WORKSHOP: ASSESSING EPORTFOLIOS

ePortfolio Models, Scoring Guides, and In Practice
HOW WILL WE ASSESS EPORTFOLIOS?

And what difference does the model make?
<table>
<thead>
<tr>
<th>Department, Program, or Center</th>
<th>ePortfolio Project Primary Purpose</th>
<th>Implementation Level; Scope</th>
<th>Representing Interview Participants</th>
<th>Sex (no.)</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Studies</td>
<td>Course Organization</td>
<td>300; Courses</td>
<td>M</td>
<td>S/I</td>
<td></td>
</tr>
<tr>
<td>Art History</td>
<td>Capstone Integration</td>
<td>400; Course</td>
<td>M</td>
<td>F/I</td>
<td></td>
</tr>
<tr>
<td>Center for Research and Learning</td>
<td>Mentored Research Process Structure</td>
<td>Undergraduate</td>
<td>M</td>
<td>A</td>
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<tr>
<td>Center for Service and Learning</td>
<td>Civic Learning Assessment</td>
<td>Undergraduate</td>
<td>F (2)</td>
<td>S/I</td>
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<tr>
<td>English</td>
<td>Capstone Integration</td>
<td>400; Course</td>
<td>F</td>
<td>F/I</td>
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<tr>
<td>Museum Studies</td>
<td>Professional Showcase</td>
<td>MA Program</td>
<td>F</td>
<td>F/I</td>
<td></td>
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<tr>
<td>Music Technology</td>
<td>Assessment and Accreditation</td>
<td>BS Program</td>
<td>M</td>
<td>F/I</td>
<td></td>
</tr>
<tr>
<td>Nursing</td>
<td>Assessment and Accreditation</td>
<td>Doctor of Nursing Practice Program</td>
<td>F (2)</td>
<td>F/I</td>
<td></td>
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<tr>
<td>Pediatric Dentistry</td>
<td>Integrative Learning and Self-Assessment</td>
<td>Graduate/Professional Program</td>
<td>F (2)</td>
<td>F/I</td>
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<tr>
<td>Psychology</td>
<td>Career Preparation</td>
<td>300; Course</td>
<td>F</td>
<td>S/I</td>
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<tr>
<td></td>
<td>Course-Level Integration</td>
<td>100; Course</td>
<td>F</td>
<td>S/I</td>
<td></td>
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<tr>
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<td>Assessment and Accreditation</td>
<td>BSW Program</td>
<td>F</td>
<td>A/I</td>
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<tr>
<td>Spanish</td>
<td>Capstone Integration</td>
<td>400; Course</td>
<td>F</td>
<td>F/I</td>
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<tr>
<td>Student African American Sisterhood</td>
<td>Development, co-curricular</td>
<td>Undergraduate</td>
<td>F</td>
<td>S/I</td>
<td></td>
</tr>
<tr>
<td>University College in</td>
<td>ePDP, Development</td>
<td>100; Courses</td>
<td>F</td>
<td>S/I</td>
<td></td>
</tr>
</tbody>
</table>
ENC 5093
Visual Rhetoric

Kathleen Yancey (kyancey@fsu.edu)
M 6:45-9:30
Fall 2016
Hous: Mon 4:30-6 and by appointment
Williams 223B
Phone: 645-6996

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 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 reflects visual, how visual reflects 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 your work 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
- Fangley, Material Literacy and Visual Design:
  https://www.cve.beco.ca/∼fangley/work/material_literacy/material.html
- Rose, Visual Methodologies
- Hanks, ed., Visual Rhetoric in a Digital World
- Hill and Helmers, eds., Defining Visual Rhetoric
- 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

UB CURRICULUM

The UB Curriculum is a unique program of general education for all undergraduate students at UB. Serving as the core academic experience, it celebrates the joy of intellectual discovery and prepares students for life, career, and citizenship in a diverse and dynamic world.

FY Seminar
FY Comp
Pathways
Capstone

Thematic Progression and Integration

GENERAL EDUCATION

UB Seminar
Foundations
Pathways
Capstone

TOTAL 18 CREDIT HOURS

COMPLETE THE MINIMUM
ON

COMPLETE ALL COURSE REQUIREMENTS

Communication Literacy
Math and Quantitative Reasoning
Scientific Literacy and Inquiry
Diversity Learning

COMPLETE BOTH PATHWAYS

Thematic Pathway
Global Reflection

GLOBAL PATHWAY

Arts
Civilization and History
Innovation
Languages
Social Sciences

COMPLETE 3 COURSES

COMPLETE 3 COURSES

Pathways courses are tagged with corresponding UB Areas
- The Thematic Pathway must satisfy 2 of the 8 UB Areas
- The Global Pathway must satisfy 2 of the remaining 2 UB Areas
- Some topics in the Language and Culture track synthesize 2 courses

UB AREAS

University at Buffalo
The State University of New York

www.buffalo.edu/ubcurriculum
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 digital artifacts, selecting appropriate and varied items for each e-portfolio, and reflecting on your work through biographical self-introductions, informative captions, reflective cover letters, 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 and product, on consumption and 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 specific in outcomes and flexible in application?

Can you create a guide that encourages students to engage in processes?

Can you create a guide that encourage students to engage in self-assessment synthesis, interdisciplinarity, and integrative learning?
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?
<table>
<thead>
<tr>
<th>Connections to experience</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connects relevant experience &amp; academic knowledge</td>
<td>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).</td>
<td>Demonstrates an understanding of the influence of fields of study with one’s own experience outside of the classroom.</td>
<td>Begins to appropriately associate one’s own experience outside of the classroom with fields of study.</td>
<td>Demonstrates some understanding of how one’s own experience outside of formal classroom relates to fields of study.</td>
</tr>
<tr>
<td>Connections to discipline</td>
<td>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.</td>
<td>Uses examples, facts, and theories from beyond a field of study, and identifies multiple perspectives.</td>
<td>Includes an example, fact or theory from outside a field of study; acknowledges the presence or possibility of other perspectives.</td>
<td>Stays within the confines of a discipline in the context of assignments; and articulates one perspective.</td>
</tr>
<tr>
<td>Transfer</td>
<td>Adapts familiar frameworks for new uses.</td>
<td>Synthesizes familiar frameworks into new uses.</td>
<td>Applies familiar frameworks to new situations.</td>
<td>Connects familiar frameworks to new situations.</td>
</tr>
<tr>
<td>Communication</td>
<td>Within context of portfolio (or artifacts being reviewed), demonstrates clear ability to integrate or synthesize content, medium, and form to skillfully communicate complex learning.</td>
<td>Begins to use medium and form to contribute and respond to content.</td>
<td>Demonstrates of an awareness of how form can contribute and respond to content.</td>
<td>Uses medium and form adequately to convey content.</td>
</tr>
<tr>
<td>Identity as Learner</td>
<td>Reflects on choices 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.</td>
<td>Articulates one’s identity as a learner, beginning to contribute in environments characterized by ambiguity and risk.</td>
<td>Articulates one’s own learning strengths and sets goals for improvement.</td>
<td>Begins to identify one’s self as a learner, differentiating appropriately one’s self from what one is learning.</td>
</tr>
</tbody>
</table>

Created by a team of faculty from higher education institutions across the United States.
<table>
<thead>
<tr>
<th>Selection of Artifacts</th>
<th>The artifacts and work samples do not relate to the purpose of the eportfolio.</th>
<th>Some of the artifacts and work samples are related to the purpose of the eportfolio.</th>
<th>Most artifacts and work samples are related to the purpose of the eportfolio.</th>
<th>All artifacts and work samples are clearly and directly related to the purpose of the eportfolio. A wide variety of artifacts is included.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descriptive Text</td>
<td>No artifacts are accompanied by a caption that clearly explains the importance of the item including title, author, and date.</td>
<td>Some of the artifacts are accompanied by a caption that clearly explains the importance of the item including title, author, and date.</td>
<td>Most of the artifacts are accompanied by a caption that clearly explains the importance of the item work including title, author, and date.</td>
<td>All artifacts are accompanied by a caption that clearly explains the importance of the item including title, author, and date.</td>
</tr>
<tr>
<td>Reflective Commentary</td>
<td>The reflections do not explain growth or include goals for continued learning.</td>
<td>A few of the reflections explain growth and include goals for continued learning.</td>
<td>Most of the reflections explain growth and include goals for continued learning.</td>
<td>All reflections clearly explain how the artifact demonstrates your growth, competencies, accomplishments, and include goals for continued learning (long and short term).</td>
</tr>
</tbody>
</table>
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

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

**

<table>
<thead>
<tr>
<th>PASS</th>
<th>NO PASS</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

☑️ 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!