WORKSHOP: ASSESSING EPORTFOLIOS

ePortfolio Models, Scoring Guides, and In Practice

HOW WILL WE ASSESS EPORTFOLIOS?

And what difference does the model make?

Department, Program, or Center	ePortfolio Project Primary Purpose	Implementation Level; Scope	Representing Interview Participants	
			Sex (no.)	Role
American Studies	Course Organization	300; Courses	M	S/I
Art History	Capstone Integration	400; Course	M	F/I
Center for Research and Learning	Mentored Research Process Structure	Undergraduate	M	A
Center for Service and Learning	Civic Learning Assessment	Undergraduate	F (2)	S/I
English	Capstone Integration	400; Course	F	F/I
			F	A/I
Museum Studies	Professional Showcase	MA Program	F	F/I
Music Technology	Assessment and Accreditation	BS Program	M	F/I
			F	F/I
Nursing	Assessment and Accreditation	Doctor of Nursing Practice Program	F (2)	F/I
			F (2)	S/I
Pediatric Dentistry	Integrative Learning and Self-Assessment	Graduate/Professional Program	F (2)	F/I
Psychology	Career Preparation Course-Level Integration	300; Course 100; Course	F	S/I
			F	S/I
Social Work	Assessment and Accreditation	BSW Program	F	A/I
Spanish	Capstone Integration	400; Course	F	F/I
			M	F/I
Student African American Sisterhood	Development, co-curricular	Undergraduate	F	S/I
University College in	ePDP, Development	100; Courses		

Participating in ePortfolio Projects and Interviewees Representing Them

ENC 5933
Visual Rhetoric

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M 6:45-9:30
Fall 2016
Hours: Mon 4:30-6 and by appointment
Williams 223B
Phone: 645-6896

Purpose

Using several frames of reference and several kinds of visuals, Visual Rhetoric will explore three related questions.

- First, what does it mean to know through visuals—be they pictures, images, maps, or photographs?
- Second, what is the relationship between what we know and how what we know is represented: do we know and then represent and/or do we know through the process of representing, or both? And what difference does the answer to this question make?
- Third, what are the richest contexts for visual rhetoric? Contexts for consideration include the visual display of information, particularly as seen in an historical context; photography, with its claim of representation and its function of construction; and multimodality, with its multiple semiotic systems working sometimes together, sometimes at cross purposes.

To answer these questions, we will read widely and look closely and from afar, borrowing from Sonja Foss' three-part framework to see these texts, in themselves and as prototypes, for what they can help us understand about visual rhetoric: (1)as *defined*: what is visual rhetoric?; (2) as *a field of study* with certain areas of focus: what are the areas of focus within
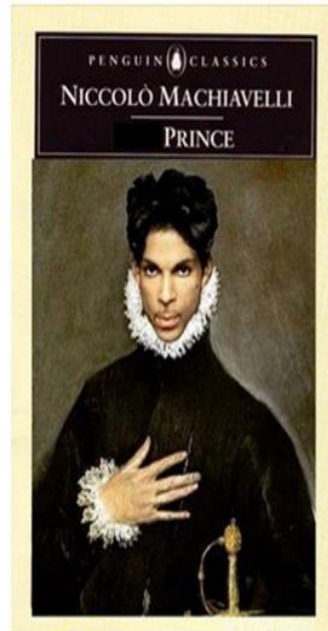
the role of design as a tacit expression or tool *and* of design as a more intentional dimension of visual rhetoric. Not least, we will also consider how rhetoric inflects visual, how visual inflects rhetoric, and how the two terms work together to create—possibly?—something larger than the sum of their two parts.

After completing this course, you'll be able to define visual rhetoric, understand several of the contexts from which it has emerged and in which it participates, and raise significant questions currently in play. You'll also be able to cite key works in, and thinkers commenting on, visual rhetoric and consider its role in both various scholarly communities (including rhetoric and composition and communication studies) and the classroom.

Texts

--Berger, *Another Way of Telling*
--Faigley, *Material Literacy and Visual Design*:
    http://www.cwrl.utexas.edu/~faigley/work/material_literacy/material.html
--Rose, *Visual Methodologies*
--Handa, ed., *Visual Rhetoric in a Digital World*→H
--Hill and Helmers, eds., *Defining Visual Rhetoric*→HH
--Sontag (selections; pdf), *On Photography*
--Many other articles in pdf and on the web

Requirements

The course requires that you
- participate in class and online
- read material as it is due
- complete homework assignments, small and large projects, and emails when they are due
- share assignments with colleagues, with visual communication as stipulated

Integrative Learning=Connections

1. Required Artifacts

2. Elective Artifacts
   (Evidence of Learning)

3. Artifacts from
outside class
      past
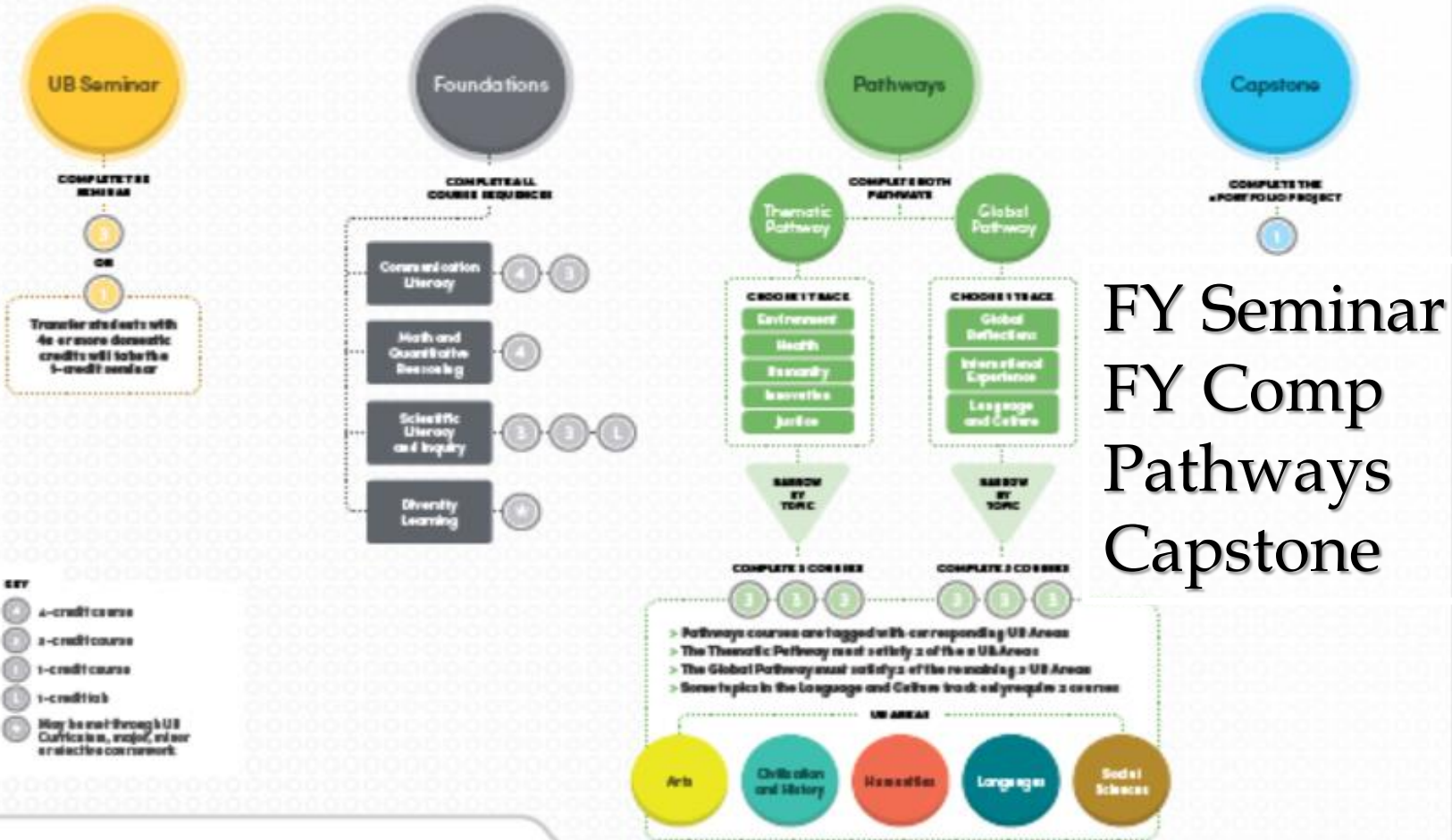   courses
      cocurriculars
      work
      civic
      study abroad

GENERAL EDUCATION

FY Seminar
FY Comp
Pathways
Capstone

Learning Philosophy Statement

Pathways

Past learning, including failure

Digital citizenship

ELA 1559: Collect, Select, and Reflect

COURSE DESCRIPTION

Transcripts and resumes in the 21st century have to be more than documentation on paper. This is not only because computers have become ubiquitous, but also because digital technology allows us to represent who we are to others and to ourselves in more multi-dimensional ways than print can. This in turn allows those who assess or evaluate us to have a rich, varied, and more representative picture of who we are in terms of our experiences, our capabilities, our accomplishments, and, ultimately, our individuality. Electronic portfolios (e-portfolios) are a

Portfolio Making-ness

The primary focus of the course will be on collecting and organizing <u>digital artifacts</u>, selecting appropriate and varied items for each e-portfolio, and <u>reflecting on your work through biographical self-introductions, informative captions, reflective cover letters</u>, and focused (rubric-based) self-assessments.

In this class you will assemble three e-portfolios: a *learning e-portfolio* (created for personal educational and reflective purposes), a *presentational e-portfolio* (targeting audiences such as prospective employers, instructors, peers, or others), and an *exploratory e-portfolio* (based on any creative topic of interest to you).

OUTCOMES:
All
Roads
Lead
To
Rome:

Where
(and What?)
Is
Rome?
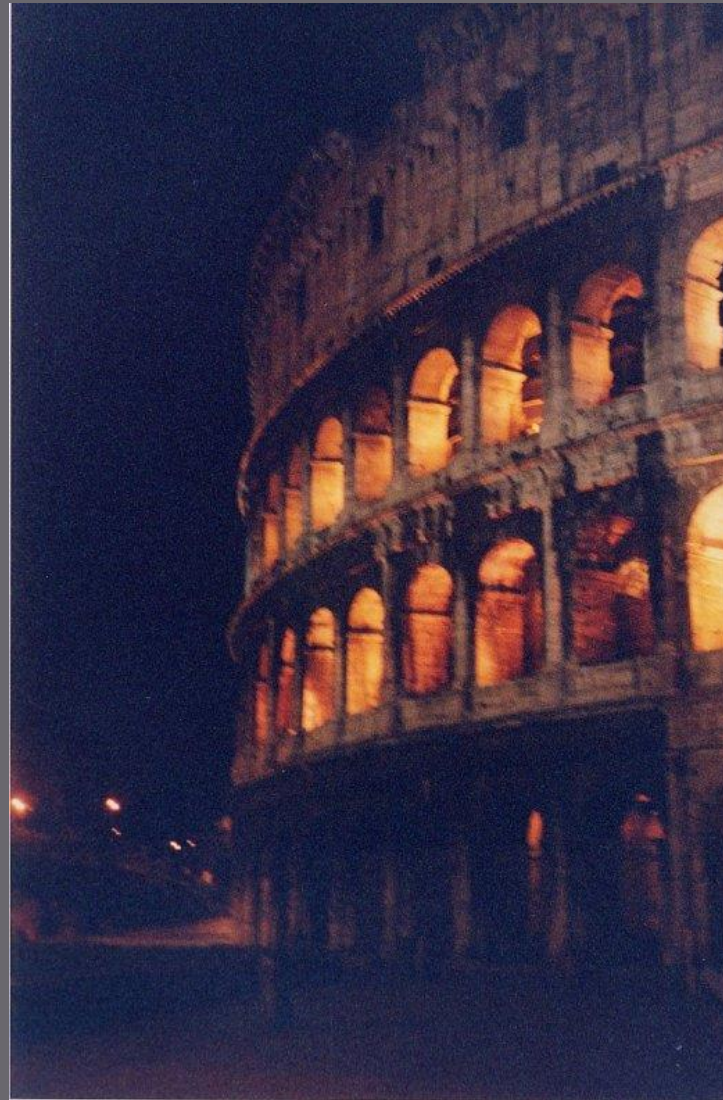
HOW DO SCORING GUIDES FUNCTION?

- They establish parameters.
- They privilege certain features as they exclude others.
- They convey what they privilege within a visual rhetoric.
- They articulate a curriculum; they can be used to collect information (evidence/documentation) on process <u>and</u> product, on consumption <u>and</u> production.
- They can provide space for an individual student "inside" the curriculum.

BUT THEY HAVE PROBLEMS . . .

- They can determine (rather than influence) behavior
- They suggest a precision that is false
- They can't include everything
- Sometimes they "measure" something other than what was intended
- The benchmarks can slip

STILL . . .

Can you create a guide that is <u>specific</u> in outcomes and <u>flexible</u> in application?

Can you create a guide that <u>encourages</u> students to engage in <u>processes</u>?

Can you create a guide that encourage students to engage in <u>self-assessment</u>
<u>synthesis, interdisciplinarity, and integrative learning</u>?

READ ;) (*in teams*?)

1. What does this ePortfolio do?

2. What did you like?

3. What concerns/questions do you have?

SCORE!

How did they work?

What recommendations
would you make?

Evaluators are encouraged to assign a **zero** to any performance that doesn't meet level one performance.

	4	3	2	1
Connections to experience *Connects relevant experience & academic knowledge*	Shows evidence of combining fields of study and one's own perspective on classroom content as well as life situations to illuminate and deepen one's analysis, synthesis, or interpretation(s).	Demonstrates an understanding of the influence of fields of study with one's own experience outside of the classroom.	Begins to appropriately associate one's own experience outside of the classroom with fields of study.	Demonstrates some understanding of how one's own experience outside of formal classroom relates to fields of study.
Connections to discipline *Sees (makes) connections across disciplines, perspectives*	Extends and recombines theories/frameworks using examples and facts to deepen analysis of issues or define/solve problems; takes multiple perspectives on a range of issues.	Uses examples, facts, and theories from beyond a field of study, and identifies multiple perspectives.	Includes an example, fact, or theory from outside a field of study; acknowledges the presence or possibility of other perspectives.	Stays within the confines of a discipline in the context of assignments; and articulates one perspective.
Transfer *Adapts knowledge, concepts, and/or tools from one discipline to another*	Adapts familiar frameworks for new uses.	Synthesizes familiar frameworks into new uses.	Applies familiar frameworks to new situations.	Connects familiar frameworks to new situations.
Communication *Balances form and content in communication choices*	Within context of portfolio (or artifacts being reviewed), demonstrates clear ability to integrate or synthesize content, medium, and form to skillfully communicate complex learning.	Begins to use medium and form to contribute and respond to content.	Demonstrates of an awareness of how form can contribute and respond to content.	Uses medium and form adequately to convey content.
Identity as Learner *Reflects on*	In challenging learning situations, articulates one's identity as a learner and contributor to a variety of settings, which may include academic work, campus and civic environments.	Articulates one's identity as a learner, beginning to contribute in environments characterized by ambiguity and risk.	Articulates one's own learning strengths and sets goals for improvement.	Begins to identify one's self as a learner, differentiating appropriately one's self from what one is learning.

Created by a team of faculty from higher education institutions across the United States.

Selection of Artifacts	The artifacts and work samples do not relate to the purpose of the eportfolio.	Some of the artifacts and work samples are related to the purpose of the eportfolio.	Most artifacts and work samples are related to the purpose of the eportfolio.	All artifacts and work samples are clearly and directly related to the purpose of the eportfolio. A wide variety of artifacts is included.
Descriptive Text	No artifacts are accompanied by a caption that clearly explains the importance of the item including title, author, and date.	Some of the artifacts are accompanied by a caption that clearly explains the importance of the item including title, author, and date.	Most of the artifacts are accompanied by a caption that clearly explains the importance of the item work including title, author, and date.	All artifacts are accompanied by a caption that clearly explains the importance of the item including title, author, and date.
Reflective Commentary	The reflections do not explain growth or include goals for continued learning.	A few of the reflections explain growth and include goals for continued learning.	Most of the reflections explain growth and include goals for continued learning.	All reflections clearly explain how the artifact demonstrates your growth, competencies, accomplishments, and include goals for continued learning (long and short term).

Stanford Notation in Science Communication
and Adapted

Pass

The ePortfolio as a whole, including the cover letter, artifacts, and artifact reflections, demonstrates a high level of proficiency and expertise in science communication and consistent achievement of the Notation's learning outcomes. The cover letter provides a coherent and compelling framework for the ePortfolio, reflecting on the student's development as a versatile and effective science communicator and offering sufficient evidence to support individual claims. Artifact reflections articulate the rhetorical situation

Developmental Perspectives on Reflective Learning

Frameworks/Themes	Beginning	Intermediate	Advanced
Self Assessment Framework • Observing performance • Using evidence, feedback • Finding/ analyzing patterns • Making judgments	Vague, global judgments, asserted w/o evidence Simply repeats description, judgment of assessors Sees performance as same as assignment (e.g., did what was told) Sees feedback as affirmation and evidence Offers procedural stories, describing action w/o perspective on ability Doesn't move from observation to inference	Relates judgments/conclusions to evidence (inference) Deepens understanding of ability Uses feedback to expand understanding of ability Connections and links are realized in plans Recognizes cause and effect relationships Uses designated discipline frameworks	Makes connections, applications, and uses to move forward Observes intentional changes as a basis for higher learning Uses multiple frameworks from disciplines and beyond Probes own work and meaning of ability Uses ability as a framework for learning and assisting others
How People Learn • Concepts and Misconceptions • Knowledge Construction • Metacognition	Sees feedback as external and not subject to control and analysis Sees knowledge construction as only what is received through assignment/assessment Meaning of ability is limited to the terms given in the assignment/assessment Employs personal theories, more or less consciously	Sees feedback as a means for understanding links between her performance and target abilities Uses diverse tools and notes own changes in own patterns of performance Begins to have an understanding of the tools being employed and the metacognitive nature of one's decisions and planning Uses explicit theory applications	Incorporates feedback and past performance in constructing further performance and learning plans Uses growing command of knowledge structure (e.g., expertise, discipline, theory, abilities) as a foundation for further learning Understands own performance as a learner and transfers learning strategies to multiple contexts
Learning That Lasts • Developing identity as a learner and performer	Observes personal behavior with concrete relationships to broad criteria Utilizes criteria and generalized notions of effectiveness/success	Self-identifies as a learner, constructing meaning in experience Employs a concern for a future self and performance	Elaborates own identity as professional and individual, including self as learner Employs an internalized construction of effectiveness

Besides demonstrating a student's grasp of the central subject of their studies, web portfolios promote four goals of liberal learning: recognizing connections, being reflective about intellectual and personal growth, building intellectual community, and building bridges to communities outside the academy.

Excellent web portfolios are characterized by the meaningful coherence of the whole, the quality of the individual pages, the clarity and logic of the overall design, the creativity and thoroughness of the links, the degree to which the rationale for particular links is explicit and sensible, the critical judgment apparent in the selection of external sites, the extent of the portfolio, and the portfolios overall aesthetic quality.

**

PASS		NO PASS	
4	3	2	1

✓ Besides demonstrating a student's grasp of the central subject of their studies,

Some guidance on guides

→CREATE A VOCABULARY THAT MOVES STUDENTS INTO THE CURRICULUM; HELPS THEM LEARN WHAT THE CURRICULUM INCLUDES; CONNECTS THEM TO WORK OUTSIDE THE CLASS; AND ASSISTS THEM IN TRANSFERRING WHAT THEY HAVE LEARNED TO NEW SITES

→CONSIDER HOW MUCH OF THAT LANGUAGE IS DISCIPLINARY: IS THIS A MARKER OF GREATER STUDENT ACHIEVEMENT?

→CONNECT THIS VOCABULARY TO LARGER (NATIONAL?) INTELLECTUAL FRAMEWORKS

→WORK FROM STUDENT TEXTS TO DEVELOP A LANGUAGE THAT DESCRIBES WHAT IS VALUED: "GRAPPLES WITH"

→CREATE A GUIDE THAT SHOWS STUDENTS HOW THEY CAN MOVE UP FROM ONE LEVEL OF QUALITY TO THE NEXT

→USE A MODEL THAT HAS AN EVEN NUMBER OF POINTS

→IF POSSIBLE, BUILD IN STUDENTS' GOALS.

→REVISE THE MODEL AS YOU GO.

THANK YOU!