

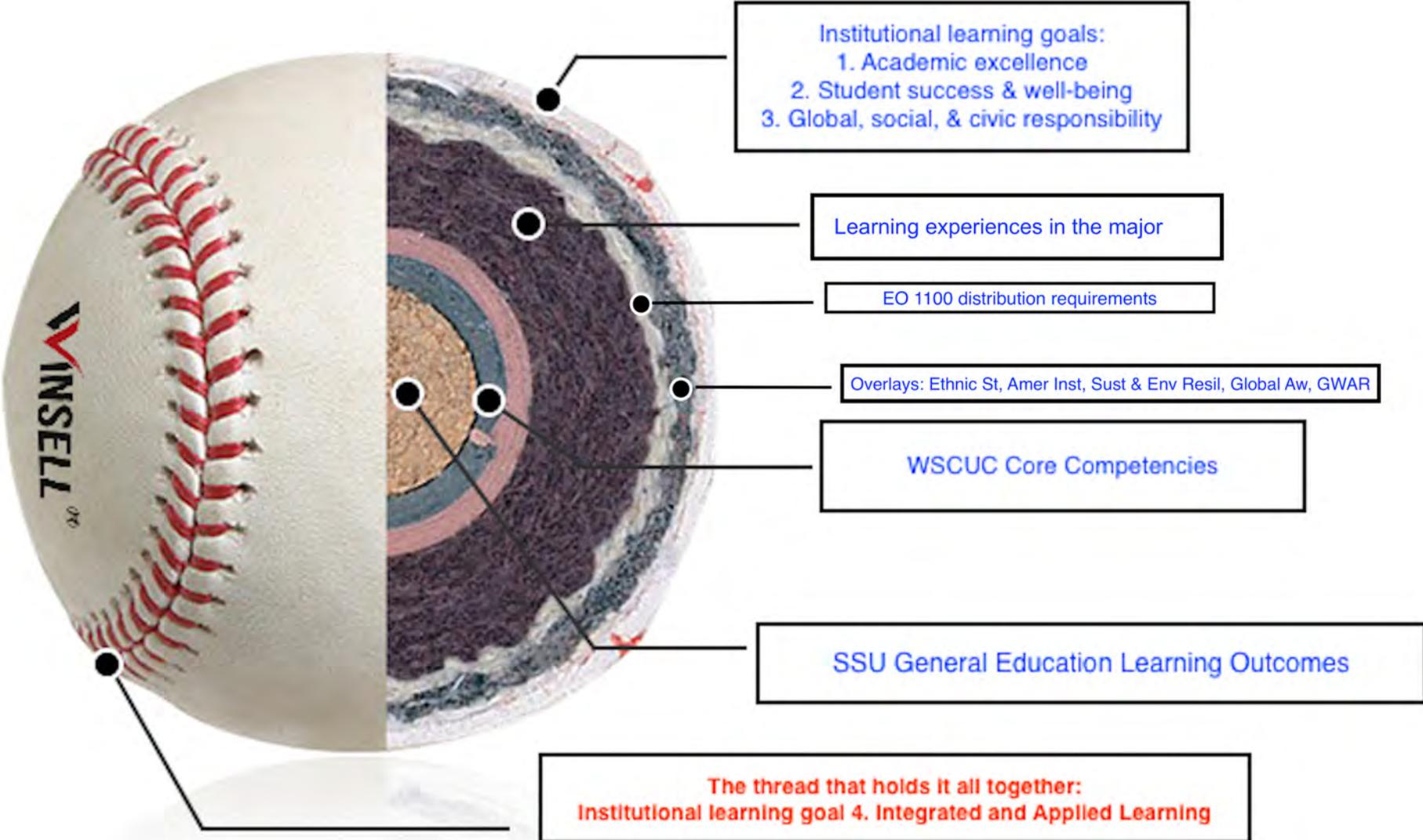
# Signature Assignment: What are they and what are they for? Fall 2018

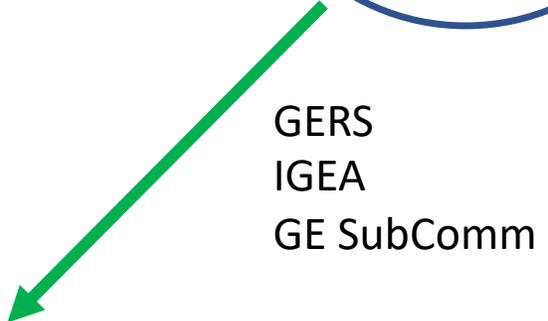
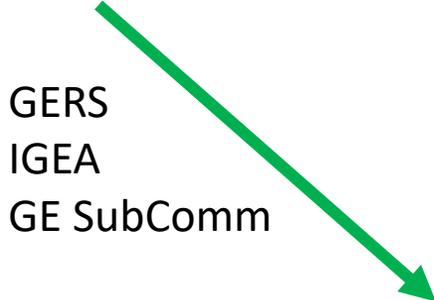
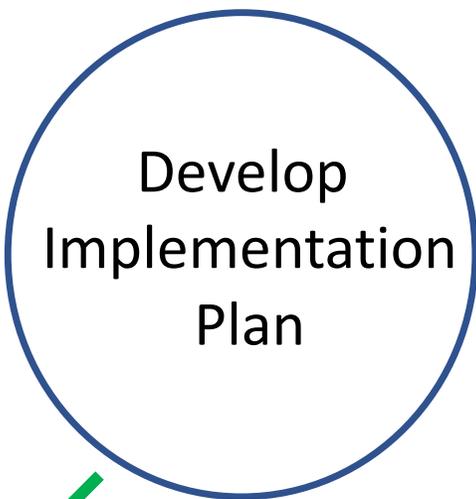
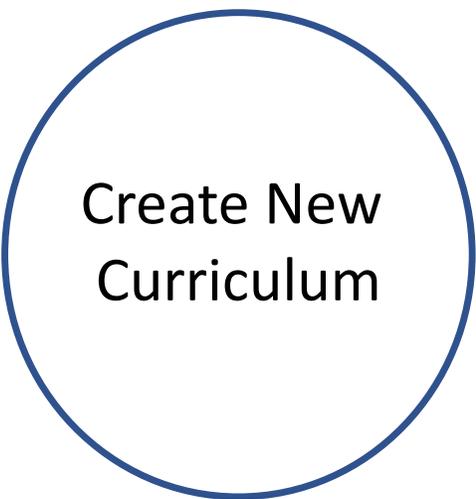
Adapted from:

Dr. David Hubert

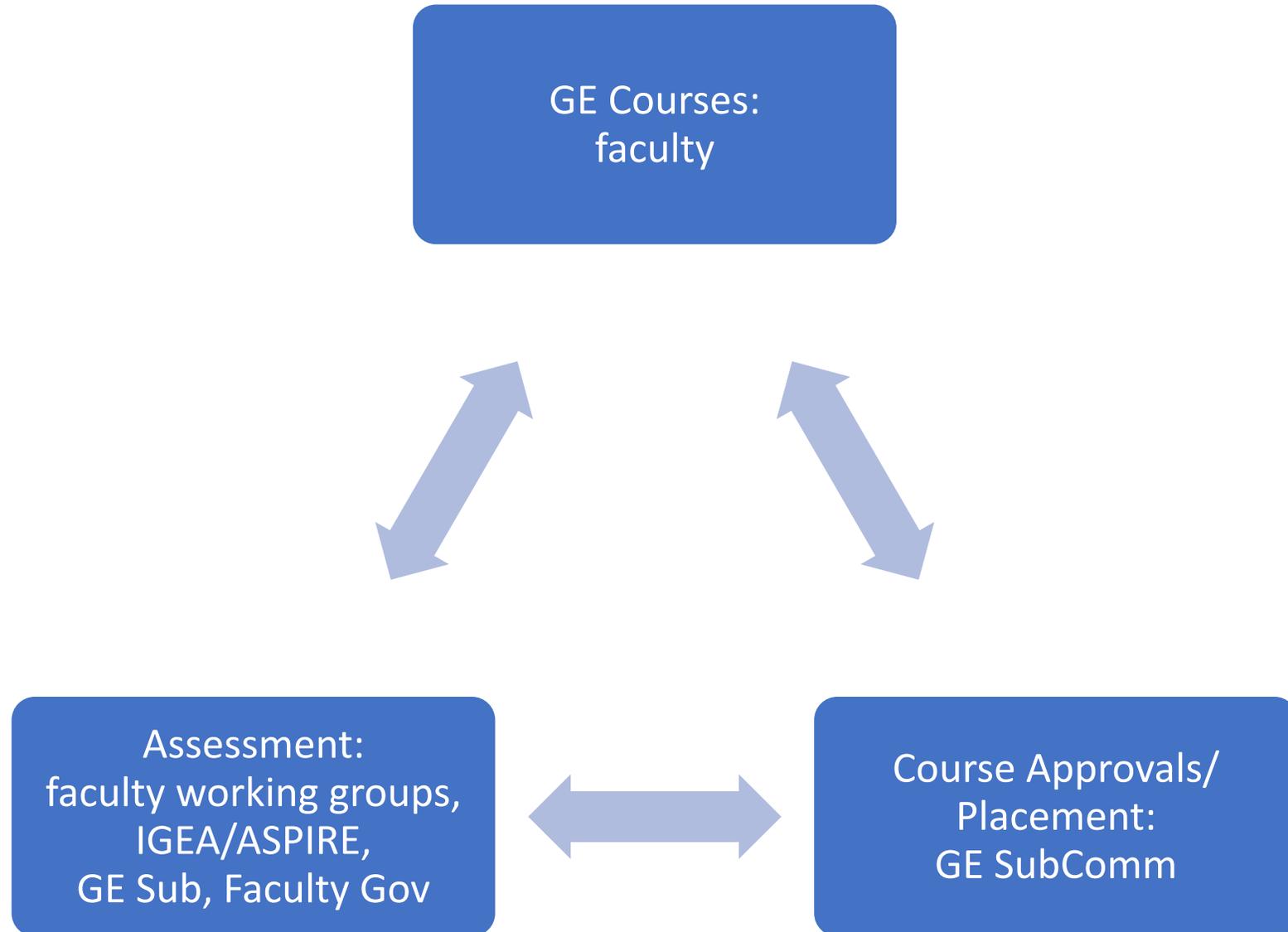
Associate Provost for Learning Advancement, Salt Lake City Community College  
Faculty Member, AACU Institute for GE Assessment

# SeaWolf Studies





# Maintaining a Robust and Evolving GE Program



# What is an SSU Signature Assignment?

- addresses two or more learning outcomes
- is “cool” in that it sparks student intellectual curiosity, relevant to their lives, results in a product they can showcase, is enjoyable
- involves student performance on something other than a test
  - essays, art galleries, projects, presentations, lab reports, service learning journals, websites, posters, creative writing, creative combinations, etc.
- counts toward a student’s grade
- graded in ways that tie in with programmatic assessment that can be done later
- includes the GELOs and associated rubrics, how it will be graded, and in general the learning experiences to be engaged
- accompanied by a student reflection

**\*Combines a learning experience AND evidence for authentic assessment.\***

# SSU GE learning outcomes associated with EO 1100 distribution courses, with overlays, and with WASC core competencies

## **A1 Oral Communication**

1. Communication
2. Literacy

## **A2 Written Communication**

1. Communication
2. Literacy

## **A3 Critical Thinking**

1. Communication
2. Literacy
3. Argument

## **B1 Physical Science**

4. Quantitative Reasoning
- 5a. Disciplinary Knowledge

## **B2 Life Science**

- 5a. Disciplinary Knowledge

## **B3 Lab**

4. Quantitative Reasoning

## **B4 Quantitative Reasoning**

4. Quantitative Reasoning

## **B Nat. Science & Quant. Reasoning Upper Division**

3. Argument
4. Quantitative Reasoning
- 5b. Interdisciplinary Knowledge
9. Creative Problem-Solving
- QR Core Competency
- CT Core Competency

## **C1 Arts**

- 5a. Disciplinary Knowledge

## **C2 Humanities**

- 5a. Disciplinary Knowledge

## **C Arts & Humanities Upper Division**

3. Argument
- 5b. Interdisciplinary Knowledge
10. Creative Expression

## **CT Core Competency**

## **D Social Sciences**

- 5a. Disciplinary Knowledge

## **D Social Sciences Upper Division**

3. Argument
- 5b. Interdisciplinary Knowledge
9. Creative Problem-Solving
- CT Core Competency

## **E Lifelong Learning & Self Development**

- 5b. Interdisciplinary Knowledge

## **Overlay requirements**

### **Ethnic Studies**

6. Diverse Cultural Competencies

### **American Institutions**

7. Civic Engagement

### **Global Awareness**

6. Diverse Cultural Competencies
11. Global Awareness

### **Sustainable Development**

8. Sustainable Development
9. Creative Problem-Solving

### **GWAR/WIC**

1. Communication
- WC Core Competency

# Professional Development Workshop

- How to create a Signature Activity based on GELOs
- Different types of Student Reflections and related prompts

## Why Professional Development?

1. Get into curriculum-design mindset.
2. Meet new people outside of your program.
3. Opportunity to hear (and share) the ideas of others.
4. Will prolly learn something even despite best efforts not to.
5. Model life-long-learning for our students.

# Creating a Signature Activity

## Pilot Workshop:

### Fall 2018 A1 Instructors

- Ed Beebout (Communications)
- Sara Kassis (Engineering)
- Erica Tom (Hutchins)
- Doyle Ott/Alexis McNab (Theater Arts)

### GE Subcommittee

- Kim Hester-Williams (AMCS)
- Kaitlin Springmeir (Library)
- Heather Smith (Psychology)
- Aja LaDuke (Education)

### IGEA/ASPIRE

- Carmen Works (Chemistry)
- Andy Wallace (Philosophy)
- V. Liptak (Academic Programs)
- Karen Moranski (Academic Programs)
- Jane Sutanonpaiboon (Business)

### Executive Committee

- Melinda Milligan (Sociology)
- Laura Krier (Library)

### GERS

- Suzanne Rivoire (Computer Science)

# CRITICAL THINKING VALUE RUBRIC

*for more information, please contact value@aacu.org*

**Definition**

Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

*Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.*

	Capstone 4	Milestones 3	2	Benchmark 1
<b>Explanation of issues</b>	Issue/ problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	Issue/ problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions.	Issue/ problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/ or backgrounds unknown.	Issue/ problem to be considered critically is stated without clarification or description.
<b>Evidence</b> <i>Selecting and using information to investigate a point of view or conclusion</i>	Information is taken from source(s) with enough interpretation/ evaluation to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly.	Information is taken from source(s) with enough interpretation/ evaluation to develop a coherent analysis or synthesis. Viewpoints of experts are subject to questioning.	Information is taken from source(s) with some interpretation/ evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact, with little questioning.	Information is taken from source(s) without any interpretation/ evaluation. Viewpoints of experts are taken as fact, without question.
<b>Influence of context and assumptions</b>	Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position.	Identifies own and others' assumptions and several relevant contexts when presenting a position.	Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa).	Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position.
<b>Student's position (perspective, thesis/hypothesis)</b>	Specific position (perspective, thesis/ hypothesis) is imaginative, taking into account the complexities of an issue. Limits of position (perspective, thesis/ hypothesis) are acknowledged. Others' points of view are synthesized within position (perspective, thesis/ hypothesis).	Specific position (perspective, thesis/ hypothesis) takes into account the complexities of an issue. Others' points of view are acknowledged within position (perspective, thesis/ hypothesis).	Specific position (perspective, thesis/ hypothesis) acknowledges different sides of an issue.	Specific position (perspective, thesis/ hypothesis) is stated, but is simplistic and obvious.
<b>Conclusions and related outcomes (implications and consequences)</b>	Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.	Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.	Conclusion is inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.

*\*SSU rubrics to be developed by faculty working groups*

# What is Self-Reflection?

“Highly productive and creative individuals think about their own thinking while they are thinking. This process, called metacognition, allows people to engage in a valuable conversation with themselves, exploring their background, questioning and correcting their thinking in the process, and pursuing the dynamic power of their minds.”

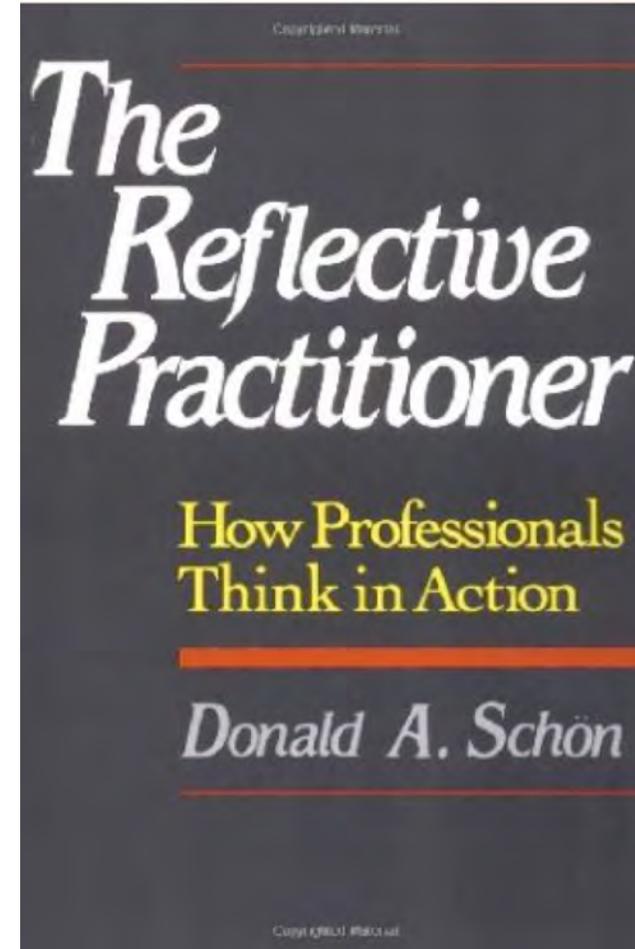
—

Ken Bain,  
What the Best College  
Students Do. (2012)



# Types of Reflection

- Reflection in Action: thinking about the action while in the process of doing it. This is how we deal with uncertainty, instability, and value conflict.
  - How are we doing on the action? What do we need to do?
- Reflection on Action: thinking about the action after an experience is over.
  - How did action turn out? How was our process?



*Reflection allows students to make connections between concepts within the action, across the class, across their major, across their degree as a whole, with their community, and within themselves as they grow and change.*

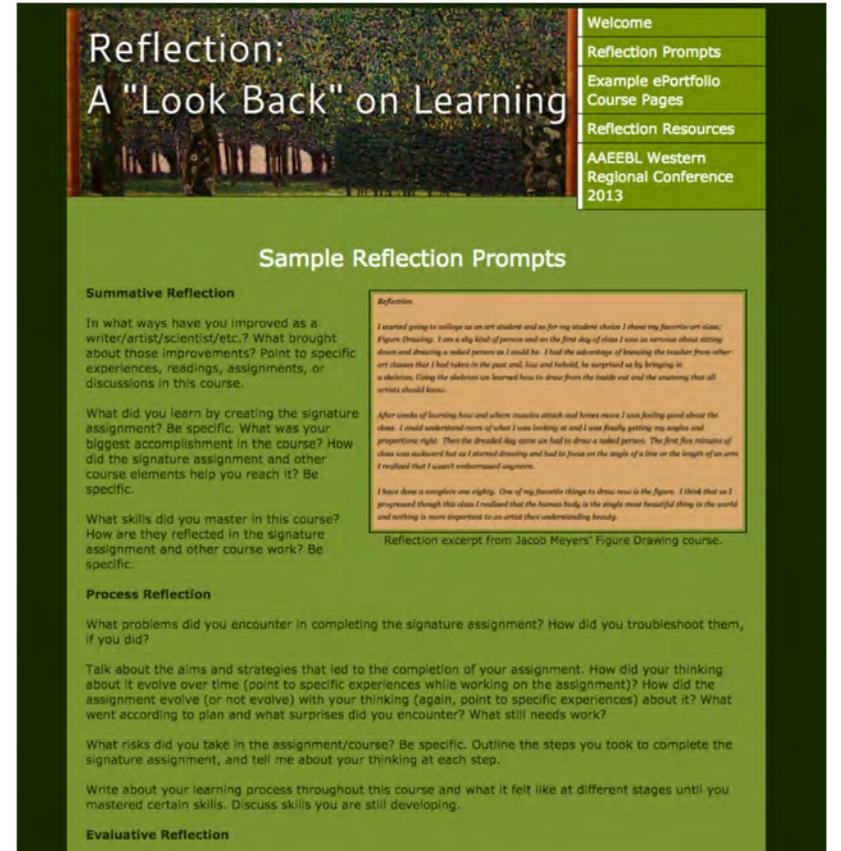
# Reflecting with Others

- Affirms the value of one's experience
- Offers alternative meanings and ideas which can broaden the field of understanding
- Supports one's self-discipline and provides a sense of personal responsibility.

- Carol Rodgers, Benefits of Reflection in Community (2002)

# Formative and Summative Reflection in Signature Assignments

- What reflection IN action prompts would you use and when/where in the assignment would you include them?
- What reflection ON action prompts would help students make connections?
- How might you use Reflection in Community?



The screenshot shows a website with a green background and a dark header. The header contains the text "Reflection: A 'Look Back' on Learning" and a navigation menu with the following items: "Welcome", "Reflection Prompts", "Example ePortfolio Course Pages", "Reflection Resources", "AAEEBL Western Regional Conference 2013". Below the header, the text "Sample Reflection Prompts" is centered. The main content area is divided into three sections: "Summative Reflection", "Process Reflection", and "Evaluative Reflection". Each section contains several paragraphs of text. A small text box on the right side of the "Summative Reflection" section contains a reflection excerpt from Jacob Meyers' Figure Drawing course.

**Reflection:**  
A "Look Back" on Learning

Welcome  
Reflection Prompts  
Example ePortfolio Course Pages  
Reflection Resources  
AAEEBL Western Regional Conference 2013

Sample Reflection Prompts

**Summative Reflection**

In what ways have you improved as a writer/artist/scientist/etc.? What brought about those improvements? Point to specific experiences, readings, assignments, or discussions in this course.

What did you learn by creating the signature assignment? Be specific. What was your biggest accomplishment in the course? How did the signature assignment and other course elements help you reach it? Be specific.

What skills did you master in this course? How are they reflected in the signature assignment and other course work? Be specific.

**Process Reflection**

What problems did you encounter in completing the signature assignment? How did you troubleshoot them, if you did?

Talk about the aims and strategies that led to the completion of your assignment. How did your thinking about it evolve over time (point to specific experiences while working on the assignment)? How did the assignment evolve (or not evolve) with your thinking (again, point to specific experiences) about it? What went according to plan and what surprises did you encounter? What still needs work?

What risks did you take in the assignment/course? Be specific. Outline the steps you took to complete the signature assignment, and tell me about your thinking at each step.

Write about your learning process throughout this course and what it felt like at different stages until you mastered certain skills. Discuss skills you are still developing.

**Evaluative Reflection**

*Reflection*

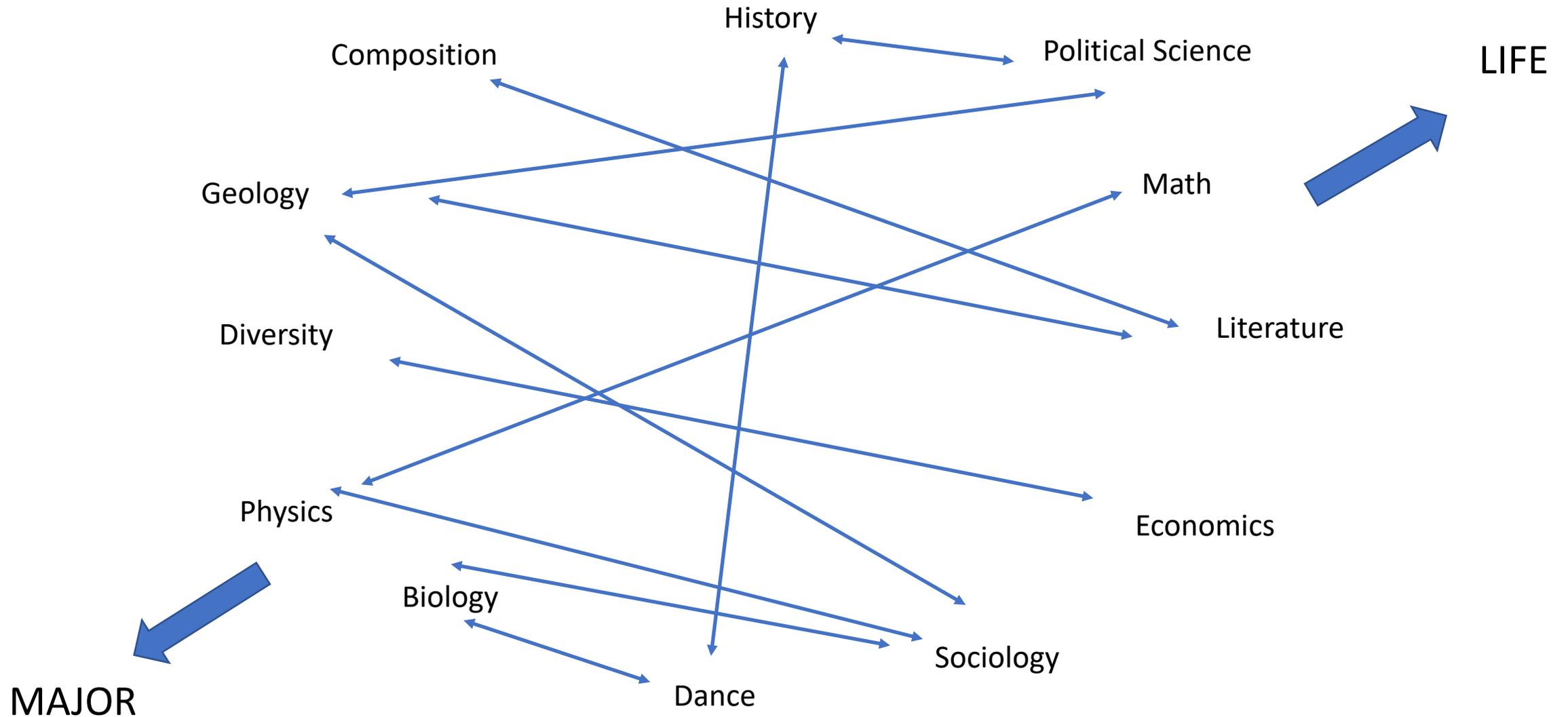
*I started going to college as an art student and so for my student choice I chose my favorite art class: Figure Drawing. I am a shy kind of person and on the first day of class I was so nervous about sitting down and drawing a naked person as I could be. I had the advantage of knowing the teacher from other art classes that I had taken in the past and, his and hehild, he surprised me by bringing in a skeleton. Using the skeleton we learned how to draw from the inside out and the anatomy that all artists should know.*

*After weeks of learning how and where muscles attach and how they move I was feeling good about the class. I could understand more of what I was looking at and I was finally getting my angles and proportions right. Then the dreaded day came we had to draw a naked person. The first five minutes of class was awkward but as I started drawing and had to focus on the angle of a line or the length of an arm I realized that I wasn't embarrassed anymore.*

*I have done a complete one eighty. One of my favorite things to draw now is the figure. I think that as I progressed through this class I realized that the human body is the single most beautiful thing in the world and writing is more important to an artist than understanding beauty.*

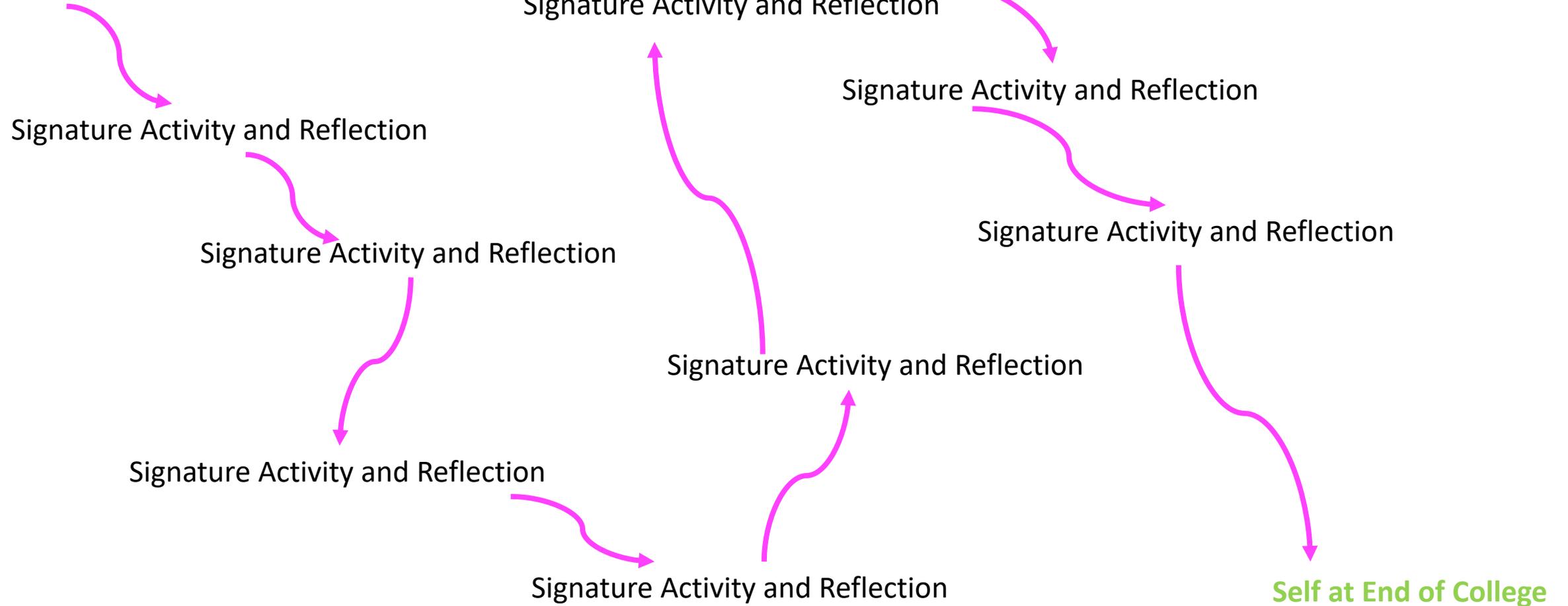
Reflection excerpt from Jacob Meyers' Figure Drawing course.

# Making Connections Across General Education



# Connection to Self Over Time

**Self at Beginning of College**



# Sample Reflection Rubric

	UNDEVELOPED	DEVELOPING	SKILLED
<b>DESCRIBING EXPERIENCE</b> Student provides a description of the experience, observation, activity, reading, etc. upon which he or she is reflecting	Unclear and vague	Clear but general	Clear and focused on the specific aspects that challenge the student
<b>DESCRIBING RESPONSE</b> Student provides a description of their intellectual and emotional response to the experience	Unclear and vague	Some response but limited to one domain (e.g., only emotional, intellectual) or to reflection only, without indication of conscious contemporaneous reflection.	Clear and focused description of the feelings, thoughts, and questions raised by the student at the time of the experience and upon reflection.
<b>GENERAL REFLECTION</b> Evidence that the student has questioned or evaluated their prior perceptions, actions, or beliefs	Minimal reflection – No personal reflection or limited to description of general opinions and behaviors without reflection on underlying assumptions, habits, or values driving those opinions or behaviors.	Reflection – Making connection between student’s personal assumptions, habits, or values and the opinions or behaviors upon which the student is reflecting.	Critical reflection – Critical evaluation (questioning, examining more closely) student’s personal assumptions, habits, or values and their connection to the opinions or behaviors upon which the student is reflecting in light of other perspectives.
<b>DIRECTED TOPIC REFLECTION</b>	Minimal reflection – No personal reflection or limited	Reflection – Making connection between student’s	Critical reflection – Critical evaluation (questioning,

*\* SSU rubrics to be developed by faculty working groups*

<https://www.smu.edu/-/media/Site/Law/faculty/teaching-resources/Student-Reflection-Rubric.pdf>

# DRAFT Assessment Idea

