look like this: "Bitzer: [insert question here]." You are encouraged to point to specific passages that inform your questions/comments; if you do so, please make sure to cite the pages so that we can find it easily in class.

A QQC will be due by 11:59pm the day before the class, so that I can incorporate your questions into that day's discussion. As with the blog posts, these will not be graded if you email them to me, and extensions will not be given nor will late QQCs be accepted. The entirety of your QQC, that is all three components, should be around 150 words.

Participation
Participation in class is important, since it helps you, your classmates, and me learn about the material. As such, your participation in class will be factored into your final grade. You should make sure that you are prepared for class, which means you've done the readings and done the blog/QQC for the day. You should also be ready to discuss issues and raise questions about the readings and your posts.

Here are some other things you can do to make sure you participate successfully:
- Arrive with your readings and something to take notes with.
- Do not be late. Chronic lateness may lower your final grade.
- Remain in class for the duration (clear any early departures with me).
- Please, no texting in class.
- Be prepared with questions about the material. These may be comprehension questions (i.e. "I don't understand…") or they might be broader inquiries meant to spark class discussion.
- Be prepared for me to call on you to comment on the readings or add to discussion.
- Listen carefully to what your classmates and I have to say and take good notes.
- Respond to class comments or initiate a new discussion.
- Contribute to discussion without monopolizing the conversation.
- Don't just rely on your opinion. Support your comments with evidence from our course readings.
- Aim for at least one thoughtful contribution per class.

Project 1: Circulation Map
For this project, you will select an artifact (e.g. a word, a phrase, a meme, a song, an image, an event, etc.) and track its evolution—from its inception to its current form—and the ways that it has circulated through digital environments. Your initial research will involve discovering everything you can about your artifact's circulatory history, and the ways that its circulation—

and its paths through different genres, media, audiences, and environments—has altered the text. For the project that you turn in, you'll select at least three iterations of your artifact and use a digital medium to illustrate and discuss its circulation.

Project 2: Assemblage and *Re*-Circulation Project

For this project, you will create a digital assemblage. We'll learn more about what an assemblage is as we go through the course, but here's the gist: you'll be creating a new digital artifact that is made from other pre-existing digital artifacts that have been composed by other people. This new artifact cannot have any of your own words/images/video in it. As you assemble your new text, you'll keep track of where the disparate pieces come from, who made them, what they're being used for, etc. and then you'll discuss how your new text is re-circulating and changing those old texts. Your assemblage will be accompanied by a rhetorical rationale that discusses your rhetorical goals and choices for this project and lets me know more about your composing process.

Project 3: Media Campaign Project

For this project, you will work (in groups of 3) with an organization on campus or in the community in order to design a set of texts based on the needs that the organization may have. I'll have some options for you, but you can also pick a group/organization that you're personally involved and/or interested in. You will be responsible for contacting the organization, discussing their needs, and designing a set of texts that you can circulate. Your group will also compose a rhetorical rationale that clearly outlines the context of your campaign: the organization, their needs, your relationship to the organization, the exigence of your texts, and how your texts operate rhetorically.

Project 4: ePortfolio

To conclude the course, you will adapt your personal blog into a professional portfolio that highlights your abilities and experiences and showcases your work for an audience. This Portfolio will house the work you've done for this course, and it should highlight the skills and understandings that you've developed through the semester. The portfolio will be accompanied by a rationale and reflection: the rationale explains your thought process in selection, arrangement, design, and the impact you want this to have on your audience; the reflection discusses what you've learned about digital writing—and writing broadly—over the course of the semester, and how you think these newfound understandings might be used in the future.

Late Work

Unless a change is discussed in class, all work must be submitted by the due date specified on the syllabus. Drafts need to be completed by the due date in order for you to receive feedback, both from your peers and from me, so that you can progress to the next draft. Drafts that are late are not guaranteed to receive timely, detailed feedback and are subjected to losing points for being late. For each day a project is late, a letter grade will be dropped for that project's final grade. For example, if a project is due on Tuesday, a project handed in Wednesday can not get a grade higher than a B, Thursday no higher than a C, Friday no higher than a D, and will not receive credit after that. However, to pass the course, all projects must be handed in regardless of whether credit will be given. Blog Posts and QQCs will be due on the dates given in the schedule; however, unlike major projects, I will not give extensions on Blog Posts/QQCs nor will I give credit to late Blog Posts/late QQCs.

If you think that you need an extension on an assignment, you must ask me at least 24 hours before an assignment is due. While I will always discuss the possibility of an extension with you, the discussion is not a guarantee that you will be granted one.

Attendance
Regular attendance is a requirement for this course. You are required to be an active member of the classroom, and if you do not attend class regularly, you cannot fulfill that requirement. That being said, you are allowed two free absences this semester before your grade is affected. Beyond this number of unexcused absences, your final grade will be lowered one letter mark for each subsequent absence (i.e. an A becomes an A- and so forth.) If you have 8 or more absences, you will fail the class. Regular tardiness will being to count towards your unexcused absences (3 tardies = 1 absence), and missing a conference with me counts as two absences. Ultimately, you are responsible for managing your own attendance: if there is a day that you don't want to come to class then don't, but know that you only have three to work with for the entire semester.

That being said, I do understand that there are some extenuating circumstances—like illnesses, religious holidays, and unforeseen events—that might cause you to miss class. These days are considered excused absences, as long as you provide official documentation (i.e. a doctor's note, consultation with the Dean of Students, etc.) that indicate the necessity of your absence. It is your responsibility to keep me informed and up-to-date in these cases. Even if you are granted an excused absence, you are still responsible for meeting assignment deadlines and completing your course work during your absence (unless otherwise negotiated, as per the extension policy mentioned above). Please see me if you have any questions. I will keep a record of your attendance, but, again, it is your responsibility to keep track of your absences and late arrivals.

Participation and Civility Policy
Because this course is based heavily on class readings and discussion, you are expected to be active participants in class—contributing ideas and experiences with one another. As a university student, you will be held to the highest degree of professionalism. This includes coming to class having read all of the assigned readings and having completed the assignments for the day. Class discussions and activities are designed to enrich your understanding of the assigned readings, not to act as a supplement for them. You cannot improve as a reader and/or writer without individually preparing for class.

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written. While I agree that you each have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior also includes blatant texting (I can see your phone under your desk), Facebooking, messaging, and working on assignments unrelated to class during our class. Obviously, our course is dependent on the use of digital technologies, but I expect that you will be responsible in your use of them.

Our classroom functions on the premise of respect, and if you violate any part of the course civility and professionalism policy, you will be marked absent for the day and may be asked to leave if violations to this policy become excessive or oppressive.

Intellectual Honesty
As stated in the Student Handbook, "Intellectual honesty assumes that students do their own work and that they credit properly those upon whose work and thought they draw." In this course, we will discuss and practice how to use and cite sources. As in all of your courses

here, it is extremely important that the work you submit is your own. If you are ever unsure if something violates college policy, please ask.

Writing Center
If you would like assistance at any point during your writing process, I would highly suggest visiting the Writing Center, which is located on the first floor of the English House at 115 Vernon Street. Trinity's Writing Associates can offer feedback and guidance while you are brainstorming, drafting, and/or revising your papers. If you are interested in learning more about the Writing Center, you can visit their website at http://www.trincoll.edu/Academics/centers/Writing/WritingCenter/Pages/default.aspx or come talk to me.

Student Accessibility Resource Center
If you have a documented disability and have been approved for academic accommodations, please present your accommodations letter privately during my office hours over the first two weeks of the semester. If you do not have a letter, but have a disability requiring academic accommodations, or have questions about applying for accommodations, please contact Lori Clapis, Coordinator of Accommodation Resources at 860-297-4025 or at Lori.Clapis@trincoll.edu

Dean of Students Office
If you need any other personal and/or academic support, the Dean of Students Office can help you discover the resources you need to be successful at Trinity. You can visit their website at http://www.trincoll.edu/StudentLife/Help/DeanOfStudents/Pages/default.aspx

This weekly schedule is subject to change. If there are changes, you will be made aware of them. For the most current schedule, please refer to the course Moodle.

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 1 9/3 - 9/9	No Class, Labor Day	<u>In Class</u> 1) Go over the syllabus 2) Introductions, to the course and each other 3) Discuss Blog Platforms	1) Pick a blog platform 2) Create your blog 3) Write your first blog post (prompt on Monday)
Week 2 9/10 - 9/16	<u>Before Class</u> 1) Make your blog (on Blogger, Wordpress, Wix, Weebly, etc) & Post link on course site 2) On your blog, provide your definition of writing and five key terms that help stake out that definition. These questions can help guide your definition: What is writing? What does it do? What are the major concepts that inform your understanding of writing? Remember: this blog is for an audience of your peers, so write for that audience. 3) Read/Watch "Ways of Knowing and Doing in Digital Rhetoric: A Primer" 4) Bring in a Map (broadly defined) <u>In Class</u> 1) Discuss our definitions and key terms. 2) Introduce Project 1 3) Discuss our Maps	<u>Before Class</u> 1) Read Bitzer- "The Rhetorical Situation" 2) Read Edbauer- "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies" 3) On your blog, find a piece of digital writing in your everyday life (e.g. a tweet, a text message, a post on instagram, etc.) and discuss how Bitzer or Edbauer might interpret the text. In your reading of the text, you might draw upon the key concepts that each author offers in their model. <u>In Class</u> 1) Discuss the readings and your posts. 2) How can we map these texts?	Begin working on Project 1 Proposal

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 3 9/17 - 9/23	<u>Before Class</u> 1) Read Gries- "Iconographic Tracking" 2) Listen to This American Life (Podcast) excerpt "Meme Come True" 3) Post QQC 4) Start Brainstorming ideas for Project 1 <u>In Class</u> 1) Discuss Reading and QQCs 2) How does this fit with our project?	<u>Before Class</u> 1) Read- Lunsford- "Writing Addresses, Invokes, and/or Creates Audiences" 2) Read- Litt "Knock, Knock. Who's There? The Imagined Audience" 3) Post QQC for these readings 1) Compose Proposal for Project 1 (250 words) and submit to course site. <u>In Class</u> 1) Watch Shirkey TED Talk 2) How does this illustrate the discussions of Imagined Audience? 3) How do audiences, real and imagined, affect texts? 4) Mini-Conferences for Project 1 Outlines.	Start to draft Project 1
Week 4 9/24 - 9/30	<u>Before Class</u> 1) Read Bazerman- "Writing Speaks to Situations Through Recognizable Forms" 2) Read Miller and Shepherd- "Blogging as Social Action" 3) Post QQC for these readings. <u>In Class</u> 1) Discuss readings and QQCs 2) How can we update Miller and Shepherd?	<u>Before Class</u> 1) Create a Full Draft of Project 1 and post it to the course site <u>In Class</u> 1) Project 1 Workshop and Work Day 2) Discuss similarities and differences between projects. What is gained and lost between the different media and genres?	**Project 1 Due 9/30**

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 5 10/1 - 10/7	<u>Before Class</u> 1) Watch *Everything's a Remix* 2) Listen to *Reply All* (Podcast), "The Grand Tapestry of Pepe" (just the first 20 minutes) <u>In Class</u> 1) Discuss the video and remixes. 2) Find Remixes and discuss them. 3) Introduce Project 2	<u>Before Class</u> 1) Read McCorkle, "Annotated Obama Hope Poster" 2) Find some artifact (e.g. an image, object, icon, etc.) that has existed in multiple spaces or contexts. Then find at least 2 contexts in which this image is found and (on your blog) compare how the image's meaning shifts as it moves between these contexts. <u>In Class</u> 1) Discuss Readings and Blog Posts 2) How does this connect to our discussion on Remixes?	
Week 6 10/8 - 10/14	**Trinity Days, No Class** **In lieu of class:** Record and upload two friends and/or family members responding to the following questions as well as another other question you would like to ask: (a) How would you define writing? (b) What does writing do? (c) How do you use writing? (d) How does digital writing fit with the responses you've provided so far? (e) [your own question about digital writing]. On your blog: Post your recordings recording, and a short response about how these people's responses include/ exclude digital writing and what their responses make you think about in the context of what we've learned so far.	****Online Class Today**** 1) Read Arola and Arola "An Ethics of Assemblage: Creative Repetition and the Electric Pow Wow" 2) Read Edwards "Framing Remix Rhetorically: Toward a Typology of Transformative Work" 3) Post QQCs 4) Compose a proposal for project 2 and submit it to the course page.	**Project 2 Proposal Due 10/10.**

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 7 10/15 - 10/21	<u>Before Class</u> 1) Read Ridolfo and DeVoss- "Composing for Recomposition: Rhetorical Velocity and Delivery" 2) Using our readings on Remix and Assemblage, explain whether or not you see a difference between these two terms. Find two artifacts that illustrate your argument and post your thoughts on your blog. <u>In Class</u> 1) Discuss Readings, blog posts, and QQCs (from online class day). 2) Mini-Conferences for proposal 3) Work on project 2 in class.	<u>Before Class</u> 1) Read Sorapure- "Between Modes: Assessing Student New Media Compositions" 2) 2) Read Arola- "Design for Web 2.0" 3) 3) Post QQCs for these readings <u>In Class</u> 1) Discuss readings and QQCs 2) What role does design play in the way we read and interact with texts? 3) How are you designing your own texts?	Continue Drafting Project 2

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 8 10/22 - 10/28	<u>Before Class</u> 1) Listen to West, *This American Life*, "Ask Not For Whom the Bell Trolls; It Trolls for Thee" (21 minutes) 2) Read Smith, *The Globe and Mail,* "Say bye to online comments section as you know it" 3) On your blog, post your thoughts on these. Do these issues—of trolling, harassment, misinformation, etc.—factor into your composing/writing? If so, how? How do they connect to circulation and assemblage as we've been discussing so far? <u>In Class</u> 1) Discuss readings and Blog posts 2) How has digital writing exacerbated these issues?	<u>Before Class</u> 1) Prepare a draft of your second project to bring to class <u>In Class</u> 1) Project 2 Draft 2 Work and Workshop day 2) Introduce Project 3 and assign groups	**For Project 2** 1) Continue Working on your assemblage. 2) Meet with me for assistance or guidance. **For Project 3** 3) Meet as a group to discuss what group/ organization you want to work with for project 3. 4) Identify the exigence you want to address for/with this group 5) Figure out who you'll need to get in contact with. 6) Start to think about what you want to do to address this exigence. 7) Over the next week (10/29-11/4) Get in contact with someone from your group/organization

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 9 10/29 - 11/4	<u>Before Class</u> 1) Read Kalmbach "Beyond the Object to the Making of the Object" 2) Post QQC <u>In Class</u> 1) Discuss reading and QQCs 2) How are you thinking beyond the object of your assemblage?	<u>Before Class</u> 1) Read Shipka- "Negotiating Rhetorical, Material, Methodological, and Technological Difference: Evaluating Multimodal Designs" 2) Look back at your proposal for Project 2. How is your actual assemblage different from the propsal? Why is it different? Address other questions provided by Shipka in her discussion of SoGCs and post on your blog. <u>In Class</u> 1) Discuss reading (And how does it connect to Kalmbach?) 2) Discuss your SoGCs	**Project 2 due 11/4**

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 10 11/5 -11/11	<u>Before Class</u> 1) Meet with your group members again and start to craft a proposal that outlines what the group/organization you're working with is, what exigence you're addressing, and what you're going to do to address that exigence. <u>In Class</u> 1) Work in your groups to finish crafting your proposal. 2) Mini conferences to discuss your proposal.	<u>Before Class</u> 1) Read Jenkins- Excerpt from *Spreadable Media* 2) QQC for this reading <u>In Class</u> 1) Discuss Reading and QQC 2) What networks do our texts and ourselves exist within? What makes something spreadable across those networks? 3) How are your assemblages the product of spreadable media?	This week: Begin composing your texts for Project 3.
Week 11 11/12 - 11/18	<u>Before Class</u> 1) Watch Godin TED Talk- "How to get your ideas to spread" 2) Look at the examples of coordinated media campaigns on the course site. How do they 3) Find an example of a coordinated media campaign. Was this campaign a success or a failure? Why? What could have been done to make it more effective? Post these thoughts on your blog. <u>In Class</u> 1) Discuss your blog posts 2) How do these campaigns work across different media? What advantages/ disadvantages are there? 3) Work on your media campaign	<u>Before Class</u> 1) Prepare Questions for our Special Guests <u>In Class</u> 1) Skype Interview with digital writers	Continue working on your campaign texts. At some point this week, you should discuss what you're doing with your contact and send them drafts to get feedback.

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 12 11/19 - 11/25	Before Class 1) Write an update on your blog about your progress with Project 3. Don't forget that your blog is oritnted towards non-class members, so you will want to offer context for what Project 3. In your post, describe the organization you are working with, where you and your group are in the process, what your specific role has been, what feedback you've gotten so far, and what good/bad things have happened so far. In Class 1) Project 3 Workshop and work day	**Thanksgiving, No Class**	Continue Working on Project 3
Week 13 11/26 - 12/2	Before Class 1) Read Gallagher- "Stating Encounters: Assessing the Performance of Context in Students' Multimodal Writing" 2) QQC In Class 1) Based on this reading, How would you assess your project 3 so far? 2) What would make your project better?	Before Class 1) Re-Visit Shipka and your Project 3 proposal begin drafting your SoGC. 2) Start reading through Williams- *Non-Designer's Design*, Chapters 1, 2, 3, 4, & 5 In Class 1) Discuss Williams 2) How was composing this project different from composing your first two projects? 3) ePortfolio Work Day	1) Finalize your campaigns and P3 SoGCs. 2) Start adding your projects to your ePorftfolio.

Week#	Monday	Wednesday	Major Due Dates/ Assignments
Week 14 12/3 - 12/9	Before Class 1) Continue reading Williams-*Non-Designer's Design*, Chapters 1, 2, 3, 4, & 5 2) For your final blog post, re-read your initial theory of writing that you wrote for your first blog post. How much has changed now that we're at the end of the course? If your theory is different, what's different and why? If there are components you wouldn't change, why not? What in the course material or your personal experiences contribute to your thinking? Do you think your knowledge of digital writing will be helpful to you in the future? Why or why not? 3) continue working on your ePortfolios and Project 3 In Class 1) Final Project 3 Workshop 2) Introduce P3 presentation questions.	Before Class 1) Put the finishing touches on Project 3 2) As a group, collaboratively think about/respond to the p3 presentation questions and be prepared to discuss them during your presentation In Class 1) P3 Presentations.	Project 3 due 12/9.
Week 15 12/10 - 12/16	Before Class 1) Continue Working on ePortfolios, Final Revisions, and Reflection In Class 1) ePortfolio workshop day.		**Final Portfolio, Revisions, and Reflection due by 12/17 (but earlier is ok too!)**