

# CREATIVE THINKING VALUE RUBRIC

*for more information, please contact [value@aacu.org](mailto:value@aacu.org)*



The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can be shared nationally through a common dialog and understanding of student success.

## Definition

Creative thinking is both the capacity to combine or synthesize existing ideas, images, or expertise in original ways and the experience of thinking, reacting, and working in an imaginative way characterized by a high degree of innovation, divergent thinking, and risk taking.

## Framing Language

Creative thinking, as it is fostered within higher education, must be distinguished from less focused types of creativity such as, for example, the creativity exhibited by a small child's drawing, which stems not from an understanding of connections, but from an ignorance of boundaries. Creative thinking in higher education can only be expressed productively within a particular domain. The student must have a strong foundation in the strategies and skills of the domain in order to make connections and synthesize. While demonstrating solid knowledge of the domain's parameters, the creative thinker, at the highest levels of performance, pushes beyond those boundaries in new, unique, or atypical recombinations, uncovering or critically perceiving new syntheses and using or recognizing creative risk-taking to achieve a solution.

The Creative Thinking VALUE Rubric is intended to help faculty assess creative thinking in a broad range of transdisciplinary or interdisciplinary work samples or collections of work. The rubric is made up of a set of attributes that are common to creative thinking across disciplines. Examples of work samples or collections of work that could be assessed for creative thinking may include research papers, lab reports, musical compositions, a mathematical equation that solves a problem, a prototype design, a reflective piece about the final product of an assignment, or other academic works. The work samples or collections of work may be completed by an individual student or a group of students.

## Glossary

***The definitions that follow were developed to clarify terms and concepts used in this rubric only.***

- Exemplar: A model or pattern to be copied or imitated (quoted from [www.dictionary.reference.com/browse/exemplar](http://www.dictionary.reference.com/browse/exemplar)).
- Domain: Field of study or activity and a sphere of knowledge and influence.



# CRITICAL THINKING VALUE RUBRIC

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## 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.

## Framing Language

This rubric is designed to be transdisciplinary, reflecting the recognition that success in all disciplines requires habits of inquiry and analysis that share common attributes. Further, research suggests that successful critical thinkers from all disciplines increasingly need to be able to apply those habits in various and changing situations encountered in all walks of life.

This rubric is designed for use with many different types of assignments and the suggestions here are not an exhaustive list of possibilities. Critical thinking can be demonstrated in assignments that require students to complete analyses of text, data, or issues. Assignments that cut across presentation mode might be especially useful in some fields. If insight into the process components of critical thinking (e.g., how information sources were evaluated regardless of whether they were included in the product) is important, assignments focused on student reflection might be especially illuminating.

## Glossary

*The definitions that follow were developed to clarify terms and concepts used in this rubric only.*

- Ambiguity: Information that may be interpreted in more than one way.
- Assumptions: Ideas, conditions, or beliefs (often implicit or unstated) that are "taken for granted or accepted as true without proof." (quoted from [www.dictionary.reference.com/browse/assumptions](http://www.dictionary.reference.com/browse/assumptions))
- Context: The historical, ethical, political, cultural, environmental, or circumstantial settings or conditions that influence and complicate the consideration of any issues, ideas, artifacts, and events.
- Literal meaning: Interpretation of information exactly as stated. For example, "she was green with envy" would be interpreted to mean that her skin was green.
- Metaphor: Information that is (intended to be) interpreted in a non-literal way. For example, "she was green with envy" is intended to convey an intensity of emotion, not a skin color.



# INFORMATION LITERACY VALUE RUBRIC

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## **Definition**

The ability to know when there is a need for information, to be able to identify, locate, evaluate, and effectively and responsibly use and share that information for the problem at hand. -  
Adopted from the National Forum on Information Literacy

## **Framing Language**

This rubric is recommended for use evaluating a collection of work, rather than a single work sample in order to fully gauge students' information skills. Ideally, a collection of work would contain a wide variety of different types of work and might include: research papers, editorials, speeches, grant proposals, marketing or business plans, PowerPoint presentations, posters, literature reviews, position papers, and argument critiques to name a few. In addition, a description of the assignments with the instructions that initiated the student work would be vital in providing the complete context for the work. Although a student's final work must stand on its own, evidence of a student's research and information gathering processes, such as a research journal/diary, could provide further demonstration of a student's information proficiency and for some criteria on this rubric would be required.



# INQUIRY AND ANALYSIS VALUE RUBRIC

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## Definition

Inquiry is a systematic process of exploring issues, objects or works through the collection and analysis of evidence that results in informed conclusions or judgments. Analysis is the process of breaking complex topics or issues into parts to gain a better understanding of them.

## Framing Language

This rubric is designed for use in a wide variety of disciplines. Since the terminology and process of inquiry are discipline-specific, an effort has been made to use broad language which reflects multiple approaches and assignments while addressing the fundamental elements of sound inquiry and analysis (including topic selection, existing knowledge, design, analysis, etc.) The rubric language assumes that the inquiry and analysis process carried out by the student is appropriate for the discipline required. For example, if analysis using statistical methods is appropriate for the discipline then a student would be expected to use an appropriate statistical methodology for that analysis. If a student does not use a discipline-appropriate process for any criterion, that work should receive a performance rating of "1" or "0" for that criterion.

In addition, this rubric addresses the **products** of analysis and inquiry, not the **processes** themselves. The complexity of inquiry and analysis tasks is determined in part by how much information or guidance is provided to a student and how much the student constructs. The more the student constructs, the more complex the inquiry process. For this reason, while the rubric can be used if the assignments or purposes for work are unknown, it will work most effectively when those are known. Finally, faculty are encouraged to adapt the essence and language of each rubric criterion to the disciplinary or interdisciplinary context to which it is applied.

## Glossary

*The definitions that follow were developed to clarify terms and concepts used in this rubric only.*

- Conclusions: A synthesis of key findings drawn from research/ evidence.
- Limitations: Critique of the process or evidence.
- Implications: How inquiry results apply to a larger context or the real world.

# INQUIRY AND ANALYSIS VALUE RUBRIC

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## Definition

Inquiry is a systematic process of exploring issues/ objects/ works through the collection and analysis of evidence that result in informed conclusions/ judgments. Analysis is the process of breaking complex topics or issues into parts to gain a better understanding of them.

*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		Benchmark 1
		3	2	
<b>Topic selection</b>	Identifies a creative, focused, and manageable topic that addresses potentially significant yet previously less-explored aspects of the topic.	Identifies a focused and manageable/ doable topic that appropriately addresses relevant aspects of the topic.	Identifies a topic that while manageable/ doable, is too narrowly focused and leaves out relevant aspects of the topic.	Identifies a topic that is far too general and wide-ranging as to be manageable and doable.
<b>Existing Knowledge, Research, and/or Views</b>	Synthesizes in-depth information from relevant sources representing various points of view/ approaches.	Presents in-depth information from relevant sources representing various points of view/ approaches.	Presents information from relevant sources representing limited points of view/ approaches.	Presents information from irrelevant sources representing limited points of view/ approaches.
<b>Design Process</b>	All elements of the methodology or theoretical framework are skillfully developed. Appropriate methodology or theoretical frameworks may be synthesized from across disciplines or from relevant subdisciplines.	Critical elements of the methodology or theoretical framework are appropriately developed, however, more subtle elements are ignored or unaccounted for.	Critical elements of the methodology or theoretical framework are missing, incorrectly developed, or unfocused.	Inquiry design demonstrates a misunderstanding of the methodology or theoretical framework.
<b>Analysis</b>	Organizes and synthesizes evidence to reveal insightful patterns, differences, or similarities related to focus.	Organizes evidence to reveal important patterns, differences, or similarities related to focus.	Organizes evidence, but the organization is not effective in revealing important patterns, differences, or similarities.	Lists evidence, but it is not organized and/ or is unrelated to focus.
<b>Conclusions</b>	States a conclusion that is a logical extrapolation from the inquiry findings.	States a conclusion focused solely on the inquiry findings. The conclusion arises specifically from and responds specifically to the inquiry findings.	States a general conclusion that, because it is so general, also applies beyond the scope of the inquiry findings.	States an ambiguous, illogical, or unsupported conclusion from inquiry findings.
<b>Limitations and Implications</b>	Insightfully discusses in detail relevant and supported limitations and implications.	Discusses relevant and supported limitations and implications.	Presents relevant and supported limitations and implications.	Presents limitations and implications, but they are possibly irrelevant and unsupported.

# ORAL COMMUNICATION VALUE RUBRIC

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*The type of oral communication most likely to be included in a collection of student work is an oral presentation and therefore is the focus for the application of this rubric.*

## Definition

Oral communication is a prepared, purposeful presentation designed to increase knowledge, to foster understanding, or to promote change in the listeners' attitudes, values, beliefs, or behaviors.

## Framing Language

Oral communication takes many forms. This rubric is specifically designed to evaluate oral presentations of a single speaker at a time and is best applied to live or video-recorded presentations. For panel presentations or group presentations, it is recommended that each speaker be evaluated separately. This rubric best applies to presentations of sufficient length such that a central message is conveyed, supported by one or more forms of supporting materials and includes a purposeful organization. An oral answer to a single question not designed to be structured into a presentation does not readily apply to this rubric.

## Glossary

*The definitions that follow were developed to clarify terms and concepts used in this rubric only.*

- **Central message:** The main point/thesis/"bottom line"/"take-away" of a presentation. A clear central message is easy to identify; a compelling central message is also vivid and memorable.
- **Delivery techniques:** Posture, gestures, eye contact, and use of the voice. Delivery techniques enhance the effectiveness of the presentation when the speaker stands and moves with authority, looks more often at the audience than at his/her speaking materials/notes, uses the voice expressively, and uses few vocal fillers ("um," "uh," "like," "you know," etc.).
- **Language:** Vocabulary, terminology, and sentence structure. Language that supports the effectiveness of a presentation is appropriate to the topic and audience, grammatical, clear, and free from bias. Language that enhances the effectiveness of a presentation is also vivid, imaginative, and expressive.
- **Organization:** The grouping and sequencing of ideas and supporting material in a presentation. An organizational pattern that supports the effectiveness of a presentation typically includes an introduction, one or more identifiable sections in the body of the speech, and a conclusion. An organizational pattern that enhances the effectiveness of the presentation reflects a purposeful choice among possible alternatives, such as a chronological pattern, a problem-solution pattern, an analysis-of-parts pattern, etc., that makes the content of the presentation easier to follow and more likely to accomplish its purpose.
- **Supporting material:** Explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities, and other kinds of information or analysis that supports the principal ideas of the presentation. Supporting material is generally credible when it is relevant and derived from reliable and appropriate sources. Supporting material is highly credible when it is also vivid and varied across the types listed above (e.g., a mix of examples, statistics, and references to authorities). Supporting material may also serve the purpose of establishing the speaker's credibility. For example, in presenting a creative work such as a dramatic reading of Shakespeare, supporting evidence may not advance the ideas of Shakespeare, but rather serve to establish the speaker as a credible Shakespearean actor.

# ORAL COMMUNICATION VALUE RUBRIC

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## Definition

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

	<b>Capstone</b> 4	<b>Milestones</b>		<b>Benchmark</b> 1
		3	2	
<b>Organization</b>	Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is clearly and consistently observable and is skillful and makes the content of the presentation cohesive.	Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is clearly and consistently observable within the presentation.	Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is intermittently observable within the presentation.	Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is not observable within the presentation.
<b>Language</b>	Language choices are imaginative, memorable, and compelling, and enhance the effectiveness of the presentation. Language in presentation is appropriate to audience.	Language choices are thoughtful and generally support the effectiveness of the presentation. Language in presentation is appropriate to audience.	Language choices are mundane and commonplace and partially support the effectiveness of the presentation. Language in presentation is appropriate to audience.	Language choices are unclear and minimally support the effectiveness of the presentation. Language in presentation is not appropriate to audience.
<b>Delivery</b>	Delivery techniques (posture, gesture, eye contact, and vocal expressiveness) make the presentation compelling, and speaker appears polished and confident.	Delivery techniques (posture, gesture, eye contact, and vocal expressiveness) make the presentation interesting, and speaker appears comfortable.	Delivery techniques (posture, gesture, eye contact, and vocal expressiveness) make the presentation understandable, and speaker appears tentative.	Delivery techniques (posture, gesture, eye contact, and vocal expressiveness) detract from the understandability of the presentation, and speaker appears uncomfortable.
<b>Supporting Material</b>	A variety of types of supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that significantly supports the presentation or establishes the presenter's credibility/ authority on the topic.	Supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that generally supports the presentation or establishes the presenter's credibility/ authority on the topic.	Supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that partially supports the presentation or establishes the presenter's credibility/ authority on the topic.	Insufficient supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make reference to information or analysis that minimally supports the presentation or establishes the presenter's credibility/ authority on the topic.
<b>Central Message</b>	Central message is compelling (precisely stated, appropriately repeated, memorable, and strongly supported.)	Central message is clear and consistent with the supporting material.	Central message is basically understandable but is not often repeated and is not memorable.	Central message can be deduced, but is not explicitly stated in the presentation.

# PROBLEM SOLVING VALUE RUBRIC

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## Definition

Problem solving is the process of designing, evaluating and implementing a strategy to answer an open-ended question or achieve a desired goal.

## Framing Language

Problem-solving covers a wide range of activities that may vary significantly across disciplines. Activities that encompass problem-solving by students may involve problems that range from well-defined to ambiguous in a simulated or laboratory context, or in real-world settings. This rubric distills the common elements of most problem-solving contexts and is designed to function across all disciplines. It is broad-based enough to allow for individual differences among learners, yet is concise and descriptive in its scope to determine how well students have maximized their respective abilities to practice thinking through problems in order to reach solutions.

This rubric is designed to measure the quality of a **process**, rather than the quality of an **end-product**. As a result, work samples or collections of work will need to include some evidence of the individual's thinking about a problem-solving task (e.g., reflections on the process from problem to proposed solution; steps in a problem-based learning assignment; record of think-aloud protocol while solving a problem). The final product of an assignment that required problem resolution is insufficient without insight into the student's problem-solving process. Because the focus is on institutional level assessment, scoring team projects, such as those developed in capstone courses, may be appropriate as well.

## Glossary

*The definitions that follow were developed to clarify terms and concepts used in this rubric only.*

- Contextual Factors: Constraints (such as limits on cost), resources, attitudes (such as biases) and desired additional knowledge which affect how the problem can be best solved in the real world or simulated setting.
- Critique: Involves analysis and synthesis of a full range of perspectives.
- Feasible: Workable, in consideration of time-frame, functionality, available resources, necessary buy-in, and limits of the assignment or task.
- “Off the shelf” solution: A simplistic option that is familiar from everyday experience but not tailored to the problem at hand (e.g. holding a bake sale to "save" an underfunded public library).
- Solution: An appropriate response to a challenge or a problem.
- Strategy: A plan of action or an approach designed to arrive at a solution. ( If the problem is a river that needs to be crossed, there could be a construction-oriented, cooperative (build a bridge with your community) approach and a personally oriented, physical (swim across alone) approach. An approach that partially applies would be a personal, physical approach for someone who doesn't know how to swim.
- Support: Specific rationale, evidence, etc. for solution or selection of solution.

# PROBLEM SOLVING VALUE RUBRIC

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## Definition

Problem solving is the process of designing, evaluating, and implementing a strategy to answer an open-ended question or achieve a desired goal.

*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		Benchmark 1
		3	2	
<b>Define Problem</b>	Demonstrates the ability to construct a clear and insightful problem statement with evidence of all relevant contextual factors.	Demonstrates the ability to construct a problem statement with evidence of most relevant contextual factors, and problem statement is adequately detailed.	Begins to demonstrate the ability to construct a problem statement with evidence of most relevant contextual factors, but problem statement is superficial.	Demonstrates a limited ability in identifying a problem statement or related contextual factors.
<b>Identify Strategies</b>	Identifies multiple approaches for solving the problem that apply within a specific context.	Identifies multiple approaches for solving the problem, only some of which apply within a specific context.	Identifies only a single approach for solving the problem that does apply within a specific context.	Identifies one or more approaches for solving the problem that do not apply within a specific context.
<b>Propose Solutions/Hypotheses</b>	Proposes one or more solutions/hypotheses that indicates a deep comprehension of the problem. Solution/hypotheses are sensitive to contextual factors as well as all of the following: ethical, logical, and cultural dimensions of the problem.	Proposes one or more solutions/hypotheses that indicates comprehension of the problem. Solutions/hypotheses are sensitive to contextual factors as well as the one of the following: ethical, logical, or cultural dimensions of the problem.	Proposes one solution/hypothesis that is “off the shelf” rather than individually designed to address the specific contextual factors of the problem.	Proposes a solution/hypothesis that is difficult to evaluate because it is vague or only indirectly addresses the problem statement.
<b>Evaluate Potential Solutions</b>	Evaluation of solutions is deep and elegant (for example, contains thorough and insightful explanation) and includes, deeply and thoroughly, all of the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is adequate (for example, contains thorough explanation) and includes the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is brief (for example, explanation lacks depth) and includes the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is superficial (for example, contains cursory, surface level explanation) and includes the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solution, and weighs impacts of solution.
<b>Implement Solution</b>	Implements the solution in a manner that addresses thoroughly and deeply multiple contextual factors of the problem.	Implements the solution in a manner that addresses multiple contextual factors of the problem in a surface manner.	Implements the solution in a manner that addresses the problem statement but ignores relevant contextual factors.	Implements the solution in a manner that does not directly address the problem statement.
<b>Evaluate Outcomes</b>	Reviews results relative to the problem defined with thorough, specific considerations of need for further work.	Reviews results relative to the problem defined with some consideration of need for further work.	Reviews results in terms of the problem defined with little, if any, consideration of need for further work.	Reviews results superficially in terms of the problem defined with no consideration of need for further work

# READING VALUE RUBRIC

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## Definition

Reading is "the process of simultaneously extracting and constructing meaning through interaction and involvement with written language" (Snow et al., 2002). (From [www.rand.org/pubs/research\\_briefs/RB8024/index1.html](http://www.rand.org/pubs/research_briefs/RB8024/index1.html))

## Framing Language

To paraphrase Phaedrus, texts do not explain, nor answer questions about, themselves. They must be located, approached, decoded, comprehended, analyzed, interpreted, and discussed, especially complex academic texts used in college and university classrooms for purposes of learning. Historically, college professors have not considered the teaching of reading necessary other than as a "basic skill" in which students may require "remediation." They have assumed that students come with the ability to read and have placed responsibility for its absence on teachers in elementary and secondary schools.

This absence of reading instruction in higher education must, can, and will change, and this rubric marks a direction for this change. Why the change? Even the strongest, most experienced readers making the transition from high school to college have not learned what they need to know and do to make sense of texts in the context of professional and academic scholarship—to say nothing about readers who are either not as strong or as experienced. Also, readers mature and develop their repertoire of reading performances naturally during the undergraduate years and beyond as a consequence of meeting textual challenges. This rubric provides some initial steps toward finding ways to measure undergraduate students' progress along the continuum. Our intention in creating this rubric is to support and promote the teaching of undergraduates as readers to take on increasingly higher levels of concerns with texts and to read as one of "those who comprehend."

Readers, as they move beyond their undergraduate experiences, should be motivated to approach texts and respond to them with a reflective level of curiosity and the ability to apply aspects of the texts they approach to a variety of aspects in their lives. This rubric provides the framework for evaluating both students' developing relationship to texts and their relative success with the range of texts their coursework introduces them to. It is likely that users of this rubric will detect that the cell boundaries are permeable, and the criteria of the rubric are, to a degree, interrelated.

## Glossary

*The definitions that follow were developed to clarify terms and concepts used in this rubric only.*

- **Analysis:** The process of recognizing and using features of a text to build a more advanced understanding of the meaning of a text. (Might include evaluation of genre, language, tone, stated purpose, explicit or implicit logic (including flaws of reasoning), and historical context as they contribute to the meaning of a text.)
- **Comprehension:** The extent to which a reader "gets" the text, both literally and figuratively. Accomplished and sophisticated readers will have moved from being able to "get" the meaning that the language of the text provides to being able to "get" the implications of the text, the questions it raises, and the counterarguments one might suggest in response to it. A helpful and accessible discussion of 'comprehension' is found in Chapter 2 of the RAND report, Reading for Understanding: [www.rand.org/pubs/monograph\\_reports/MR1465/MR1465.ch2.pdf](http://www.rand.org/pubs/monograph_reports/MR1465/MR1465.ch2.pdf).
- **Epistemological lens:** The knowledge framework a reader develops in a specific discipline as s/he moves through an academic major (e.g., essays, textbook chapters, literary works, journal articles, lab reports, grant proposals, lectures, blogs, webpages, or literature reviews, for example). The depth and breadth of this knowledge provides the foundation for independent and self-regulated responses to the range of texts in any discipline or field that students will encounter.
- **Genre:** A particular kind of "text" defined by a set of disciplinary conventions or agreements learned through participation in academic discourse. Genre governs what texts can be about, how they are structured, what to expect from them, what can be done with them, how to use them.
- **Interpretation:** Determining or construing the meaning of a text or part of a text in a particular way based on textual and contextual information.
- **Interpretive Strategies:** Purposeful approaches from different perspectives, which include, for example, asking clarifying questions, building knowledge of the context in which a text was written, visualizing and considering counterfactuals (asking questions that challenge the assumptions or claims of the text, e.g., What might our country be like if the Civil War had not happened? How would Hamlet be different if Hamlet had simply killed the King?).
- **Multiple Perspectives:** Consideration of how text-based meanings might differ depending on point of view.
- **Parts:** Titles, headings, meaning of vocabulary from context, structure of the text, important ideas and relationships among those ideas.
- **Relationship to text:** The set of expectations and intentions a reader brings to a particular text or set of texts.
- **Searches intentionally for relationships:** An active and highly-aware quality of thinking closely related to inquiry and research.
- **Takes texts apart:** Discerns the level of importance or abstraction of textual elements and sees big and small pieces as parts of the whole meaning (compare to Analysis above).
- **Metacognition:** This is not a word that appears explicitly anywhere in the rubric, but it is implicit in a number of the descriptors, and is certainly a term that we find frequently in discussions of successful and rich learning. Metacognition, (a term typically attributed to the cognitive psychologist J.H. Flavell) applied to reading refers to the awareness, deliberateness, and reflexivity defining the activities and strategies that readers must control in order to work their ways effectively through different sorts of texts, from lab reports to sonnets, from math texts to historical narratives, or from grant applications to graphic novels, for example. Metacognition refers here as well to an accomplished reader's ability to consider the ethos reflected in any such text; to know that one is present and should be considered in any use of, or response to a text.



# TEAMWORK VALUE RUBRIC

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## Definition

Teamwork is behaviors under the control of individual team members (effort they put into team tasks, their manner of interacting with others on team, and the quantity and quality of contributions they make to team discussions.)

## Framing Language

Students participate on many different teams, in many different settings. For example, a given student may work on separate teams to complete a lab assignment, give an oral presentation, or complete a community service project. Furthermore, the people the student works with are likely to be different in each of these different teams. As a result, it is assumed that a work sample or collection of work that demonstrates a student's teamwork skills could include a diverse range of inputs. This rubric is designed to function across all of these different settings.

Two characteristics define the ways in which this rubric is to be used. First, the rubric is meant to assess the teamwork of an individual student, not the team as a whole. Therefore, it is possible for a student to receive high ratings, even if the team as a whole is rather flawed. Similarly, a student could receive low ratings, even if the team as a whole works fairly well. Second, this rubric is designed to measure the quality of a **process**, rather than the quality of an **end product**. As a result, work samples or collections of work will need to include some evidence of the individual's interactions within the team. The final product of the team's work (e.g., a written lab report) is insufficient, as it does not provide insight into the functioning of the team.

It is recommended that work samples or collections of work for this outcome come from one (or more) of the following three sources: (1) students' own reflections about their contribution to a team's functioning; (2) evaluation or feedback from fellow team members about students' contribution to the team's functioning; or (3) the evaluation of an outside observer regarding students' contributions to a team's functioning. These three sources differ considerably in the resource demands they place on an institution. It is recommended that institutions using this rubric consider carefully the resources they are able to allocate to the assessment of teamwork and choose a means of compiling work samples or collections of work that best suits their priorities, needs, and abilities.

# TEAMWORK VALUE RUBRIC

for more information, please contact [value@aacu.org](mailto:value@aacu.org)



## Definition

Teamwork is behaviors under the control of individual team members (effort they put into team tasks, their manner of interacting with others on team, and the quantity and quality of contributions they make to team discussions.)

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

	<b>Capstone</b> 4	<b>Milestones</b>		<b>Benchmark</b> 1
		3	2	
<b>Contributes to Team Meetings</b>	Helps the team move forward by articulating the merits of alternative ideas or proposals.	Offers alternative solutions or courses of action that build on the ideas of others.	Offers new suggestions to advance the work of the group.	Shares ideas but does not advance the work of the group.
<b>Facilitates the Contributions of Team Members</b>	Engages team members in ways that facilitate their contributions to meetings by both constructively building upon or synthesizing the contributions of others as well as noticing when someone is not participating and inviting them to engage.	Engages team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others.	Engages team members in ways that facilitate their contributions to meetings by restating the views of other team members and/or asking questions for clarification.	Engages team members by taking turns and listening to others without interrupting.
<b>Individual Contributions Outside of Team Meetings</b>	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project. Proactively helps other team members complete their assigned tasks to a similar level of excellence.	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project.	Completes all assigned tasks by deadline; work accomplished advances the project.	Completes all assigned tasks by deadline.
<b>Fosters Constructive Team Climate</b>	Supports a constructive team climate by doing all of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>	Supports a constructive team climate by doing any three of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>	Supports a constructive team climate by doing any two of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>	Supports a constructive team climate by doing any one of the following: <ul style="list-style-type: none"> <li>• Treats team members respectfully by being polite and constructive in communication.</li> <li>• Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work.</li> <li>• Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it.</li> <li>• Provides assistance and/or encouragement to team members.</li> </ul>
<b>Responds to Conflict</b>	Addresses destructive conflict directly and constructively, helping to manage/resolve it in a way that strengthens overall team cohesiveness and future effectiveness.	Identifies and acknowledges conflict and stays engaged with it.	Redirecting focus toward common ground, toward task at hand (away from conflict).	Passively accepts alternate viewpoints/ideas/opinions.

# WRITTEN COMMUNICATION VALUE RUBRIC

*for more information, please contact [value@aacu.org](mailto:value@aacu.org)*



The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can be shared nationally through a common dialog and understanding of student success.

## Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

## Framing Language

This writing rubric is designed for use in a wide variety of educational institutions. The most clear finding to emerge from decades of research on writing assessment is that the best writing assessments are locally determined and sensitive to local context and mission. Users of this rubric should, in the end, consider making adaptations and additions that clearly link the language of the rubric to individual campus contexts.

This rubric focuses assessment on how specific written work samples or collections of work respond to specific contexts. The central question guiding the rubric is "How well does writing respond to the needs of audience(s) for the work?" In focusing on this question the rubric does not attend to other aspects of writing that are equally important: issues of writing process, writing strategies, writers' fluency with different modes of textual production or publication, or writer's growing engagement with writing and disciplinarity through the process of writing.

Evaluators using this rubric must have information about the assignments or purposes for writing guiding writers' work. Also recommended is including reflective work samples of collections of work that address such questions as: What decisions did the writer make about audience, purpose, and genre as s/he compiled the work in the portfolio? How are those choices evident in the writing -- in the content, organization and structure, reasoning, evidence, mechanical and surface conventions, and citational systems used in the writing? This will enable evaluators to have a clear sense of how writers understand the assignments and take it into consideration as they evaluate.

The first section of this rubric addresses the context and purpose for writing. A work sample or collections of work can convey the context and purpose for the writing tasks it showcases by including the writing assignments associated with work samples. But writers may also convey the context and purpose for their writing within the texts. It is important for faculty and institutions to include directions for students about how they should represent their writing contexts and purposes.

Faculty interested in the research on writing assessment that has guided our work here can consult the National Council of Teachers of English/ Council of Writing Program Administrators' White Paper on Writing Assessment (2008; [www.wpacouncil.org/whitepaper](http://www.wpacouncil.org/whitepaper)) and the Conference on College Composition and Communication's Writing Assessment: A Position Statement (2008; [www.ncte.org/cccc/resources/positions/123784.htm](http://www.ncte.org/cccc/resources/positions/123784.htm))

## Glossary

The definitions that follow were developed to clarify terms and concepts used in this rubric only.

- **Content Development:** The ways in which the text explores and represents its topic in relation to its audience and purpose.
- **Context of and purpose for writing:** The context of writing is the situation surrounding a text: who is reading it? who is writing it? Under what circumstances will the text be shared or circulated? What social or political factors might affect how the text is composed or interpreted? The purpose for writing is the writer's intended effect on an audience. Writers might want to persuade or inform; they might want to report or summarize information; they might want to work through complexity or confusion; they might want to argue with other writers, or connect with other writers; they might want to convey urgency or amuse; they might write for themselves or for an assignment or to remember.
- **Disciplinary conventions:** Formal and informal rules that constitute what is seen generally as appropriate within different academic fields, e.g. introductory strategies, use of passive voice or first person point of view, expectations for thesis or hypothesis, expectations for kinds of evidence and support that are appropriate to the task at hand, use of primary and secondary sources to provide evidence and support arguments and to document critical perspectives on the topic. Writers will incorporate sources according to disciplinary and genre conventions, according to the writer's purpose for the text. Through increasingly sophisticated use of sources, writers develop an ability to differentiate between their own ideas and the ideas of others, credit and build upon work already accomplished in the field or issue they are addressing, and provide meaningful examples to readers.
- **Evidence:** Source material that is used to extend, in purposeful ways, writers' ideas in a text.
- **Genre conventions:** Formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices, e.g. lab reports, academic papers, poetry, webpages, or personal essays.
- **Sources:** Texts (written, oral, behavioral, visual, or other) that writers draw on as they work for a variety of purposes -- to extend, argue with, develop, define, or shape their ideas, for example.

# WRITTEN COMMUNICATION VALUE RUBRIC

for more information, please contact [value@aacu.org](mailto:value@aacu.org)



## Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

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

	<b>Capstone</b> 4	<b>Milestones</b> 3	<b>Milestones</b> 2	<b>Benchmark</b> 1
<b>Context of and Purpose for Writing</b> <i>Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).</i>	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience).
<b>Content Development</b>	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.
<b>Genre and Disciplinary Conventions</b> <i>Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields (please see glossary).</i>	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to a specific discipline and/or writing task (s) including organization, content, presentation, formatting, and stylistic choices	Demonstrates consistent use of important conventions particular to a specific discipline and/or writing task(s), including organization, content, presentation, and stylistic choices	Follows expectations appropriate to a specific discipline and/or writing task(s) for basic organization, content, and presentation	Attempts to use a consistent system for basic organization and presentation.
<b>Sources and Evidence</b>	Demonstrates skillful use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use sources to support ideas in the writing.
<b>Control of Syntax and Mechanics</b>	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the portfolio has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	Uses language that sometimes impedes meaning because of errors in usage.