



EDUCATIONAL PROGRAMS

Retreat on Core Competencies: Written and Oral Communication

November 13-14, 2014

Kellogg West Conference Center, Pomona, CA

Resource Binder



EDUCATIONAL PROGRAMS

2014-2015

WASC Senior College and University Commission is pleased to announce its educational programs for 2014-15. They cover topics of vital interest to all institutions but particularly to those in the WSCUC region. They have been developed by national and regional experts and are offered as a service to member institutions and others who wish to learn about good practices applicable to all institutions. They are entirely optional, but our hope is that member institutions will find them helpful. WSCUC staff will be present to answer questions related specifically to accreditation expectations.

- **Assessment 101: The Assessment Cycle, Clear and Simple**
October 1, 2014. Kellogg West, Pomona, CA
November 12, 2014. Kellogg West, Pomona, CA
May 18, 2015. Chaminade University, Honolulu, Hawai'i

- **Retreat on Core Competencies: Quantitative Reasoning and Assessment in Majors**
October 2-3, 2014. Kellogg West, Pomona, CA

- **Retreat on Core Competencies: Critical Thinking and Information Literacy**
October 16-17, 2014. Hilton Oakland Airport, Oakland, CA

- **Retreat on Core Competencies: Written and Oral Communications**
November 13-14, 2014. Kellogg West, Pomona, CA

- **President/Trustee Retreats**
December 4, 2014. San Jose State University, San Jose, CA
December 5, 2014. Woodbury University, Burbank, CA

- **Workshop on the Meaning, Quality, and Integrity of Degrees**
January 30, 2015. Woodbury University, Burbank, CA

- **Assessment 201: Advanced Topics in Assessment**
February 6, 2015. Mills College, Oakland, CA

- **The Big Five: Addressing Core Competencies**
May 19-20, 2015. Chaminade University, Honolulu, Hawai'i

For more information on these programs, visit www.wascsenior.org/seminars. For specific questions, contact Julie Kotovsky, Educational Events Manager, at jkotovsky@wascsenior.org

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**RETREAT ON CORE COMPETENCIES:
 WRITTEN AND ORAL COMMUNICATION**

PROGRAM SCHEDULE

Thursday, November 13, 2014

8:00 – 9:00 Arrival, check-in, registration *Exhibit Lounge*

9:00 – 9:45 Welcome and WSCUC Expectations for Performance at Graduation
 (Melanie Booth) *Auditorium*

9:45 – 10:00 Introduction of Mentors (Barbara Wright, Susan Hatfield, Kathleen Blake Yancey)

Written Communication: Kathleen Blake Yancey, Asao Inoue, Laurie Pinkert

Oral Communication: Susan Hatfield, Phil Backlund, Laura Massa

10:00– 10: 30 What Do You Need? How Will You Get It? Team Strategy Session (Barbara
 Wright) (Team members are requested to sit together.) *Auditorium*

10:30 – 10:45 Snack Break *Exhibit Lounge*

10:45 – 11:15 Teams meet in mentor groups to schedule appointments and network
Designated rooms and areas

Kathleen Blake Yancey *Auditorium*
Asao Inoue *Valley Vista*
Laurie Pinkert *Garden Vista*

Susan Hatfield *Mountain Vista*
Phil Backlund *Campus Vista*
Laura Massa *Poly Vista*

11:30 – 12:30 Plenary A: Assessing Oral Communication: Considerations, Compromises, and
 Cautions (Susan Hatfield) *Auditorium*

12:30 – 1:15 Lunch in teams *Dining room*

1:15 – 2:30 Breakout Sessions

1. Developing a Plan to Assess Oral Communication (Susan Hatfield) *Auditorium*

2. Innovative Writing Pedagogies Sensitive to Institutional Context (Laurie Pinkert)
Mountain Vista

3. Key Terms and Writing Curricula: What Are Key Terms and How Can They Support
 Students' Writing Development? (Kathleen Blake Yancey) *Campus Vista*

Thursday, November 13, 2014 (cont.)

2:30 – 3:45 Round Robin Topical Discussions: Mentors facilitate discussions based on expertise; participants can circulate among the sessions.

2:30 – 3:05: Each mentor hosts a discussion (*see below for topic/room*)

3:10 – 3:45: Each mentor hosts a discussion (*see below for topic/room*)

Asao Inoue: Classroom and Program Assessment in Writing Programs *Campus Vista*

Kathleen Blake Yancey: Supporting Student Writers through Reflection and ePortfolios
Auditorium

Laura Massa: University-level Assessment of Oral Communication *Poly Vista*

Melanie Booth and Barbara Wright: 2013 *Handbook of Accreditation*, WSCUC
Expectations *Mountain Vista*

3:45 -4: 00 Snack Break *Exhibit Lounge*

4:00 – 6:15 Work Session: Team planning / Appointments with mentors
3 mentor/team appointment slots – *go to mentors' designated rooms & areas*
Session 1 - 4:00 – 4:30
Session 2 - 4:35 – 5:05
Session 3 - 5:10 – 6:40
Session 4 - 5:45 – 6:15

6:15 Dinner in the dining room

Friday, November 14, 2014

7:00 – 8:00 Breakfast, networking *Dining room*

8:15 – 9:15 Plenary B: Writing Programs Going Global *and* Local: Adaptable Outcomes, Current
Strategies, Reflection, and e-Portfolios (Kathleen Blake Yancey) *Auditorium*

9:30 – 10:45 Breakout Sessions

4. Assessing Oral Communication in the Classroom (Phil Backlund) *Auditorium*

5. Classroom and Program Assessment: Helping Students *and* Enhancing the Writing
Curriculum (Asao Inoue) *Mountain Vista*

6. Assessing Oral Communication at the University Level (Laura Massa) *Campus Vista*

Friday, November 14, 2014 (cont.)

10:45 – 11:00 Snack Break *Exhibit Lounge*

11:00 – 12:00 Round Robin Topical Discussions: Mentors facilitate discussions based on expertise; participants can circulate among the sessions.

11:00 – 11:30 Each mentor hosts a discussion (*see below for topic/room*)

11:30 – 12:00 Each mentor hosts a discussion (*see below for topic/room*)

Phil Backlund: Assessing Oral Communication in the Classroom *Campus Vista*

Laurie Pinkert: Innovative Writing Pedagogies *Poly Vista*

Susan Hatfield: Approaches to Assessing Oral Communication *Auditorium*

Melanie Booth and Barbara Wright: 2013 *Handbook of Accreditation*, WSCUC
Expectations *Mountain Vista*

12:00 – 12:45 Lunch

12:45 – 2:25 Work Session: Team planning / Appointments with mentors
2 mentor/ team appointment slots – *go to mentors' designated rooms & areas*

Session 5 – 12:45 – 1:15 pm

Session 6 – 1:20 – 1:50 pm

Session 7 – 1:55 – 2:25 pm

2:30 – 3:00 Closing Round Table Discussion: What Have We Learned? What Have We
Accomplished? What Are Our Next Steps? (Barbara Wright) *Auditorium*

3:00 Retreat ends

SESSION DESCRIPTIONS

PLENARIES

Expectations for Performance at Graduation (Melanie Booth)

As part of the institutional review for reaccreditation, the 2013 WSCUC *Handbook of Accreditation* requires institutions to report on their students' proficiency in five core competencies: writing and oral communication, along with quantitative reasoning, critical thinking, and information literacy. Institutions are asked to set standards of performance, assess their students' performance at or near graduation in relation to the performance standard, report the extent to which the standard is met, and – if necessary – describe plans for improving performance. Join us for a discussion of why this new requirement has been included in the institutional review process and how it can be approached.

Assessing Oral Communication: Considerations, Compromises, and Cautions (Susan Hatfield)

Balancing good practice with what's realistically possible is a critical issue when planning a large-scale assessment of any competency. Elegant assessment plans are often unworkable or impractical. This plenary will serve as a reality check by contrasting best practice with effective and problematic approaches to assessing oral communication.

Writing Programs Going Global *and* Local: Adaptable Outcomes, Current Strategies, Reflection, and e-Portfolios (Kathleen Blake Yancey)

Increasingly, writing programs use outcomes—statements of what students know and can do—as a mechanism for curricular design. And increasingly, writing programs also develop curricular outcomes that operate in two directions at once: they link to national outcome statements, like the WPA Outcomes Statement, *at the same time* that they speak to local conditions—for example, the institutional mission, the specific student populations, and current college, departmental, programmatic, or interdisciplinary initiatives. Seen this way, writing outcomes can provide a helpful frame for writing programs, providing space for less common genres, for innovative approaches to assessment, and for inter-institutional collaborations.

BREAKOUTS

1. Developing a Plan to Assess Oral Communication (Susan Hatfield)

This session offers a big-picture approach to planning for assessment of oral communication competency. Foundational issues pertaining to definition and infrastructure will be explored, as well as the implications of how these decisions will impact every other aspect of the oral communication assessment initiative.

2. Innovative Writing Pedagogies Sensitive to Institutional Context (Laurie Pinkert)

The Council of Writing Program Administrators' "Outcomes for First Year Composition" reminds us that written communication outcomes can be shared across various institutions, but we all know that outcomes must be adopted within local conditions, resources, and infrastructures. In this session, participants will be introduced to best practices in writing pedagogy and will examine their institutional context in order to identify the possibilities for innovating or adapting pedagogies in ways that respond to local conditions such as students' linguistic backgrounds, GE or graduate writing exam requirements, and possibilities for collaboration across campus.

3. Key Terms and Writing Curricula: What Are Key Terms and How Can They Support Students' Writing Development? (Kathleen Blake Yancey)

Our writing curricula and assignments include many key terms, from "process" terms like drafts and revision to "concept" terms such as genre, discourse community, research, and design—that students need to understand and perhaps even use to write successfully. Identifying those terms in our assignments, syllabi, or other materials is a first step in assisting students; what other steps might there be? In this breakout session, we'll define and describe key terms used in our thinking about writing and writing assignments. In addition, we'll consider the role of key terms in helping students transfer their writing knowledge and practice to other sites of academic writing.

4. Assessing Oral Communication in the Classroom (Phil Backlund)

Assessing oral communication is different from assessing other subjects. In this session, we will explore the unique aspects of assessing a student's knowledge of, skill in, and confidence about oral communication. We will include both formative (usually teacher-developed) and summative (usually institution-selected) assessment of oral communication by addressing the usual aspects of the assessment process, including learning outcomes, classroom activities, and assessment tools. The session is designed for faculty whose background is not in communication as well as for those who have that education. Participants will develop their own plans, addressing the following: connecting student learning outcomes, classroom activities, and assessment procedures; developing formative assessment that supports summative assessment; identifying learning activities that are sensitive to the reticent student, culturally diverse students, and students of varying skill level; and developing and applying evaluation rubrics in oral communication.

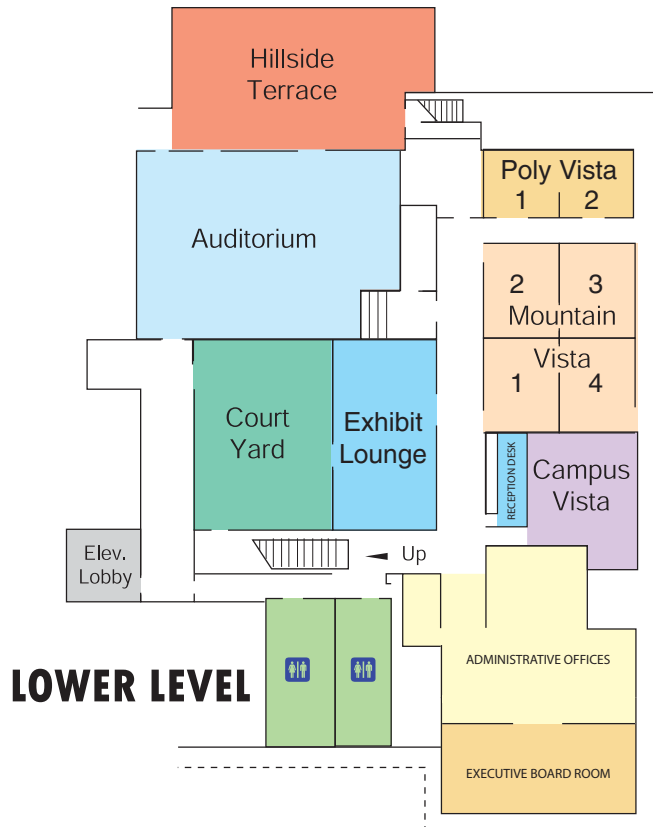
5. Classroom and Program Assessment: Helping Students *and* Enhancing the Writing Curriculum (Asao Inoue)

How do we make classroom writing assessment work with program assessment so that it feeds back into the curriculum? Informed by examples of several ways to integrate classroom and program assessment, this session focuses on designing classroom writing assessments that help us conduct program assessment. In particular, we'll consider how students may be involved. Drawing on successful models of writing assessment, we will also consider questions to ask, data to gather, methods for gathering data, and the role of teachers and students in data collection and its analysis. Our goal: to define ways that the process of writing assessment can both help students and enhance writing programs.

6. Assessing Oral Communication at the University Level (Laura Massa)

This session will take participants through the logistics of assessing oral communication across a campus – for example, when OC is a university or core curriculum learning outcome. We will discuss considerations such as how to involve as many faculty in the process as possible, and how to create a meaningful and manageable assessment process. Participants will work on outlining a practical plan for assessing oral communication across their campus, including such steps as gathering evidence; scoring evidence to generate meaningful, actionable data; sharing results in a way that involves the community in guiding change; and reporting back to the community the changes made as a result of the evidence.

MEETING/EVENTS ROOM FLOOR PLANS



Mentor Biographies

**WASC Retreat on Core Competencies:
Retreat on Core Competencies: Written and Oral Communication
Mentor Biographies**

PHIL BACKLUND

Phil Backlund received his undergraduate degree in business administration and a master's degree in speech communication from Humboldt State University, and his PhD in speech communication from the University of Denver. After teaching in California, Alaska, Colorado, and New York, he joined the faculty at Central Washington University in 1979. There he teaches courses such as public speaking, communication behavior analysis, intercultural communication, gender communication, relationship development, and persuasion. He has also taught in Hong Kong, Macau, Pakistan, and South Sudan. His research interests are in culture, gender, education, and assessment. He is the co-author or co-editor of seven books, along with numerous articles and papers on the topics of educational assessment, gender communication, goals of communication education, and accreditation. As a member of the National Communication Association (NCA), he has chaired the Instructional Development Division, the Communication Assessment Division, the Task Force on Program Review Guidelines, and the Educational Policies Board. He has also served as an accreditation evaluator for the Northwest Commission on Colleges and Universities for the past fifteen years.

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SUSAN RICKEY HATFIELD

Susan Hatfield joined the faculty of Winona State University in 1981. Since then, she has taught in the Communication Studies department, served for nine years as chairperson of that department, and served for 14 years as WSU's Assessment Coordinator. As assessment coordinator, Susan has worked with numerous departments on developing and implementing plans to assess student learning at the program level. She has also worked with programs as they prepared their professional accreditation portfolios for organizations such as ABET, AACSB, and NCATE. Susan has served as an external grant evaluator for projects funded by the Fund for the Improvement of Postsecondary Education (FIPSE), the Bush Grant Foundation, and the US Department of Education Title III - Strengthening Institutions program. In 2001, she was appointed by the United States Secretary of the Navy to the Marine Corps University Board of Visitors. She also serves on the Board of Directors of the Joint Review Commission on Education in Radiologic Technology, and she is a Trustee of the Palmer College of Chiropractic. Dr. Hatfield is a peer evaluator for the Higher Learning Commission and is currently a Senior Scholar with the HLC's Academy projects.

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ASAO B. INOUE

Asao Inoue is the Director of University Writing at the University of Washington Tacoma and Associate Professor in Interdisciplinary Arts and Sciences. His research and scholarship explores racism in writing assessments (both large-scale and classroom). The co-edited collection of his, *Race and Writing Assessment* (2012), won the Conference on College Composition and Communication's Outstanding Book Award for an edited collection in 2014. He's also written 20 articles and book chapters on classroom writing assessment, validity theory, and failure in writing programs. Currently, he is completing a book manuscript, *Antiracist Writing Assessment Ecologies: An Ecological Approach to Teaching and Assessing Writing for A Socially Just Future*. While at CSU, Fresno, he won the

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Provost's Award for Excellence in Teaching and directed and assessed at various times the first-year writing and the Writing Across the Curriculum programs.

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LAURA MASSA

Laura Massa has served as director of assessment at Loyola Marymount University since 2008. In this role she has guided the development and implementation of a university assessment plan, which has included efforts to help the LMU community understand and improve student achievement in WSCUC's five core competencies. Laura also provides support for both program and core curriculum assessment at LMU, including consultations and educational resources. She regularly conducts workshops on assessment techniques both at LMU and at area universities and has recently published a book on assessment for teachers at Catholic high schools. Laura holds a doctorate from the University of California, Santa Barbara, in Cognitive Psychology with an emphasis in Quantitative Methods in the Social Sciences. She has experience as both a researcher and Assistant Professor in Psychology, specializing in assessment and improving student learning outcomes.

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LAURIE A. PINKERT

Laurie Pinkert is an Assistant Professor and Writing Program Coordinator at Humboldt State University. Her understanding of writing pedagogy is grounded both in teaching general education courses and in teaching writing across disciplines. In her previous work at Purdue University, for example, she served as Writing Across the Curriculum Coordinator for the Department of Animal Sciences, Technical Communication Consultant for the Weldon School of Biomedical Engineering, and a Content Developer for the Purdue OWL. Laurie's research investigates the impact of service learning on students' rhetorical abilities, the visibility of interdisciplinary writing programs, and the role of digital writing practices in undergraduate programs. She currently serves on committees within the Council of Writing Program Administrators (CWPA) and the Conference on College Composition and Communication (CCCC) and was recently recognized with the Patricia K. Cross Leadership Award from the Association of American Colleges and Universities (AAC&U).

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KATHLEEN BLAKE YANCEY

Kathleen Yancey is Kellogg W. Hunt Professor of English and Distinguished Research Professor at Florida State University. Her research focuses on composition studies; on writing assessment; and on the intersections of culture, literacy and technologies. In addition to co-founding the journal *Assessing Writing* and co-editing it for seven years, she has authored, edited, or co-edited twelve scholarly books and two textbooks as well as over 70 articles and book chapters. Her edited collection *Delivering College Composition: The Fifth Canon*, received the Best Book Award from the Council of Writing Program Administrators, and her ensemble article with Nancy Sommers and Doug Hesse won the Donald Murray Writing Prize. She is also the editor of *College Composition and Communication* (CCC), the flagship journal in composition and rhetoric. Kathleen has served as president or chair of several scholarly organizations, including the National Council of Teachers of English (NCTE). She has served on the Steering Committee of the

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2011 National Assessment of Educational Progress (NAEP) and the Steering Committee for the American Association of Colleges and Universities' (AAC&U) VALUE project. With Barbara Cambridge and Darren Cambridge, she leads the Inter/National Coalition on Electronic Portfolio Research (ncepr.org). Her co-edited volume Electronic Portfolios 2.0 is based on the findings of the coalition. Now in its tenth year, the coalition includes over 60 institutional partners from around the world.

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MELANIE BOOTH (WSCUC representative)

Melanie Booth, Vice President, joined WSCUC in 2013. Melanie brings her experience serving as Assistant Chair on WSCUC visiting teams. She has also served on teams for the Northwest Commission of Colleges and Universities and as a reviewer for ACE's College Credit Recommendation Service. Prior to joining WSCUC, Melanie was the Dean of Learning and Assessment and Director of the Center for Experiential Learning and Assessment at Marylhurst University in Portland, OR. She has also held academic positions at Saint Mary's College of California, San Diego State University, and SCORE!

Educational Centers. Melanie is a recognized expert on Prior Learning Assessment / Credit for Prior Learning and has consulted with institutions nationally and internationally about PLA, competency-based education, and the assessment of learning. Her other areas of interest include experiential learning, faculty development, heutagogy, and adult learning and development. Melanie's EdD is in Educational Leadership and Change – Higher Education from Fielding Graduate University; she earned her MA in Rhetoric and Writing from San Diego State University and her BA in English from Humboldt State University. She is a graduate of the second class of WSCUC's Assessment Leadership Academy.

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BARBARA WRIGHT (WSCUC representative)

Barbara Wright is an independent consultant on higher education. For nine years, from 2005 to July, 2014, she served as a vice president at the WASC Senior College and University Commission. There she worked with a portfolio of institutions, created educational programming, and coordinated the annual Academic Resource Conference (ARC). Prior to joining WASC Barbara served for over 25 years as a faculty member in German at the University of Connecticut. She was also the second director of the American Association for Higher Education's Assessment Forum, served as assessment coordinator at Eastern Connecticut State University, and consulted with many institutions and associations. In all her work, she tries to bring a faculty perspective and a humanist's sensibility to questions of academic quality and accountability. She received her BA from Trinity Washington University (DC), her MA from Middlebury College, and her PhD from UC Berkeley – all in German.

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Attendee Directory

WSCUS Written and Oral Communication

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Attendee Directory

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Attendee Directory

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Attendee Directory

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PHIL BACKLUND

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The Master's College
Touro University California
University of St. Augustine
Western University of Health Sciences
Woodbury University

LAURA MASSA

Room: Poly Vista

Teams:

Allied American University
Brigham Young University-Hawaii
Chaminade University
Concordia University Irvine
Saint Mary's College of California
University of San Diego

SUSAN HATFIELD

Room: Mountain Vista

Teams:

Case Western Reserve University
CSU Long Beach
CSU Northridge
Stanford University Hume Center/PWR
UC Riverside
University of La Verne

LAURIE PINKERT

Room: Garden Vista

Teams:

Biola University
CSU Fullerton
CETYS Universidad
Phillips Graduate Institute
San Diego State University
St. John's Seminary
Universidad Peruana de Ciencias
Aplicadas

ASAO INOUE

Room: Valley Vista

Teams:

American Samoa Community College
California Southern University
CSU Bakersfield
CSU Chico
CSU Monterey Bay
Northcentral University
University of Alaska Anchorage

KATHLEEN BLAKE YANCEY

Room: Auditorium

Teams:

Cal Poly San Luis Obispo
Claremont School of Theology
Pacific Oaks College
Pomona College
San Francisco Conservatory of Music
San Jose State University

MELANIE BOOTH

(WSCUC representative)

Room: Exhibit Lounge

BARBARA WRIGHT

(WSCUC representative)

Room: Exhibit Lounge

*Retreat on Core Competencies:
 Written and Oral Communication*

<p>My team is/I am here to:</p>	<p>Role/expertise of each team member:</p>
<p>In the next year, our institution plans to:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Articulate institution-wide student learning outcomes for <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> _____ <input type="checkbox"/> Map existing curriculum to SLOs for <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> _____ <input type="checkbox"/> Redesign GE/major curricula to imbed <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> _____ <input type="checkbox"/> Better understand how to scale assessment in <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> _____ <input type="checkbox"/> Create assignments that assess students' learning in <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> _____ <input type="checkbox"/> Identify or implement a commercially available, standardized assessment for <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> Identify or implement a rubric to assess for <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> _____ <input type="checkbox"/> Identify ways to set standards and aggregate data in <input type="checkbox"/> written communication <input type="checkbox"/> oral communication <input type="checkbox"/> _____ <input type="checkbox"/> Other plans/goals: 	

Reflection Questions ~ Morning, Day 1

Do we want team members to attend sessions that align with their roles or expand their horizons?

How will we make the best use of mentor sessions?

How will we make the best use of team planning sessions?

Reflection Questions ~ Afternoon, Day 1

Do we need to adjust our plan for Day 2?

Which mentors should we talk with further with on Day 2?

What contacts have we made with people at institutions with similar contexts? With whom should we talk further on Day 2?

Reflection Questions ~ Afternoon, Day 2

What did we learn at this retreat?

What did we accomplish at this retreat?

What steps do we need to take to continue the conversation in the next 30 days?

What is our goal for the end of the academic year (Spring 2015)? For the next 12 months? For the next two years?

Background Readings

Writing and Assessing Writing in
Postsecondary Education: Where We've
Been and Where We're Going

Kathleen Blake Yancey
Florida State University

Writing and Assessing Writing in Postsecondary Education: Where We've Been and Where We're Going

Kathleen Blake Yancey
Florida State University

The teaching of writing in United States' postsecondary education began earnestly and systematically during the middle 20th century. Before that, students enrolled in writing classes, of course, but most of those were literature classes where students composed in response to close readings of literary texts. In the midst of the 20th century, however, two related events occurred that changed the history of postsecondary writing instruction. First, the GI Bill enfranchised a large new population of students; colleges and universities, which in the 1940s enrolled a mere 6% of high school graduates, began opening their doors to soldiers ready to complete their education and begin a post-World War II life. Second, in 1949 teachers of writing associated with the National Council of Teachers of English came together to form a new organization, the Conference on College Composition and Communication, whose sole purpose was (and continues to be) to promote the study and teaching of writing. In the decades since then, the teaching of writing has changed in many ways, and the assessment of writing, once dominated by multiple choice tests, has also come into its own. In fact, as this essay argues, assessment plays a unique role in composition.

Here, then—in the hope that this brief history of composition and its assessment will help interested faculty address writing more effectively as a core competency across an institution—I both describe five significant shifts in the teaching of writing that continue to affect its teaching and provide a thumbnail history of assessment activity in composition contexts.

1949-2014: Five Shifts in the Teaching of Writing

In the United States, writing changed in five significant ways during the second half of the 20th century: (1) teachers taught writing as a process; (2) writing teachers worked with colleagues in other disciplines to develop writing-across-the-curriculum and writing-in-the-disciplines writing programs; (3) teachers and writing program directors began designing and offering writing classes keyed to outcomes, often in dialogue with a national outcomes statement created by the Council of Writing Program Administrators; (4) teachers began teaching composing as a computer-enhanced activity; and (5) composition teachers and scholars began developing writing courses specifically created to assist students in transferring writing knowledge and practice from first-year composition classes into other sites of writing.

Teaching Writing as a Process. In the 1960s and 1970s composition teachers—for example, Janet Emig interviewing high school students and Sondra Perl interviewing basic writers in college—began exploring the idea that writing is a process that could be taught in the classroom. If this were so, these teachers said, then the product-orientation governing writing classes—where students were assigned writing tasks but were generally not given help in how to complete them—could be dramatically transformed, from a classroom focused on analyzing texts in class and having students write outside of class to one where students composed in class and where writing process itself would focus the class. Since that time, writing process has provided the centerpiece of composition classes (Fulkerson), although the process approach that teachers take varies. Some, for example, employ a freewriting Elbowian Expressionist approach; some adapt a Flower and Hayes’ cognitivist approach; and others call on an approach located in rhetorical invention (Lauer). Moreover, the research shows that once in college, students develop an elaborated writing process, including multiple drafts and peer review; they understand its value; and they take an adapted form of it into their other classes (for a summary of this research, see Yancey, Robertson, and Taczak).

Developing WAC and WID Programs. The beginnings of Writing across the Curriculum (WAC)

programs, focusing on writing-to-learn activities, and Writing in the Disciplines (WID) programs, addressing the genres and discourse communities that members of a discipline write in, have various beginnings—at Beaver College, Carleton College, and Michigan Technological University—but each of them was intended to support students as they wrote in sites outside the English department or composition classroom. Today, most four-year schools and many two-year schools have some form of WAC or WID program, which provides students with writing experiences in their areas of study. As important, as Charles Bazerman has observed, in working with colleagues across the curriculum, writing specialists have become much more knowledgeable about how writing actually works in other fields.

The Role of Outcomes. In 2000, the Council of Writing Program Administrators, a group of writing specialists who take on various administrative responsibilities (e.g., Writing Program Administrator; Writing Center Director; WAC Director), approved the first WPA Outcomes Statement. It stipulated four kinds of knowledge: (1) rhetorical knowledge; (2) critical reading, thinking, and writing; (3) composing processes; and (4) knowledge of conventions. The idea behind the outcomes was threefold: the statement articulated what students completing any version of first-year composition (FYC) would know and be able to do, whether it be a one-term first-year seminar or a two-semester digitally enhanced FYC set of courses; local institutions could set their own benchmarks and use the outcomes for assessment; and local institutions could adapt them so that they spoke to local cultures while at the same time being in dialogue with the national statement. Many institutions used the document, and did so for different purposes, for example to help students understand the goals of an FYC course, to design curriculum, and for program assessment. In 2008, the WPA Outcomes were adjusted to include a fifth outcome, the use of digital technologies in writing, thus illustrating another aspect of these outcomes: they can and should be revised. It's perhaps not surprising, then, that during 2012-2014 the WPA Outcomes have been

revised yet again: in this revision, which is included below, digital technologies are woven into the outcomes, as opposed to representing an independent outcome; many of the outcomes are more clearly defined; and the role of faculty across the disciplines has been emphasized. As of this writing, the WPA Outcomes Task Force is hoping that the new statement will be approved by July 2014.

Teaching Composing as a Computer-Enhanced Practice. The first PC was created in the 1970s, and pioneering writing teachers were not far behind in thinking about how digital technologies might change our writing practices and thus ought to influence the way we teach writing. During the 1980s and 1990s, many writing programs offered some writing courses, especially technical communication courses, in computer labs and computer classrooms, but writing classes overall continued to be largely an exercise in print. However, in the 1990s and into the 2000s, with computers becoming ubiquitous and with more faculty and students using computers in their lives outside of school, writing classes began including composing as an electronic process, so much so that the “Technology Plank,” as explained above, was added to the WPA Outcomes Statement:

Composing in Electronic Environments

As has become clear over the last twenty years, writing in the 21st-century involves the use of digital technologies for several purposes, from drafting to peer reviewing to editing. Therefore, although the *kinds* of composing processes and texts expected from students vary across programs and institutions, there are nonetheless common expectations.

By the end of first-year composition, students should:

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts

Faculty in all programs and departments can build on this preparation by helping students learn

- How to engage in the electronic research and composing processes common in their fields

- o How to disseminate texts in both print and electronic forms in their fields

The teaching of writing thus included the processes of writing—*drafting, peer reviewing, and editing*—in digital formats and electronic environments as well as the research activities—[l]ocat[ing], evaluat[ing], organiz[ing], and us[ing] research material—that are a staple of FYC. Moreover, since 2000, many writing programs have incorporated multimodality into their curricula; either as a requirement or as an option, students often create electronically mediated texts like photo essays, blogs, presentation slides, and electronic portfolios.

The Transfer of Writing Knowledge and Practice. In 1987 Lucille McCarthy published “A Stranger in Strange Lands: A College Student Writing Across the Curriculum” documenting the writerly progress of Dave in three courses—FYC, literature, and biology. A science major, Dave had no theory of writing and could see no connection from one class to the next. In McCarthy’s formation, he did not transfer what he learned in one site to another: he was a stranger in a strange land. Since that compelling portrait was published, researchers have continued to study students’ transfer of writing knowledge and practice, but they don’t all agree on its feasibility. Some scholars—for example, David Smit and David Russell—claim that given the situated-ness of writing, transfer is difficult at best. Other scholars—for instance, Doug Downs and Elizabeth Wardle, and Rebecca Nowacek—demonstrate that such transfer is possible, though inconsistent. Most recently, Kathleen Blake Yancey, Liane Robertson, and Kara Taczak in *Writing across Contexts: Transfer, Composition, and Sites of Writing* offer a model of a writing curriculum explicitly designed for transfer—what they call the Teaching for Transfer (TFT) curriculum—keyed to two features: (1) a set of key terms that students read about and use in writing assignments and (2) a set of systematic analytical reflective activities linked both to writing assignments and to ways that students can use what they are learning to help them in other writing sites. The *Writing across Contexts* research demonstrates that with these terms and practices, students were able to recontextualize what they had learned in the TFT course

for new writing tasks. Put another way, the key terms and reflective practices functioned as a kind of passport into the new writing sites—in disciplines ranging from humanities and film to chemistry and physics—that students entered. Given these results, the 'TFT' course points us toward specific curricular features—key terms and reflective practice--that provide a framework for consistently supporting students' transfer of writing knowledge and practice. As important, Yancey, Robertson, and Taczak also traced students' use of prior knowledge, which they theorized in three ways: as assemblage, which occurs when students atomistically graft disconnected, almost arbitrary new concepts onto earlier prior knowledge; remix, a process through which students integrate new knowledge with prior knowledge for a more sophisticated and flexible account of writing; and critical incident, or setback, a situation in which students encounter a failure in writing and use it to re-theorize their own understanding of writing knowledge and practice.

Writing Assessment in the 21st Century

In the latter part of the 20th century, and even today, writing may be assessed indirectly, that is, not with a demonstration of writing itself but with a test of a skill assumed to be related to writing. Thus the SAT “writing” test—soon to be deleted as a standard feature of the SAT-- includes as 2/3 of its score a multiple-choice test of grammar and usage. For the remaining 1/3, it includes a writing sample that students produce, and until the 1990s, those two methods—a multiple-choice test and a single impromptu writing sample—were the most common methods of assessing writing. In the 1990s, however, portfolios of writing—characterized through processes of collection, selection, and reflection—became increasingly popular. These three methods, what Yancey has called three waves of writing assessment, continue to dominate the field, although several programs are moving to electronic portfolios. Like their print counterparts, electronic portfolios begin with collection, selection, and reflection, but they include a wider array of texts as well as the multiple contexts available on the web.

The methods of evaluating such “tests” of writing also vary. Scoring a multiple-choice test is both efficient and cheap, which is one reason such a test is popular. Scoring a single piece of writing with a scoring guide is a consistent feature of many state tests; students are familiar with scoring guides, benchmarks, and ways that they can both support and depress learning. Portfolios are likewise scored with a rubric, typically one that a reader uses to read across the set of portfolio texts. The Carleton College WAC portfolio scoring guide, for instance, requires students to demonstrate a wide variety of rhetorical strategies as well as create a reflection speaking to a student’s accomplishment:

Write a reflective essay in which you argue for your accomplishments on the writing tasks listed below, using your papers as evidence. This essay is typically read first, giving the readers of your portfolio insight into your thinking about your writing. You will have chosen the work and provided some information about the assignments, but only you can explain how your portfolio demonstrates your accomplishments as a writer. This essay will not count toward the total number of pages (10-30) or papers (3-5) for the portfolio itself. Other requirements:

1. Papers from at least **three different departments or programs**. **Please do not submit more than one paper from a single course - variety shows your breadth as a writer;**
2. At least one paper that reports on **something you have observed** (for example, field notes for science or social science courses, a laboratory report, a description of art, a play, or music, etc.);
3. At least one paper that demonstrates your **ability to analyze complex information** (for example, numeric data, multiple texts, multiple observations, etc.);
4. At least one paper that provides **interpretation** (of data, a text, a performance, etc.);

5. At least one paper that demonstrates your ability to **identify and effectively use appropriate sources** (other than the primary text for the assignment), properly documented;
6. At least one paper that shows your ability to articulate and support a **thesis-driven argument**;
7. Evidence that you can effectively control **Standard American English in multiple curricular settings**.

Once submitted, the portfolio is read for five overarching features:

Score (circle one): Needs Work Pass Exemplary

From the Carleton catalog: To guide students as they begin to work on writing at the college level, the College has developed some general criteria for good writing at Carleton. Although individual assignments, genres, or disciplines may place more or less emphasis on each criterion, faculty agree that student writing should feature the following:

	Demonstrates partially	Demonstrates adequately	Demonstrates fully
The rhetorical strategy and diction should be appropriate for the audience and purpose.			
If argument is a part of the rhetorical strategy, it should contain a thesis and develop that thesis with coherence, logic, and evidence.			
Whatever the purpose, writing should be as clear, concise, and interesting as possible.			
Narration, description, and reporting should contribute to analysis and synthesis.			
Writing should be edited to address surface error, including irregularities in grammar, syntax, diction, and punctuation.			

Such assessment is called summative: it's designed to report out a final formal score.

Teachers tend to be more interested in formative assessment, that is, assessment designed to support students in the process of learning. Some teachers employ a form of reflection, one perhaps that allows students to comment on writing processes, or to articulate what they have learned in completing an assignment, or to synthesize learning across assignments and reading. Typically, the reflection is not scored or graded separately, though it can and does contribute to the assessment of a portfolio. Teachers also provide a response to student work; this can be provided in print, in conference, and via digitally enhanced audio. Though the research on the role of response in

assisting students to improve as writers isn't robust, students react very favorably to response, and teachers continue to understand it as a critical part of the composing classroom.

Three other areas of assessment show some promise. First is a placement exercise called Directed Self Placement (DSP). Though the practice varies, students typically (1) are given a scenario showing them what different tiers of classes, oriented to developmental achievement, are offered, and then (2) are asked to decide which one would be best for them, given their sense of themselves as writers. There is some evidence to show that this form of student reflective self-assessment increases motivation and can place students as well as, if not better than, other forms like multiple-choice tests and impromptu essays (see the Royer and Gilles edited collection of essays on the topic). Second is assessment of behaviors that are component parts of composing, specifically of a student's coachability in terms of responsiveness to and use of feedback and of a student's ability to provide peer review. Though some efforts have been made in this direction and the concept shows promise, no research on these areas has been published. Third is the engagement of students, in a classroom, in negotiating a rubric that then is used to score or grade a piece of student work. Recent research on this (Cirio) raises very good questions about the role of vocabulary in such an exercise; if students don't have the vocabulary of writing—terms like genre, context, audience, and purpose, for example—they find such negotiation very difficult if not impossible.

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Given this quick overview, we can see that learning to write is a lifelong, complex process. The overview also shows that we have made great strides in the last 65 years. We now have research that can help us in our threefold institutional writing efforts: (1) designing writing programs; (2) developing writing pedagogies in line with the programs; and (3) creating assessments, both in the classroom and in the program, that can signal to students what they are doing well and what they need to do better and that can assist programs in program enhancement, as well.

DRAFT

WPA Outcomes Statement for First-Year Composition

Introduction

This Statement describes the knowledge, practices, and attitudes sought by first-year composition programs in U.S. postsecondary education. It focuses largely (if not exclusively) on outcomes related to practices and attitudes most essential as students begin college-level study. It therefore attempts to both represent and regularize writing programs' priorities for first-year composition, which often takes the form of one or more required general education courses. To this end it is not merely a compilation or summary of what currently takes place. Rather, this Statement articulates what composition teachers nationwide have learned from practice, research, and theory. It intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards to measure students' achievement of these Outcomes has deliberately been left to local writing programs and their institutions.

This Statement takes "composing" broadly to refer to a host of complex activities that increasingly relies on the use of digital technologies, from drafting to peer reviewing to editing to publishing. Writers also attend to elements of design, incorporating images and graphical elements into texts intended for screens as well as printed pages. Writers' composing activities have always been shaped by the technologies available to them, and digital technologies are changing writers' relationships to their texts and audiences in evolving ways.

These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands both continued practice and informed guidance. Programmatic decisions about helping students demonstrate these outcomes should be informed by an understanding of this research. –

As writers move beyond first-year composition, their writing abilities do not merely improve. Rather, students' abilities will diversify along disciplinary, professional, and civic lines as these writers move into new settings where expected outcomes expand, multiply, and diverge. Therefore, this document advises faculty in all disciplines about how to help students build on what they learn in introductory writing courses.

Rhetorical Knowledge

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context and conventions as they compose a variety of texts for different situations. -

By the end of first-year composition, students should

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts

- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

Faculty in all programs and departments can build on this preparation by helping students learn

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use--whether written texts, photographs, data sets, videos, or other materials--they are separating assertion from evidence, evaluating sources and evidence, recognizing and evaluating underlying assumptions, reading across texts for connections and patterns, identifying and evaluating chains of reasoning, and composing appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should:

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts to explore how they reward different reading strategies, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations.
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias, and so on) primary and secondary research materials, including conventional library materials, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies, such as interpretation, synthesis, response, critique, and design/redesign, to compose texts that integrate the writer's ideas with those from appropriate sources

Faculty in all programs and departments can build on this preparation by helping students learn

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, known as *composing processes*, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of first-year composition, students should

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing.
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work.

Faculty in all programs and departments can build on this preparation by helping students learn

- To employ the technologies and methods commonly used for research and communication within their fields
- The characteristic processes by which projects are developed in their field
- To review work-in-progress for purposes of idea development, and not only as an opportunity for surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness in a composition. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal, however; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common **formats and/or design features** for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying systematic citation conventions to a range of source material in their own work

Faculty in all programs and departments can build on this preparation by helping students learn

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields

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Background Readings

Assessing Oral Communication

Susan Rickey Hatfield
Winona State University

Assessing Oral Communication

Susan Rickey Hatfield, Ph. D.

It's hard to imagine a degree in which some form of oral communication – either in public, interpersonal, or group settings – is not critical to students' success both in their lives and in the workplace.

Among employers, oral communication is one of the most sought-after skills. According to a 2013 survey that Hart Research Associates conducted on behalf of the Association of American Colleges and Universities, 93% of employers say that a demonstrated capacity to think critically, communicate clearly, and solve complex problems is more important than a candidate's undergraduate major (p.1). At the same time, oral communication was also the top area in which employers thought colleges and universities needed to place more emphasis (pg. 9). These findings come in spite of the fact that in a 2008 survey of 433 AAC&U member institutions, almost 70% of institutions reported having a common set of learning goals that included oral communication (Hart Research Associates 2009).

Defining Oral Communication

So the question is how to make the teaching, learning, and assessment of oral communication more effective. Defining what we mean by oral communication is an essential first step. Though oral communication is widely viewed as an essential skill, the nature of that skill is largely dependent upon the context in which the communication takes place and the manner in which it is demonstrated. Thus the definition may encompass a variety of communication contexts, ranging from public speaking to interpersonal conversation and small group discussion. The WASC Senior College and University Commission's definition of the competency takes that variability into consideration, stating that "oral communication may include speeches, presentations, discussions, dialogue, and other forms of interpersonal communication, either delivered face to face or mediated technologically" (2013 *Handbook of Accreditation*, p. 53).

Oral communication, like other higher-order intellectual skills such as quantitative reasoning, critical thinking, or information literacy, is a "meta-competency" that is best approached in an interdisciplinary, iterative, and integrated way, across the curriculum and arguably across the entire college experience. Thus, a second consideration is whether to define the outcome at the institutional level or at the level of a school, division, or program. In the WSCUC region, colleges and universities are encouraged to define oral communication in a way that makes sense for the institution, its mission, and its students, while still allowing for aggregation and reporting at higher levels. Schools that have identified oral communication as an institutional outcome or a general education distribution requirement may use their existing definition and oral communication learning outcomes – as well as the assessment infrastructure for examining those outcomes – as useful points of departure.

Third, as an overarching or meta-competency, oral communication needs to be translated into specific learning outcomes in order to provide a clear focus for the efforts of both faculty and

students. Regardless of the level at which oral communication is defined (e.g., institution, division, program), the resulting student learning outcome/s must be both specific and measurable. The articulation of student learning outcomes related to oral communication should follow good assessment practice. In other words, SLOs should be stated simply, as in the following: Students will be able to “*action verb*” “*something.*” Note that there is just one “*action verb*” and just one “*something.*” The more complex the outcome, the more difficult it will be to draw meaningful conclusions from the data collected. Thus it is important to avoid multiple action verbs (“Students will prepare, deliver, defend, respond to”) and multiple “*somethings*” (“.....in oral and written communication”). Otherwise, data will be difficult to interpret, challenging to act upon, and less likely to lead to improvements in teaching and learning. Learning outcomes for oral communication may include, for example, delivering a speech, debating an issue, advocating for a position, obtaining information through an interview, facilitating a workshop, counseling a client, negotiating an agreement, or leading a task-oriented team.

But it is not enough simply to identify outcome statements related to oral communication. Faculty also must agree on the performance characteristics or criteria against which achievement of the outcome will be assessed. Using common performance characteristics will facilitate the aggregation of data across faculty, disciplines, or the campus as a whole. This is not as complex as it sounds. Consider that oral communication involves creating meaning between two or more people. Given that definition, performance characteristics such as the following may be assessed in relation to many different situations: appropriateness of the speaker’s message, organization, rapport with the audience, credibility, delivery, language, style, nonverbal behaviors, listening, and responses.

These characteristics may serve for a variety of communication events, including the following: delivering a formal speech, engaging in an information-gathering interview, debating an issue with a classmate, or advocating for a position. Common performance characteristics or criteria, even when used across different learning outcomes, will allow an institution to demonstrate the degree to which students achieve competency in oral communication, because it will be possible to aggregate data on different performance characteristics that are common to multiple learning outcomes.

For instance, if the institution or a program decides to interpret oral communication as “Students will be able to deliver a public presentation,” it is important to have a common understanding of the performance characteristics of a public presentation that are critical to successful achievement. Performance characteristics should identify the key expectations that have been *agreed upon by faculty* for student achievement. Sharing those performance characteristics with students helps to focus their attention and their effort, in addition to helping students understand the aspects of the outcome valued by the program or college.

The Association of American Colleges and Universities has produced a series of faculty-created and –vetted rubrics known as the VALUE rubrics (for “valid assessment of learning in undergraduate education”). The VALUE rubric for oral communication can provide a useful

starting point for many institutions. AAC&U defines oral communication as “a prepared, purposeful presentation designed to increase knowledge, to foster understanding, or to promote change in the listeners' attitudes, values, beliefs, or behaviors.” Recognizing that oral communication is generally interpreted as public speaking, this VALUE rubric identifies performance criteria in the areas of organization, language, delivery, supporting material, and central message. While clearly applicable to a formal presentation, the rubric can easily be adapted to other forms of oral communication by either revising or adding to the rubric’s performance criteria.

Integrating Oral Communication into the Curriculum

Skills courses included in the general education curriculum are generally designed to serve as a common starting point or foundation on which students’ majors or professional studies will build in different ways. For instance, a basic public speaking course will help students develop foundational knowledge of how to deliver a message to an audience; however, students must then learn to adapt their generic knowledge and skill to the context, needs, and expectations in their specific field of study. If a discipline’s oral communication outcome states that “Students should be able to debate an issue,” it is easy to see how the organizational and delivery skills learned in a public speaking class could be transferred to the debate context. Still, additional study and practice will be required if students are to successfully translate their public speaking skills into this new context. This is an illustration of how developing competency in oral communication can be interdisciplinary, integrated, and iterative.

Like any skill, communication competency needs to be reinforced throughout the curriculum – not just introduced in general education and assessed in the capstone. Programs need to identify required courses throughout their curricula in which communication skills (as defined by the institution, college, or program) are developed and practiced, and where students receive feedback on their level of achievement. Developing a matrix that links program learning outcomes - including communication competency - to the individual courses in a specific curriculum provides an opportunity to see in which courses students are (or could be) developing their oral communication competency. This matrix will also identify logical courses for formative feedback on students’ oral communication skills.

Assessing Oral Communication

The latest edition of the National Communication Association’s *Large Scale Assessment in Oral Communication* (2007) summarizes more than 40 instruments designed to assess various aspects of communication. The volume does reference “The Competent Speaker Speech Evaluation” (a rubric for assessing public speaking), but the majority of tools included in the volume are based on self-reporting and designed to give students feedback on their communication behaviors rather than providing direct evidence of student performance. The authors of the volume caution that these tools “are not designed, nor should they be used, for any type of student outcome assessment” (p. vii).

Methods for assessing oral communication may be more complex than methods for assessing other outcomes because of the clear distinction between the knowledge of *how* to do it and

actual ability to do it. As Morreale, Backlund, Hay and Moore (2011) point out, while some disciplines can assess outcomes with an exam,

Communication is generally seen as a process skill, similar to reading and writing. While it is important to assess students' knowledge about how they should communicate, it is equally if not more important to assess their communication performance in authentic situations (p. 257).

Because of the temporal nature of oral communication (in any context), best practice would be to assess students in the actual communication situation. According to Morreale et. al. (2011),

The appropriateness and effectiveness of communication education is generally based on the situation and in the perceptions of the viewer or the impression made by the communicator on the observer (255-256).

Some core competencies may lend themselves to assessment during a college-wide assessment day. Many campuses set aside time (or entire days) and invite students to attend a session in which they are asked to respond to a prompt through writing or to take a test of some kind. Oral communication, however, generally requires students' advance preparation and research about the topic and the audience. Oral communication is not just about talking; it requires that talk *be about something*. The only exception might be if the learning outcome is "students can deliver an impromptu speech."

Because of the advance preparation required, the most logical place to assess oral communication skills is in the classroom, as part of an assignment. Another factor arguing for embedded or course-based assessment is quality of effort: What would the motivation be for a student to prepare for a debate, speech, or other oral communication performance that takes place outside of class, is ungraded, and is only used for assessment understood as accountability, rather than for feedback and improvement? Morreale and Backlund, (2007) conclude, "To the extent that assessment procedures offer no pretense for speaking other than evaluation, these procedures may yield somewhat inaccurate samples of communication performance" (p.6).

But assessing oral communication in the classroom brings other challenges. In a class of 20 or 25 students, assessment can appear daunting, if not prohibitive -- especially if the outcome requires individual student performances. For instance, if each member of a class of 25 students were to deliver a 6- to 8-minute in-class presentation, almost two weeks of class time would need to be dedicated to student performance. Many courses simply do not have the luxury of dedicating this much time to an oral communication outcome, even when the content presented by students is directly related to the course. And there is the problem of inter-rater reliability when multiple instructors from multiple courses are involved. As Morreale and Backlund (2007) point out, this approach "would seem to exacerbate the problem of rating error, although with effective training, rater error can be minimized" (p. 7). Despite such challenges, however, assessing students' communication in the context in which it occurs

provides the most accurate representation of students' skills.

In cases where the methodology of assessing students' skills in the actual setting creates prohibitive challenges, sophisticated and unobtrusive recording options can make performance assessment by means of video recording a viable alternative. Recordings can then be collected in individual student portfolios or in files organized by outcome for online review by faculty and other educators. Even then, however, significant time, effort, and preparation are required.

Outcomes related to facilitating group discussions or participating in debates can involve the assessment of several students at the same time, but great skill is required to assess individual performance in a complex multi-student interaction. Recording the discussion is likely to be necessary, particularly if multiple instructors or others are involved in the assessment.

Assessment Tools

If carefully designed, a number of assessment tools may be useful in the assessment of students' oral communication competence. The choice of assessment tool depends upon the specific learning outcome, the tool's alignment with the outcome, and the faculty's comfort level with assessing students' oral communication skills. The following types of instruments have been chosen to illustrate both different types of instruments and how performance characteristics can be developed (and modified) to serve across different oral communication outcomes.

Checklists

This basic assessment method identifies a list of characteristics that are judged to be either present or not present in student work.

Sample Assessment Checklist for an Oral Communication Outcome

	No	Yes	Comments
Content and Organization			
Was the purpose for the session clearly stated?			
Was the speaker prepared?			
Did the speaker develop rapport with the audience?			
Did the speaker provide an overview of the purpose and direction of the message?			
Were the main points clearly stated?			
Were changes in topics handled smoothly?			
Did the speaker pick up on/ respond to audience cues?			
Did the speaker support claims with evidence and use sound reasoning?			

Did the conclusions end the situation appropriately?			
Style and Delivery			
Were ideas presented concretely and specifically?			
Was the language appropriate to the situation and audience?			
Did the speaker appear engaged in the situation?			
Did the speaker use good eye contact?			
Was an appropriate conversational style used?			
Was the speaker poised?			
Overall			
Did the speaker create a positive impression?			
Was the speaker's purpose achieved?			

Scales

Rating scales allow the assessment of the degree to which the characteristics of successful performance are present. Performance levels can be simply numerical (1-5), anchored with descriptions for the endpoints of the scale (needs improvement – very good), or anchored to a descriptor at every point (excellent – very good – good – needs improvement – not present).

It is also possible to create differentiated anchor descriptions for different items or for each cluster of items to be assessed.

Sample Assessment Scale for an Oral Communication Outcome

1= not present 2= somewhat present 3=acceptable 4=notable 5= excellent

Content and Organization	Score	Comments
The purpose for the session was clearly stated		
The speaker was prepared		
The speaker developed rapport with the audience		
The speaker provided an overview of the purpose and direction of the message		
Main points were clearly stated		
Changes in topics were handled smoothly		

The speaker picked up on/ responded to audience cues		
The speaker supported claims with evidence and used sound reasoning		
The conclusions ended the situation appropriately		
Style and Delivery		
Ideas were presented concretely and specifically		
Language was appropriate to the situation and audience		
The speaker appeared engaged in the situation		
The speaker used good eye contact		
An appropriate conversational style was used		
The speaker was poised and confident		
Overall		
The speaker created a positive impression		
The speaker's purpose was achieved		

Rubrics

Instead of using numbers to indicate the relative quality of students' work, a rubric may use the same categories as a scale, but instead of numbers – or in addition to them – a rubric includes specific descriptions of the student performance at each of the different levels. Unlike scales and checklists, rubrics provide more detailed feedback to the student in addition to providing useful information for purposes of reporting and improvement of teaching, learning, and other educational experiences.

Additionally, the performance descriptions in rubrics may help promote inter-rater reliability among faculty who may be unclear as to what exactly constitutes the difference between a level “3” performance and a level “4” performance in an assessment scale.

Analytical Rubrics. Analytical rubrics identify specific performance characteristics that contribute to successful communication in the identified context. At their most basic level, analytical rubrics contain descriptions of student performance that “does not meet”, “meets”

or “exceeds” expectations for performance on each of the performance characteristics. Current assessment practice favors an even number of choices in order to push raters toward a higher or lower rating and to avoid central tendency

Sample Analytical Rubric for an Oral Communication Outcome

Purpose	Purpose of communication is unclear or ill defined	Purpose is appropriate to audience and occasion	Communication is tailored to this specific event and focused on needs of the audience
Message	Communication is hard to follow and seems to lack structure	Communication is planned and message is organized	Communication has logical flow and is easy to follow.
Content	Information is simplistic or already known to the audience. Contains errors of fact.	Some information presented is new to the audience. Information is largely accurate.	New, accurate information is presented that builds on what the audience already understands
Audience-Centered	No evidence of analysis of audience or situation	Speaker acknowledges audience indirectly	Speaker establishes common ground with audience. Responds and adapts to audience feedback
Delivery	Speaker seems uncertain. Aspects of verbal or nonverbal delivery detract from the speakers message	Verbal and nonverbal behavior are appropriate to the audience and occasion	Speaker is polished and professional. Verbal and nonverbal delivery enhance presentation and engage audience
Ending	Ending is abrupt or does not create closure	Presents summary of points presented	Ending is planned, well executed, memorable.
Impact	Communication has minimal impact on audience	Audience responds positively to speaker and message	Audience responds enthusiastically to communication.

Holistic rubrics. Unlike analytical rubrics, holistic rubrics do not assess student performance on each individual criterion but instead provide an overall assessment, with multiple performance dimensions folded into the judgment at each level. Holistic rubrics can provide an overall assessment of student performance because a student performance is likely to represent qualities at several different performance levels. However, the assessment is more general and therefore offers less specific feedback to students –as well as to faculty and other educators -- than is possible with analytical rubrics.

Sample Holistic Rubric for an Oral Communication Outcome

Needs more attention/ Developing

The speaker's purpose is unclear or inappropriate to the situation. The speaker appears to be unprepared or only minimally prepared for the event, as evidenced by a lack of structure or focus to the presentation. Evidence and reasoning is either not used, not cited, or does not support the claims being made. The speaker is not connecting with the audience because either the presentation is not tailored to the specific situation (appropriate language or relevance of topic or examples), or the delivery is not engaging (limited eye contact, nervous mannerisms, overreliance on notes or script, inappropriate presentation style for audience or situation). The end of the presentation is abrupt or lacks closure. The overall impression is that the presentation did not meet the needs of the audience.

Adequate / Acceptable

The speaker is focused on what is to be accomplished and the audience is given an idea of what to expect. The presentation is organized and easy to follow. The conclusion is definite and planned. Claims are supported by evidence, and sound reasoning is used. The audience is acknowledged and there is some evidence that the presentation was tailored to the specific situation. The speaker does a nice job of presenting the material.

Notable / Exemplary

The speaker's purpose is clearly stated and tailored to both the audience and situation. The speaker appears to be very prepared and demonstrates the ability to adjust to meet the needs of the audience. The speaker prepares the audience by providing an overview of the purpose and content of the presentation. There is a coherent flow to the presentation. Sound evidence and reasoning are used, and sources are credentialed and cited. The speaker uses clear, specific, and vivid language to create understanding. The speaker's attitude, style, and nonverbal behaviors engage the audience. The overall presentation is memorable and professional.

Implementing Oral Communication Assessment

Though assessing students in communication at the completion of a general education curriculum would be easy to implement from a methodological perspective, employers, policy

makers, and the public are more interested in how students perform when they graduate from a college or university and enter the workplace. Few graduating students will be able to replicate or develop a skill learned in a first-year general education course if they have not had the chance for additional practice and feedback in upper-division and major coursework. Additionally, students need help to contextualize a basic or generic skill to the requirements of a particular discipline or field – or to a co-curricular area such as service learning. For instance, because a student performed well in a general education course in interpersonal communication does not mean that three years later the student will be able to conduct an effective family interview in her social work internship without specialized training and an opportunity to practice.

Across-the-curriculum (XC) initiatives for writing have been common in universities for the past two decades. More recently, XC initiatives in diversity, ethics, critical thinking, and information literacy have gained traction. Campus-wide communication-across-the-curriculum initiatives (CXC) are also becoming very common. These initiatives require that each program’s curriculum identify specific assignments or other activities, in courses and other contexts such as internships or community service projects, that extend, enhance, and contextualize student’s oral communication skills.

Communication-intensive courses should meet and document adherence to a clear set of requirements. For instance, courses that are designated as oral-communication intensive might require that students:

- individually present or obtain information through oral communication
- research a situation and form an appropriate communication goal
- adapt their speaking style and messages to specific situations and audiences
- attend to audience feedback and responses during the presentation, and
- receive appropriate feedback from teachers and peers, including suggestions for improvement

A CXC initiative – whether implemented at the program level, in upper-division general education courses, in electives, or the co-curriculum -- can address the challenge of extending an entry-level general education skill into the major, offering opportunities for students to learn to adapt general skills to serve the specific requirements of the discipline *and* providing convenient assessment points toward the end of the student’s college career – “at or near graduation,” in the words of the WSCUC 2013 *Handbook of Accreditation*.

Conclusion

Colleges and universities have significant flexibility in choosing the ways they will define oral communication and assess it – and given the value placed on oral communication beyond the academy, it is essential that they do so. Institutions may wish to consider oral communication a campus-wide learning outcome with a broad definition and performance characteristics; or they may ask colleges, divisions, and programs to determine the specific type of oral communication skills required by their students as they begin their professional careers; or they

may choose to do both. In any case, the implementation of large-scale assessment of this competency will require a careful analysis not only of what constitutes effective oral performance, but also how a program curriculum supports students in the development of those communication skills. Ultimately, it will also require articulation of expectations for the level of performance of graduates and an honest appraisal of how well the institution is succeeding in helping students to meet those expectations.

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WSCUC Expectations for Student Performance at Graduation

Melanie Booth

Expectations for Student Performance at Graduation

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Retreat on Core Competencies: Written and Oral Communication

November 13, 2014

Today's Roadmap . . .

- Why the focus on standards of performance?
- What does WSCUC expect?
- How much autonomy do institutions have?
- How can we set and report on standards of performance?

2

We're Teaching – Are They Learning?



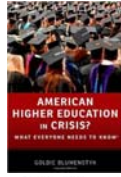
3

Is There a Quality Problem???



College Grads Unprepared For Workplace, Study Says

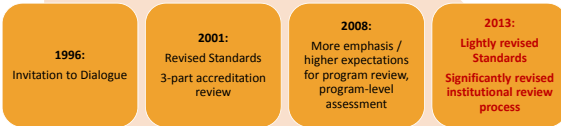
NATIONAL CENTER FOR EDUCATION STATISTICS



The New York Times

4

WSCUC's Path Toward Learning Results



5

Is There an Accreditation Problem?

Is the focus on ...

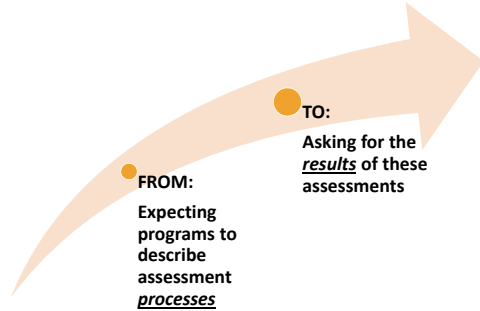
- Process?
- Inputs?
- Proxies for learning?
- Accountability?
- Rigorous review?
- Protect institutions?
- Stimulate innovation?

Or on ...

- Results?
- Outcomes?
- Actual learning?
- Improvement?
- Club of peers?
- Protect consumers?
- Stifle innovation?

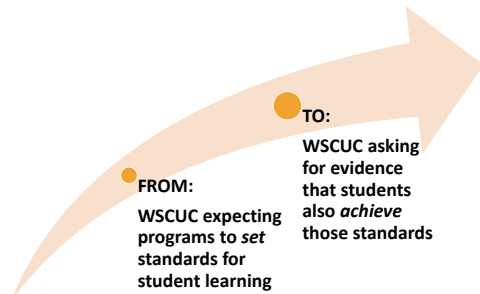
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A Learning Curve



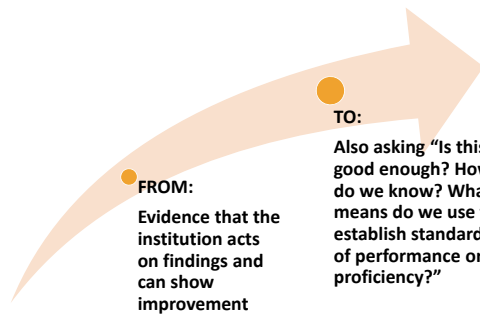
7

Another Learning Curve



8

Yet Another Learning Curve



9

What's the 2013 Handbook Say?

- 2.2 - All degrees—undergraduate and graduate—awarded by the institution are clearly defined in terms of entry-level requirements **and levels of student achievement necessary for graduation** that represent more than simply an accumulation of courses or credits.

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What's the 2013 Handbook Say?

- 2.2a - Baccalaureate programs ... ensure the development of core competencies including, but not limited to, written and oral communication, quantitative reasoning, information literacy, and critical thinking.

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What's the 2013 Handbook Say?

- 2.2b – Graduate programs establish clearly stated objectives differentiated from and more advanced than undergraduate programs in terms of admissions, curricula, **standards of performance**, and student learning outcomes.

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What's the 2013 Handbook Say?

- 2.6 - The institution demonstrates that its graduates consistently achieve its stated learning outcomes and established **standards of performance**.

13

What's the 2013 Handbook Say?

- 4.1 - The institution employs a deliberate set of quality-assurance processes ... including periodic program review, assessment of student learning, and other forms of ongoing evaluation. These processes include: collecting, analyzing, and interpreting data; tracking learning results over time; using comparative data from external sources; and improving structures, services, processes, curricula, pedagogy, and learning results.

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Handbook – Component 4

- **Educational Quality: Student Learning, Core Competencies, and Standards of Performance at Graduation**

The institutional review process calls upon institutions to describe how the curriculum addresses each of the five core competencies, explain their learning outcomes in relation to those core competencies, and demonstrate, **through evidence of student performance, the extent to which those outcomes are achieved.** . .

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Institution's Responsibility:

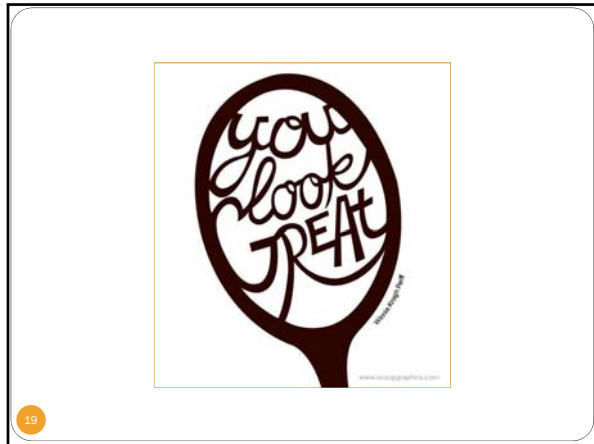
- Define each competency or outcome
- Establish an institutional standard of performance at or near graduation: "appropriately ambitious"
- Assess, (dis)aggregate findings
- **Show extent to which students' performance meets the institution's standard of performance**
- If improvement is needed, create a plan, with criteria, timeline, metrics, for judging progress
- Report to WSCUC

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WSCUC's Responsibility:

- Provide support, be a partner in the process
- WSCUC will accept . . .
 - Variations within and across institutions
 - Multiple methods and approaches
 - Gradual implementation
 - Innovation, experimentation

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19

But How Do You Know You Look Great?

<p>Compare: to examine character or qualities especially in order to discover resemblances or differences</p>	<p>Benchmark:</p> <ul style="list-style-type: none"> a) a point of reference from which measurements may be made; b) something that serves as a standard by which others may be measured or judged
--------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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Compared To What?

<ul style="list-style-type: none"> • Criterion-referenced: testing or assessment in which student performance is judged in relation to pre-established standards and not in relation to the performance of other students. 	<ul style="list-style-type: none"> • Norm-referenced: testing or assessment in which student performance is judged in relation to the performance of a larger group of students, not measured against a pre-established standard.
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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Learning and Performance Standards

- **Absolute** standards: the knowledge/skill level of prizewinners, champions, top experts
- **Contextual** standards: appropriate expectations for, e.g., a 10-year old, a college student, an experienced professional
- **Developmental** standards: the amount of growth, progress over time, e.g., 2 years of college, 3 years of graduate school
- Regional, national, international standards – emerging???

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Comparisons & Benchmarks

- Your faculty's ambitions for students
- Student scores at peer institutions:
 - > actual peers
 - > aspirational peers
- Expectations of the public, employers, policy makers

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WSCUC's Approach

- Standards of performance are defined by the institution, not WSCUC;
- Assessment methods are chosen by the institution, not WSCUC; and
- Institutions are urged to contextualize results, data/evidence, relative to similar types of institutions and a larger universe.
- Benchmarking is encouraged, but not required.

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WSCUC's Role: Trust and Verify

WSCUC verifies that the institution has:

- set its own standards of performance;
- calibrated its level of performance/proficiency in some way, e.g., internally, against peers, employer expectations
- generated data/evidence of learning results; and
- developed plans for improvement where needed

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Some Nuts & Bolts

How To Set Standards of Performance; Benefits; Pitfalls

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How To Set Standards

1. Choose a focus (e.g., written communication)
2. Create a work group: membership may be
 - Internal: from across the institution
 - External: e.g., from peer institutions, feeder/receiver schools, employers, etc.
3. Choose a common method of assessment
4. Analyze assessment findings collaboratively
5. Set shared a contextual standard (calibration)

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How To Set Standards (cont.)

6. Assess again, *compare student results to the standard*
7. Identify and replicate the variables that lead to higher student performance
8. Build in external validation
 - For a national comparison, you could use a commercially available test or survey
9. Assess again, *compare student results to the standard*

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Standards Are About Outcomes

“Standards mean very little without knowing the **level of rigor** in the expectations that are expected. Rigor is established not by the teaching but the assessment: the rigor of the **task**, the rigor of the **models and rubric**, and the standard set by the model papers [or projects, or other student work products]. Faculties that spend all their time on thinking about instruction vis a vis the Standards will be missing the whole point of what a Standard is. **It specifies outcomes, not inputs.**”

- Grant Wiggins
 - <http://grantwiggins.wordpress.com/2014/10/23/argument-the-core-of-the-common-core-and-a-clarifying-example/>

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Benefits of Setting Standards

- The institution/program has a context for judging “success,” how “good” it is, whether it’s “good enough”
- Assessment findings become more meaningful
- “Best practice” institutions/programs offer models that work
- Standards sharpen the focus on improvement of learning, teaching, curriculum
- Assertions of quality are more informed, credible

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Pitfalls of Standards

- Setting the standard too low
- Assessing what is easy, instead of what is important
- Overvaluing quantitative indicators
- Overvaluing the qualitative: Everyone's so unique that nothing can be compared, no standards can be set.
- Focusing "within the box," on current results; not looking beyond, to higher ambitions, "out of the box"
- Fear, which shuts down candor, collaboration, learning
- A competitive approach, pitting collaborators against each other
- Temptation to game the system: improve the appearance but not the reality

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Good! Good Enough?

- Standards of performance can be a powerful tool.
 - Reflect on what's important for students
 - Reflect on what's important for instructors and institutions
- They are a means, not an end.
- They are the logical next step for assessment – and accreditation.
- Used thoughtfully, they can move our institutions and higher education into the 21st century

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Thank You!


33

Plenary A

Assessing Oral Communication: Considerations, Compromises, and Cautions

Susan Hatfield


Assessing Oral Communication:
Considerations, Compromises, and Cautions




The Challenge:
Balancing good practice in oral communication assessment
.....with reality




Another Challenge:
Assessing oral communication with integrity
without driving faculty crazy



The Irony:
The easiest way to do assessment
....is the way to which faculty may most strenuously object




WASC's definition of oral communication



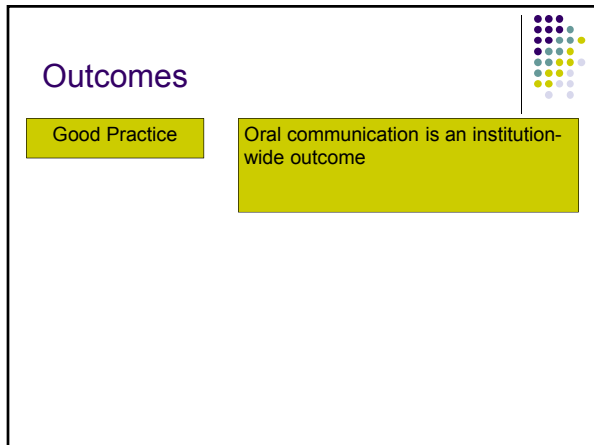
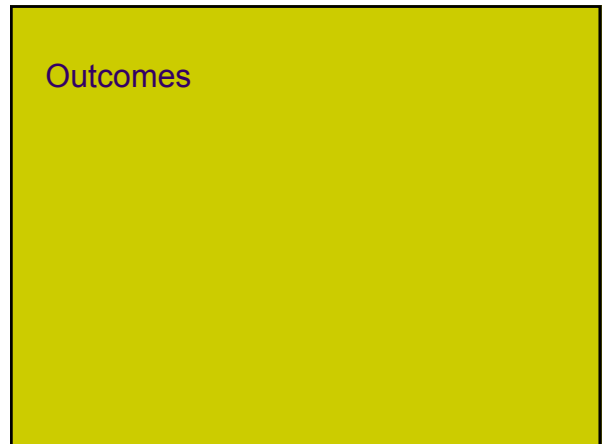
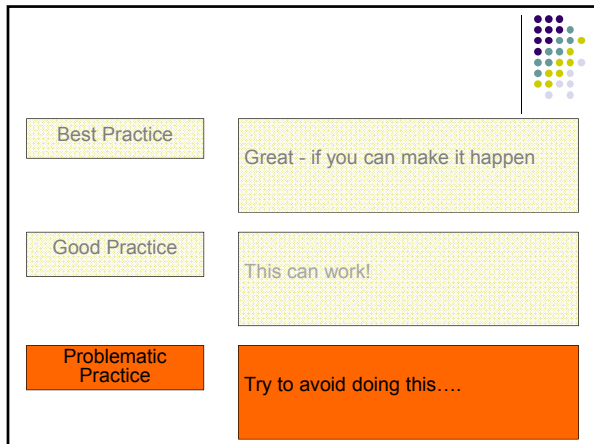
....communication by means of spoken language for informational, persuasive, and expressive purposes. In addition to speech, oral communication may employ visual aids, body language, intonation, and other non-verbal elements to support the conveyance of meaning and connection with the audience. Oral communication may include speeches, presentations, discussions, dialogue, and other forms of interpersonal communication, either delivered face to face or mediated technologically.

WASC's oral communication requirement



Allows for

- √ Multiple definitions
- √ Multiple approaches
- √ "At or near graduation"
- √ Higher level aggregation
 - institution or college level – choice left to the institution



Deliver presentations suited to the characteristics and needs of the audience.

Clearly convey information and ideas through a variety of media to individuals or groups.

Use appropriate interpersonal styles and techniques to gain acceptance of ideas or plans



Modify one's own behavior to accommodate tasks, situations, and individuals involved.



Use appropriate interpersonal styles and communication methods to gain acceptance of a product, service, or idea from prospects and clients.



Develop and use collaborative relationships to facilitate the accomplishment of work goals.



Use speech to move a team toward the completion of goals



Outcomes

Good Practice

Oral communication is an institution-wide outcome


Good Practice

The oral communication outcome is contextualized by programs




Potential Contexts


Public Speaking
Interpersonal Communication
Group Communication



Collaborate with physicians, other health care professionals, patients, and/or their caregivers to formulate a pharmaceutical care plan.



Provide counseling to patients and/or caregivers relative to proper therapeutic self-management.



Educate patients and/or caregivers and health care professionals regarding prescription medications, nonprescription medications, and medical devices



Outcomes

Good Practice


Oral communication is an institution-wide outcome

Good Practice

The oral communication outcome is contextualized by programs

Problematic

Outcomes are idiosyncratic to individual faculty




100 faculty = 100 different outcomes

100 faculty x 3 courses each = 300 outcomes


Definition

Defining Oral Communication Competency




Best Practice A campus-wide definition of competency in oral communication

Competency in Oral Communication



.....requires a demonstrated **grasp of general purpose and specific occasion**; the effective **organization** of material with emphasis on key ideas; the stylistic use of **vivid and clear language** as well **as vocal and bodily expressiveness**; and meaningful, appropriate and sustained **engagement with the audience**.


Defining Oral Communication Competency



Best Practice A campus-wide definition of competency in oral communication


Good Practice Each program defines oral communication competency

Competency in Oral Communication




....speak **enthusiastically** and use **vivid language, examples, or anecdotes** to communicate a message; make use of **unambiguous language, gestures, and nonverbal communication**.

Competency in Oral Communication



.....requires the basic skills of **considering the needs of an audience** and how it is likely to react, talking to people in a way they can understand, **listening attentively** to others, and using **appropriate grammar** and vocabulary.

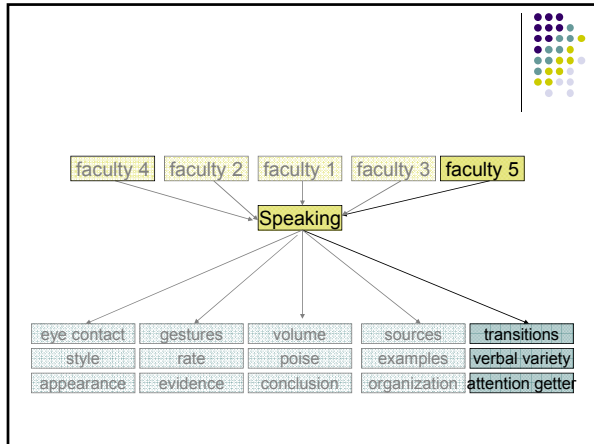
Defining the Oral Communication



Best Practice A campus-wide definition of competency in oral communication

Good Practice Program define oral communication competency

Problematic Practice Each faculty member defines oral communication competency differently



Can our students deliver an effective Public Speech?

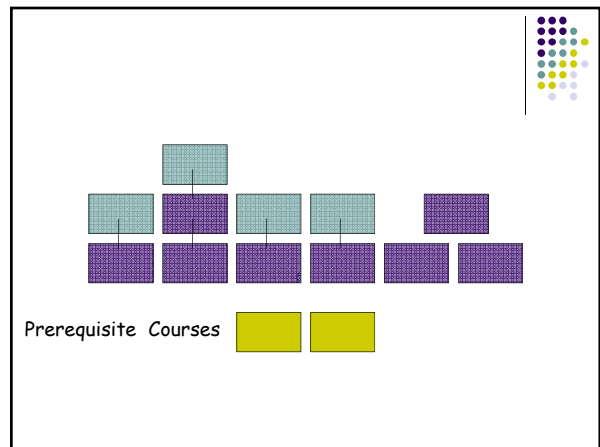
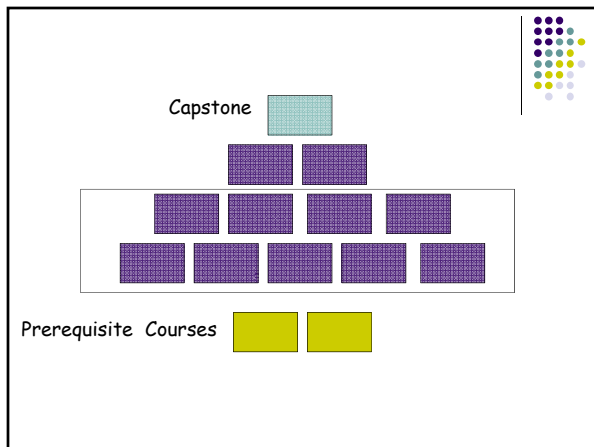
eye contact	gestures	volume	sources	transitions
style	rate	poise	examples	verbal variety
appearance	evidence	conclusion	organization	attention getter

Where to Assess Oral Communication?

Where to Assess Oral Communication

Best Practice

Oral Communication is assessed as part of a student's capstone project or portfolio



Where to Assess Oral Communication?

Best Practice

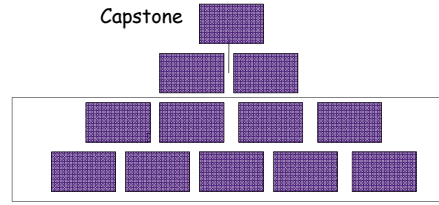
Oral Communication is assessed as part of a student's capstone project or portfolio

Good Practice

Oral communication is assessed as part of a class assignment



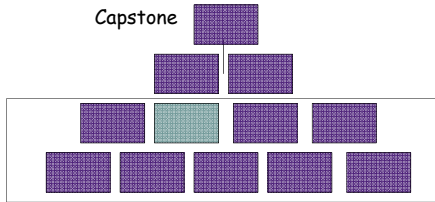
Capstone



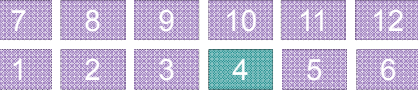
Prerequisite Courses



Capstone



Prerequisite Courses



Prerequisite Courses



Where to Assess Oral Communication?

Best Practice

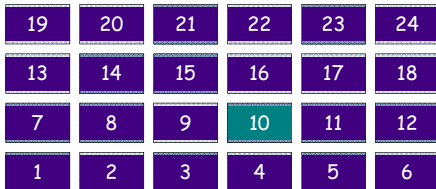
Oral Communication is assessed as part of a student's capstone project or portfolio

Good Practice

Oral communication is assessed as part of a class assignment

Problematic Practice


Oral communication is assessed in a general education course



Prerequisite Courses




Measuring Oral Communication Competency



Best Practice	Combining assessment and evaluation by developing a tool that both provides feedback to the student and college
Good Practice	Uses an instrument designed to provide an assessment of student for purposes of assessment
Problematic Practice	Reliance on a single faculty member's scoring


Measuring Oral Communication Competency



Best Practice	Combining assessment and evaluation by developing a tool that both provides feedback to the student and college
Good Practice	Uses an instrument designed to provide an assessment of student for purposes of assessment
Problematic Practice	Failure to norm faculty before they engage in the assessment.

Using Rubrics to Assess Oral Communication


Using Rubrics to Assess Oral Communication



Best Practice	A rubric that allows flexibility for different definitions of oral communication
---------------	----------------------------------------------------------------------------------

Public Speaking	DEVELOPING	PROFICIENT	EXEMPLARY
organization			
content			
delivery			
<input type="checkbox"/> eye contact			
<input checked="" type="checkbox"/> rate			
<input type="checkbox"/> evidence			
<input type="checkbox"/> claims			
<input type="checkbox"/> poise			
<input type="checkbox"/> conclusion			
<input checked="" type="checkbox"/> sources			
<input checked="" type="checkbox"/> examples			
<input type="checkbox"/> powerpoint			
<input type="checkbox"/> transitions			
<input type="checkbox"/> verbal variety			
<input type="checkbox"/> attention getter			

Using Rubrics to Assess Oral Communication



Best Practice	A rubric that allows flexibility for different definitions of oral communication
Good Practice	An institution-wide rubric for assessing oral communication competency

ORAL COMMUNICATION VALUE RUBRIC
(for oral communication value rubric)

Definition
Oral communication is a purposeful, purposeful presentation designed to increase knowledge, to share understanding, or to give or change the listener's attitude, values, beliefs, or behaviors.

(Students are assigned to give a presentation with length or duration of time that the instructor determines and may vary.)

	4	3	2	1
Organization	Organizational pattern specific introduction and conclusion, supported content within the body, and conclusion is clearly and consistently identifiable within the presentation.	Organizational pattern specific introduction and conclusion, supported content within the body, and conclusion is somewhat identifiable within the presentation.	Organizational pattern specific introduction and conclusion, supported content within the body, and conclusion is somewhat identifiable within the presentation.	Organizational pattern specific introduction and conclusion, supported content within the body, and conclusion is not identifiable within the presentation.
Language	Language chosen is engaging, accessible, and appropriate, and reflects the effectiveness of the presentation. Language is presented in a logical or appropriate sequence.	Language chosen is thoughtful and generally supports the effectiveness of the presentation. Language is presented in a logical or appropriate sequence.	Language chosen is unexciting and generally supports the effectiveness of the presentation. Language is presented in a logical or appropriate sequence.	Language chosen is unclear and generally supports the effectiveness of the presentation. Language is presented in a logical or appropriate sequence.
Delivery	Delivery techniques (volume, gesture, eye contact, and vocal expression) make the presentation compelling, and speaker appears confident and credible.	Delivery techniques (volume, gesture, eye contact, and vocal expression) make the presentation compelling, and speaker appears confident.	Delivery techniques (volume, gesture, eye contact, and vocal expression) make the presentation unconvincing, and speaker appears unconfident.	Delivery techniques (volume, gesture, eye contact, and vocal expression) make the presentation unconvincing, and speaker appears unconfident.
Supporting Material	A variety of types of supporting materials (statistics, examples, illustrations, stories, and signs) contribute to the effectiveness of the presentation. Supporting materials are used to support the presenter's credibility and authority on the topic.	Supporting materials (statistics, examples, illustrations, stories, and signs) contribute to the effectiveness of the presentation. Supporting materials are used to support the presenter's credibility and authority on the topic.	Supporting materials (statistics, examples, illustrations, stories, and signs) contribute to the effectiveness of the presentation. Supporting materials are used to support the presenter's credibility and authority on the topic.	Supporting materials (statistics, examples, illustrations, stories, and signs) contribute to the effectiveness of the presentation. Supporting materials are used to support the presenter's credibility and authority on the topic.
Central Message	Central message is compelling, memorable, and clearly supported, and is well summarized.	Central message is clear and consistent with the supporting material.	Central message is barely understandable, but is not often repeated, and is not memorable.	Central message can be defined, but is not explicitly stated in the presentation.

Using Rubrics to Assess Oral Communication

Best Practice


A rubric that allows flexibility for different definitions of oral communication

Good Practice

An institution-wide rubric for assessing oral communication competency


Problematic Practice

Students self report their oral communication competency on a survey.



Where to find samples of student's oral communication

Where to find samples of student's oral communication



Best Practice

Faculty assess students in authentic situations


Where to find samples of student's oral communication

Best Practice

Faculty assess students in authentic situations

Good Practice

Students are assessed from videos of authentic performance or in simulated experiences



Where to find samples of student's oral communication

Best Practice


Faculty assess students in authentic situations

Good Practice

Students are assessed from videos of authentic performance or in simulated experiences


Problematic Practice

Students describe a situation in which they communicated



Use of Data


Use of Data



Best Practice

Core Competency data prompts institution wide discussions with the goal of impacting learning

Use of Data




Best Practice

Core Competency data prompts institution wide discussions with the goal of impacting learning

Good Practice

Data is reviewed by a core group of individuals and reported out to the campus

Use of Data



Best Practice

Core Competency data prompts institution wide discussions with the goal of impacting learning

Good Practice


Data is reviewed by a core group of individuals and reported out to the campus

Problematic Practice

It is not clear what happens to the data after it is collected

Implementation


Implementation



Best Practice


Structured approach to assessing oral communication across multiple disciplines

Implementation



Best Practice	Structured approach to assessing oral communication across multiple disciplines
Good Practice	A few disciplines assess oral communication on a regular basis


Implementation



Best Practice	Structured approach to assessing oral communication across multiple disciplines
Good Practice	A few disciplines assess oral communication on a regular basis
Problematic Practice	Collecting data in every class every semester by every faculty


Participation

Participation

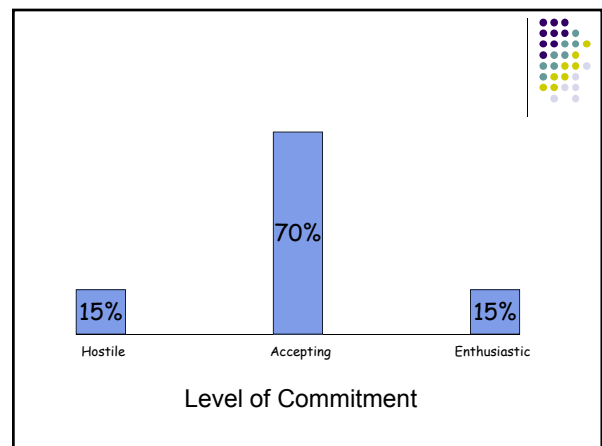


Best Practice	Widespread, enthusiastic engagement among faculty, staff and students
---------------	-----------------------------------------------------------------------


Participation



Best Practice	Widespread, enthusiastic engagement among faculty, staff and students
Good Practice	Key faculty engaged



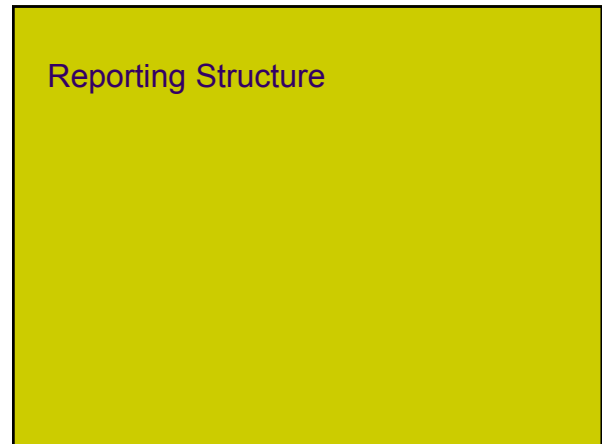
Participation




Best Practice Widespread, enthusiastic engagement among faculty, staff and students

Good Practice Key faculty engaged

Problematic Practice One person trying to make it work



Reporting Structure




Best Practice Programs summarize their student's oral communication competency in a structured, systematic format.

	Does not meet	Meets	Exceeds
Verbal Delivery	14%	81%	5%
Nonverbal Delivery	22%	74%	4%
Organization	14%	79%	7%
Evidence	9%	72%	19%
Transitions	7%	85%	8%

Program Summary


Reporting Structure



Best Practice Programs summarize their student's oral communication competency in a structured, systematic format.

Good Practice Reporting is separate but structured and overlapping

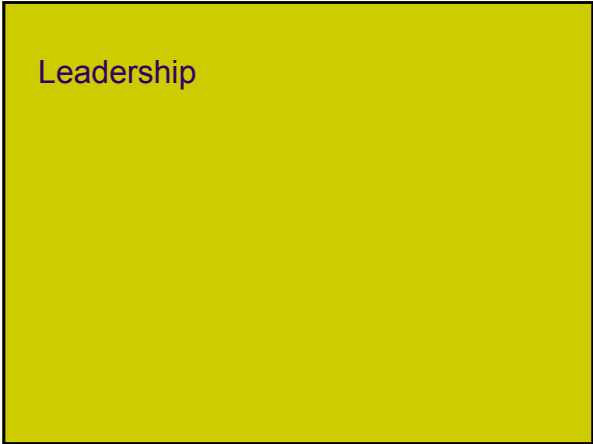
Reporting Structure



Best Practice Programs summarize their student's oral communication competency in a structured, systematic format.

Good Practice Procedures are separate but structured and overlapping

Problematic Practice Completely separate and inconsistent reporting structuresand sent into a black hole



Leadership

Best Practice

Ongoing discussion and support for assessment at all levels of the organization

Leadership

Best Practice

Ongoing discussion and support for assessment at all levels of the organization

Good Practice

Working committee with clear mission and purpose

Leadership

Best Practice

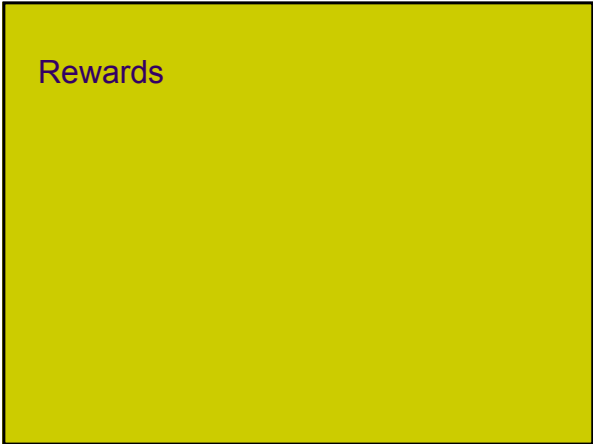
Ongoing discussion and support for assessment at all levels of the organization

Good Practice

Working committee with clear mission and purpose

Problematic Practice

Mention of assessment happens only in the 6 months before a site visit




Rewards

Best Practice


Recognizing and rewarding the scholarship of assessment

Rewards




Best Practice	Recognizing and rewarding the scholarship of assessment
Good Practice	Institution recognizes the efforts and results of assessing core competencies

Rewards



Best Practice	Recognizing and rewarding the scholarship of assessment
Good Practice	Institution recognizes the efforts and results of assessing core competencies
Problematic Practice	Assessment of student learning is not considered in hiring, renewal, tenure or promotion processes

Assessing Oral Communication: Considerations, Compromises, and Cautions



Plenary B

**Writing Programs Going
Global and Local: Adaptable
Outcomes, Current Strategies,
Reflection, and e-Portfolios**

Kathleen Blake Yancey

Writing Programs Going Global *and* Local: Adaptable Outcomes, Current Strategies, Reflection, and e-Portfolios

<kyancey@fsu.edu> for WASC

~~Key terms, goals, and outcomes

~~The (new) WPA Outcomes Statement: two ways to flex it

~~A fundamental: the writing construct

~~FYC: the traditional model, a holistically scored print text, and what can be learned

~~FYC: another holistically scored print text, this one keyed to process

~~WAC and a fuller construct: a print portfolio scored for rhetorical strategies

~~Multimodality and the electronic

~~Electronic portfolios for the English major: development, accomplishment and three curricula

~~WID: an electronic portfolio for a writing minor

~~The contribution of reflection: possibilities

~~Reflection and a stand-alone text

~~Reflection in a print portfolio: reader judgment and concepts

~~Reflection and a digitally multimodal text: the role of design

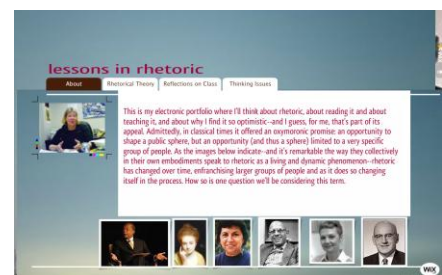
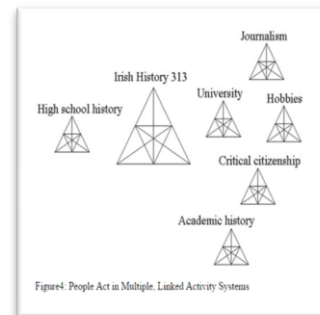
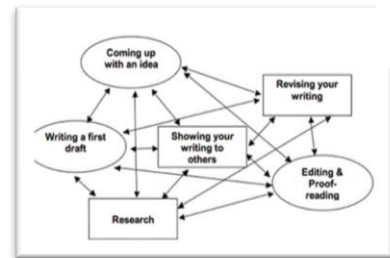
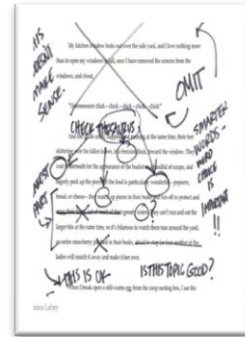
~~Reflection and content: the role of synthesis

~~The question of benchmarks

~~A heuristic for writing assessment

Decisions:

- ∞ what is the writing construct?
- ∞ what do you want to know?
- ∞ of the models we looked at, which parts work?
- ∞ how can you use what you want to know?
- ∞ what resources can you draw on?



*Thanks to Steve Krause for this diagram; the image below is from Russell and Yanez.

Planning for Assessment

A Heuristic Approach <kyancey@fsu.edu>

1. What do you want to know? What are the outcomes—what students know and can do--of the program? What are the key terms of the outcomes?
2. How are the outcomes defined, and where are they addressed?
3. What indirect data do you have available? What direct data do you have available?
4. What will you collect? (Embedded is preferred.)
5. From whom and why? And when? And how?
6. What are the benchmarks? What does success look like? Do you have good examples of this?
7. Once collected, who will “review” and what do we mean by review? Who will do the analysis and interpretation, and who are the audiences for this interpretation?
8. What possible changes might develop from this process? Who would implement them? Who would monitor that implementation? How soon would you assess again?
9. Can you build in a faculty development component? Do you want that component?
10. How is this model congruent with the values of the institutional culture?
11. What is your motivator?

Reflection <kyancey@fsu.edu> for WASC

Reflection:

John Dewey →

Donald Schon
and Reflective Transfer

Reflective Practice:

*Occlude the Flow of
Practice

*Review

*Prepare to Share

Common Functions of Reflection in
Writing

*Process

*Writer Development

*Writer Self-assessment

*Synthesis

*The Development of a Theory

*Connections between Prior and New Writing Knowledge and Practice

These four criteria include the following:

1. Reflection is a meaning-making process that moves a learner from one experience into the next with deeper understanding of its relationships with and connections to other experiences and ideas. It is the thread that makes continuity of learning possible, and ensures the progress of the individual and, ultimately, society. It is a means to essentially moral ends.

2. Reflection is a systematic, rigorous, disciplined way of thinking, with its roots in scientific inquiry.

3. Reflection needs to happen in community, in interaction with others.

4. Reflection requires attitudes that value the personal and intellectual growth of oneself and of others.

What are (some of) the Functions of Reflection?

- ❑ Meta-cognition
- ❑ Account of process
- ❑ Self-assessment generally
- ❑ Self-assessment in terms of outcomes
- ❑ Account of learning; acct keyed to development?
- ❑ Synthesis: making knowledge
- ❑ Exploration
- ❑ The development of a theory
- ❑ Connection of prior and new knowledge
- ❑ Goal-setting
- ❑ Digitally mediated discussion/conversation



A HEURISTIC FOR INVITING REFLECTION

**What's the Level? Gen ed? Upper level?

**What's the Role of the Discipline/Profession?

**What's the Goal, and How will You Incorporate Reflection into a Class or Experience?

SELECTED REFERENCES

Rodgers, Carol. Defining Reflection: Another Look at John Dewey and Reflective Thinking. *Teachers College Record* 104 (2002): 842-66.

Schon, Donald. *Educating the Reflective Practitioner*. San Francisco: Jossey-Bass, 1987.

Yancey, Kathleen Blake. *Reflection in the Writing Classroom*. Logan, UT: Utah State UP, 1998.

Electronic Portfolios: A (Basic) Primer

Kathleen Blake Yancey kyancey@fsu.edu

Definitions
Collection
Selection
Reflection
Development
Diversity
Communication
Assessment

(Some) Models

LaGuardia Community College Writing and Literature
Florida State Writing in Print and Online (WEPO)
LSU Communication across the Curriculum
University of Michigan Writing Minor

Students →

<https://scholar.vt.edu/access/content/group/97b91a99-7258-44a2-8002-9b7c83a84bd5/WebDev/Website/Gallery/EnglishGallery/2011/KimberlyB/index.html>

<https://scholar.vt.edu/access/content/group/97b91a99-7258-44a2-8002-9b7c83a84bd5/WebDev/Website/Gallery/EnglishGallery/2011/SeanS/index.html>

<http://www.lsa.umich.edu/sweetland/minorinwriting/about> <<http://eportfolio.lagcc.cuny.edu/gallery/>>

Concerns

Security
Intellectual property
Big Brother

Design
Curriculum and Reflection
Assessment

Best Practices

PRACTICES

To include:

- Start small
- Work collaboratively
- Include students
- Consult all stakeholders
- Articulate values
- Build signature pieces
- Define and model reflection
- Build peer mentors
- Create an eport studio
- Provide \$
- Use a steering committee

To avoid

- Ignore input
- Set unreasonable timetable
- Think the major issues are technological
- See reflection as natural
- Expect values to be universal
- Exclude diverse learnings
- Provide no support
- Provide no funds
- Ignore the small successes
- Move on to the next big thing ;)




Breakout 1

Developing a Plan to Assess Oral Communication

Susan Hatfield

DEVELOPING A PLAN TO ASSESS
ORAL COMMUNICATION

SUSAN HATFIELD



PLANNING TO ASSESS
ORAL COMMUNICATION

1. Define
2. Design
3. Resource
4. Process
5. Implement
6. Assess
7. Report
8. Improve

PLANNING TO ASSESS
ORAL COMMUNICATION

1. Define
2. Design
3. Resource
4. Process
5. Implement
6. Assess
7. Report
8. Improve

Laura Massa's breakout

DEFINE

1. DEFINE
- What does Oral Communication Competency mean on your campus?
 - Is there an existing definition? (embedded in Gen Ed?)
 - To what degree is oral communication competency (in some format) already assessed on your campus?

ORAL COMMUNICATION

The purpose of the Oral Communication Competency is provide our graduates with the knowledge and experience to enable them to become highly competent communicators by the time they graduate.

1. DEFINE

• **TIP:**

Conduct an Inventory

- Which program's already have oral communication competency related outcomes?
- How and When are these competencies assessed?
- Can you capitalize on current good practice?

1. DEFINE

- Define the components of the competency.
- Defining the components will help you:
 - √ Focus
 - √ Communicate
 - √ Assess

Public Speaking	DEVELOPING	PROFICIENT	EXEMPLARY
organization			
content			
delivery			
eye contact			
rate			
evidence			
claims			
poise			
conclusion			
sources			
examples			
powerpoint			
transitions			
verbal variety			
attention getter			

1. DEFINE

- The broader the outcome, the broader the components.

<p>Public Speaking</p> <ul style="list-style-type: none"> organization content delivery eye contact rate evidence claims poise conclusion sources examples powerpoint transitions verbal variety attention getter 	<p>Specific-----General</p>	<p>Share Information</p> <ul style="list-style-type: none"> purpose content language eye contact connection rapport appropriateness focus closing poise demeanor explanation attentiveness engagement responsive
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

DESIGN

2. DESIGN

- Multiple Approaches - *your design will depend on your definition OCC*
- Specific *type* of oral communication
- Broad Interpretation of OCC: Open to disciplinary interpretation
- Role of Co-Curricular opportunities

2. DESIGN

- To what level are the competencies integrated in Gen Ed and the Majors?

2. DESIGN

Overarching Questions:

What is the role of General Education?

<p>Gen Ed Category 1</p> <p>Course 1 Course 2 Course 3 Course 4</p>	<p>Gen Ed Category 2</p> <p>Course 1 Course 2 Course 3 Course 4 Course 5 Course 6 Course 7</p>	<p>Gen Ed Category 3</p> <p>Course 1 Course 2 Course 3 Course 4 Course 5 Course 6 Course 7 Course 8</p>
<p>Gen Ed Category 4</p> <p>Course 1 Course 2 Course 3 Course 4</p>	<p>Gen Ed Category 5</p> <p>Course 1 Course 2 Course 3 Course 4 Course 5 Course 6 Course 7 Course 8 Course 9</p>	<p>Gen Ed Category 6</p> <p>Course 1 Course 2 Course 3 Course 4 Course 5 Course 6</p>

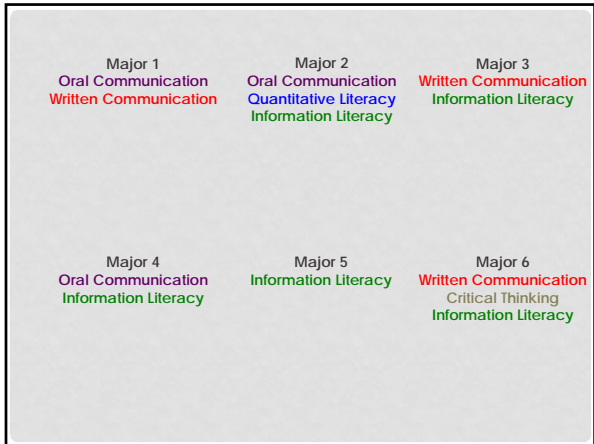
2. DESIGN

Overarching Questions:

What is the role of General Education?

Should ALL ACADEMIC MAJORS support ALL of the Competencies?

<p>Major 1</p> <p>Oral Communication Written Communication Critical Thinking Quantitative Literacy Information Literacy</p>	<p>Major 2</p> <p>Oral Communication Written Communication Critical Thinking Quantitative Literacy Information Literacy</p>	<p>Major 3</p> <p>Oral Communication Written Communication Critical Thinking Quantitative Literacy Information Literacy</p>
<p>Major 4</p> <p>Oral Communication Written Communication Critical Thinking Quantitative Literacy Information Literacy</p>	<p>Major 5</p> <p>Oral Communication Written Communication Critical Thinking Quantitative Literacy Information Literacy</p>	<p>Major 6</p> <p>Oral Communication Written Communication Critical Thinking Quantitative Literacy Information Literacy</p>



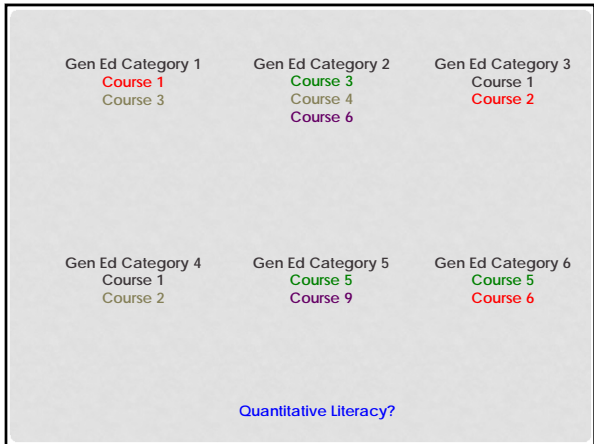
2. DESIGN

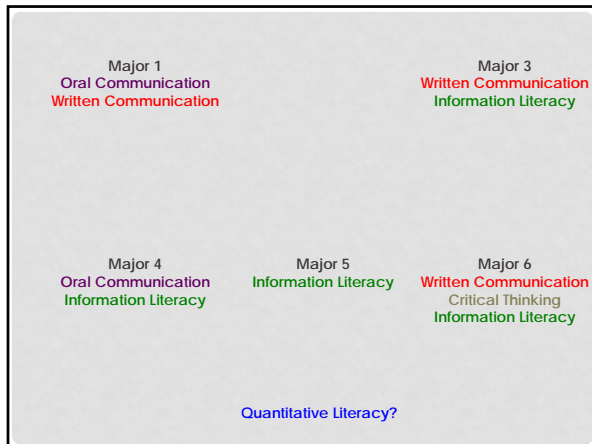
Overarching Questions:

What is the role of General Education?

Should ALL ACADEMIC MAJORS support ALL of the Competencies?

Should ALL STUDENTS be able to demonstrate ALL of the COMPETENCIES?





2. DESIGN

- Oral Communication competency needs to be supported throughout the curriculum.
- What constitutes “support” for oral communication competency?

2. DESIGN

Sample requirements for Oral Communication Competency courses:

- Earn significant course credit through **extemporaneous oral presentations**;
- Demonstrate the features and types of **speaking in their disciplines**;
- Adapt their speaking** to field-specific audiences;

2. DESIGN

d. **Receive appropriate feedback** from teachers and peers, including suggestions for improvement;

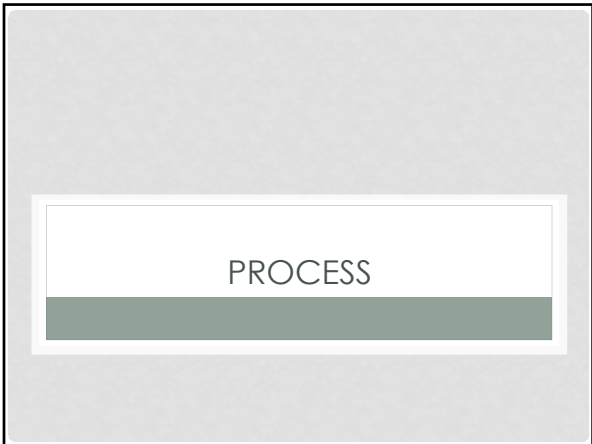
e. **Make use of the technologies** used for research and speaking in the fields; and

f. Learn the **conventions of evidence, format, usage, and documentation** in their fields.

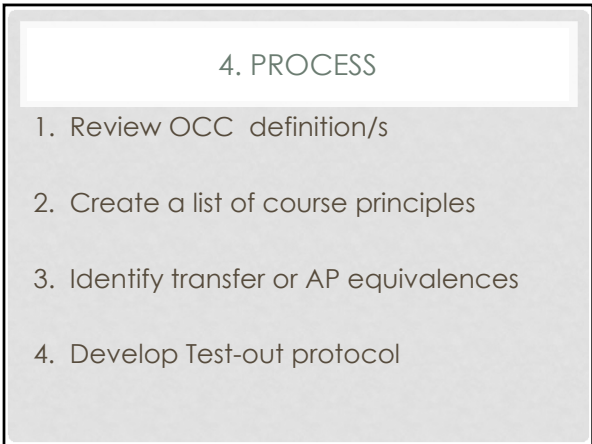
RESOURCES

3. RESOURCES

- People
 - Leadership
 - Committee/s
 - Friendly Faculty
- Communication Plan
- Infrastructure
 - Reporting
 - Support







4. PROCESS

- 5. Develop process for course review
- 6. Review whether courses satisfy the requirements
- 7. Work with departments/instructors to modify courses if necessary.

4. PROCESS

- 8. Create and implement faculty development opportunities.
- 9. Develop assessment tools
- 10. Pilot test assessment tools and implementation process

4. PROCESS

- 11. Develop implementation schedule

IMPLEMENT

5. IMPLEMENT

Timeframe?
 Rotate Competencies
 Semester
 Year
 Program

	2015 2016	2016 2017	2017 2018
Oral Communication	X X		
Written Communication		X X	
Information Literacy	X X		X X
Quant Literacy		X X	
Critical Thinking			X X

6. ASSESS

Methodology

- Faculty assess competencies in their courses
 - Assignment, Project, Experience
- Faculty submit evidence (student work) to program, college or university committee for assessment

6. ASSESS

Methodology

- Students provide portfolios
 - Assessed at program, college, or university level

6. ASSESS

Tools

- Scales
- Rubrics
- Inventories

Interpersonal Communication Skills Inventory

SECTION I

	NEVER	SOMETIMES	ALWAYS
1. Is it difficult for you to talk to other people?			
2. When you are trying to explain something, do others tend to put words in your mouth, or finish your sentences for you?			
3. In conversation, do your words usually come out the way you would like?			
4. Do you find it difficult to express your ideas when they differ from the ideas of people around you?			
5. Do you assume that the other person knows what you are trying to say, and leaves it up to him/her to ask you questions?			
6. Do others seem interested and attentive when you are talking to them?			
7. When speaking, is it easy for you to recognize how others are reacting to what you are saying?			
8. Do you ask the other person to tell you how she/he feels about the point you are trying to make?			
9. Are you aware of how your use of words may affect others?			
10. In conversation, do you look to talk about things of interest to both you and the other person?			

6. ASSESS

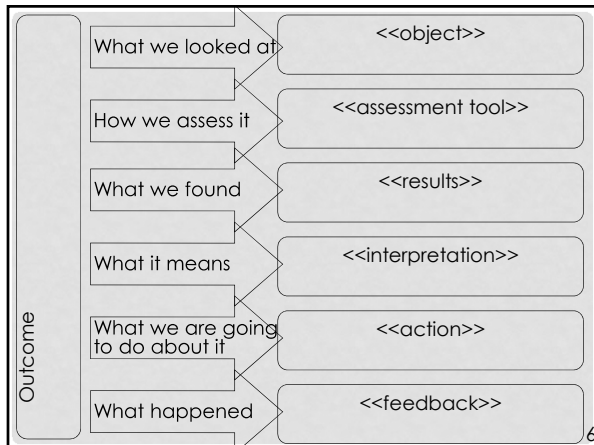
- Issues
- Sample size
- Pilot testing
- Training

REPORT

7. REPORTING

- Aggregate or individual data?
- Pulled from LMS or entered?

- Part of Program Review
- Regular database entry
 - Periodic analysis
- Separate reporting



IMPROVE

8. IMPROVE

- Development
 - Faculty
 - Staff
 - Students
- Process, plans, programs, policies
- Curricula
- Learning Opportunities

A. Conveys information and ideas through a variety of media to individuals or groups in a manner that engages the audience and helps them understand and retain the message.

B. Presents ideas effectively to individuals or groups when given time to prepare

C. Delivers presentations suited to the characteristics and needs of the audience.

D. Uses appropriate interpersonal styles and techniques to gain acceptance of ideas or plans

E. Explores alternatives and positions to reach outcomes that gain the support and acceptance of all parties.

F. Uses appropriate interpersonal styles and communication methods to gain acceptance of a product, service, or idea from prospects and clients.

G. Develops and uses collaborative relationships to facilitate the accomplishment of goals.

H. Participates as a member of a team to move the team toward the completion of goals.

1. Adheres to accepted conventions
2. Adjusts to the receiver /audience
3. Builds collaborative relationship/s
4. Builds rapport
5. Builds support for preferred alternatives
6. Clarifies the current situation
7. Closes with clear summary/ies
8. Understands what is being said
9. Defines clear goals
10. Establishes credibility
11. Develops others' and own ideas
12. Encourages boundary breaking
13. Strives to create understanding
14. Establishes strategy
15. Explains and demonstrates
16. Facilitates agreement
17. Facilitates goal accomplishment
18. Follows a logical sequence
19. Gains commitment
20. Identifies areas of agreement/disagreement
21. Informs others on team
22. Involves others
23. Keeps communication focused
24. Listens
25. Maintains audience attention
26. Manages complexity and contradictions
27. Models commitment
28. Opens discussions effectively
29. Organizes the message
30. Provides feedback and reinforcement
31. Questions and probes
32. Responds to questions and objections
33. Rewards change
34. Seeks opportunities
35. Seeks to understand
36. Identifies future steps / agenda
37. Subordinates personal goals
38. Summarizes the session
39. Uses effective interpersonal skills
40. Uses effective interpersonal skills
41. Uses learning aids to support ideas
42. Manages nonverbal messages
42. Values sound approaches

Breakout 2

Innovative Writing Pedagogies Sensitive to Institutional Context

Laurie Pinkert

≡≡≡ Innovative Writing Pedagogies Sensitive to Local Context ≡≡≡

Description:

The Council of Writing Program Administrators' "Outcomes for First Year Composition" reminds us that written communication outcomes can be shared across various institutions, but we all know that outcomes must be adopted within local conditions, resources, and infrastructures. In this session, participants will be introduced to best practices in writing pedagogy and will examine their institutional context in order to identify the possibilities for innovating or adapting pedagogies in ways that respond to local conditions such as students' linguistic backgrounds, GE or graduate writing exam requirements, and possibilities for collaboration across campus.

Outcomes:

- Identify Local Contexts for Writing: Conditions, Resources, and Infrastructures
- Recognize Best Practices in Writing Pedagogies
- Develop Strategies for Adapting Best Practices in Writing Pedagogy to Local Context

Key Questions to Consider:

- What are the contexts—conditions, resources, and infrastructures—for writing on my/our campus?
- How does our current (or potential) approach to writing position writers and writing?
- How can we adopt or adapt best practices in writing pedagogy to engage our students, faculty, and campus in locally-contextualized innovation?

Activities:

- Introductions and Goal-setting
- Mapping Local Contexts for Writing
- Discussing Best Practices (e.g., CWPA Outcomes)
- Identifying Locally-situated Goals
- Developing Locally-situated Plans

Innovative Writing Pedagogies Sensitive to Local Context

Laurie A. Pinkert
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Outcomes:

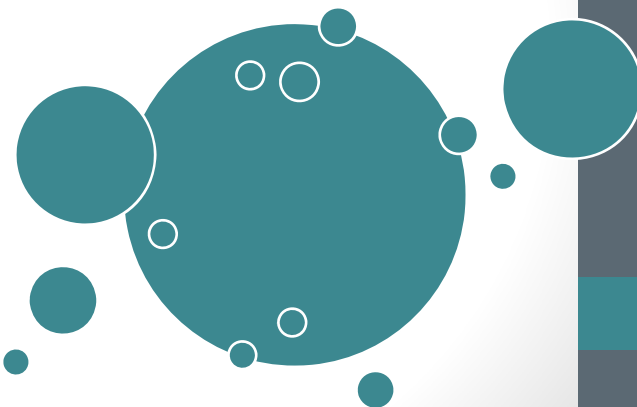
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Activities

- Introductions and Goal-setting
- Mapping Local Contexts for Writing
- Discussing Best Practices (e.g. CWPA Outcomes)
- Developing Locally-situated Goals and Plans

Introductions

- Name and Position
- Institution
- Goals



Mapping Local Contexts

- Part 1: Analyze the Local Context
 - What are the conditions that (can or should) affect writing on our campus?
 - What resources does our campus have?
 - What infrastructures support writing?
- Part 2: Map the Existing Sites of Writing Engagement at Your Institution

Discussing Best Practices

Best practices, as evidenced in documents such as CWPA Outcomes, will position writing as a situated activity rather than a universal one.

Writing as Situated	Writing as Universal
Writing is situated (in genre, purpose, intended audience); therefore, new situations require new learning.	Writing is universal and can be learned once.
Academic discourse mediates disciplinary knowledge-making activities that are contextual.	Academic discourse can be easily and accurately transferred from one situation to another.
Writers become more effective and make smarter choices when they understand context, expectations, purpose, etc.	Writers only need to practice writing in order to become more effective.

Practices Convey Beliefs

Engagement of Writing Implicitly or Explicitly Conveys Beliefs About:

- Who Writers Are and What Abilities/Challenges They Have
- What Writers Need At Your Institution and Beyond
- What “Good Writing” Means
- Why and How Your Institution Helps to Foster Good Writing

*adapted from “WPA Workshop” (2013) by Dominic Dellicarpini and Linda Adler Kassner

Developing Locally-Situated Goals

- What beliefs about writers/writing (including transfer) are conveyed in by your institutional analysis and map?
- What are some key points to build upon, work on, develop, amend (etc.) regarding curriculum design and principles?
- How are institutional context and best practices in writing pedagogy reflected (or where should they be reflected) in your program development?

Developing Locally-Situated Plans

- Based on your session goals, identify the appropriate discussion group and review the corresponding materials provided for the group.

Part 1: Analyze the Local Context

<p>What are the conditions that (can or should) affect writing on our campus? Consider institutional mission, student body, etc.</p>	
<p>What resources does our campus have? Consider faculty/student interest, funding initiatives, relationships to the community, etc.</p>	
<p>What infrastructures support writing? Consider courses, programs, centers, requirements, etc.</p>	

Part 2: Map the Existing Sites of Writing Engagement at Your Institution

WPA Outcomes Statement for First-Year Composition (v3.0) (adopted 17 July 2014)

Introduction

This Statement identifies outcomes for first-year composition programs in U.S. postsecondary education. It describes the writing knowledge, practices, and attitudes that undergraduate students develop in first-year composition, which at most schools is a required general education course or sequence of courses. This Statement therefore attempts to both represent and regularize writing programs' priorities for first-year composition, which often takes the form of one or more required general education courses. To this end it is not merely a compilation or summary of what currently takes place. Rather, this Statement articulates what composition teachers nationwide have learned from practice, research, and theory.¹ It intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards to measure students' achievement of these Outcomes has deliberately been left to local writing programs and their institutions.

In this Statement "composing" refers broadly to complex writing processes that are increasingly reliant on the use of digital technologies. Writers also attend to elements of design, incorporating images and graphical elements into texts intended for screens as well as printed pages. Writers' composing activities have always been shaped by the technologies available to them, and digital technologies are changing writers' relationships to their texts and audiences in evolving ways.

These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands continued practice and informed guidance. Programmatic decisions about helping students demonstrate these outcomes should be informed by an understanding of this research.

As students move beyond first-year composition, their writing abilities do not merely improve. Rather, their abilities will diversify along disciplinary, professional, and civic lines as these writers move into new settings where expected outcomes expand, multiply, and diverge. Therefore, this document advises faculty in all disciplines about how to help students build on what they learn in introductory writing courses.

Rhetorical Knowledge

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations. -

By the end of first-year composition, students should

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences

¹ This Statement is aligned with the *Framework for Success in Postsecondary Writing*, an articulation of the skills and habits of mind essential for success in college, and is intended to help establish a continuum of valued practice from high school through to the college major.

- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

Faculty in all programs and departments can build on this preparation by helping students learn

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use--whether print texts, photographs, data sets, videos, or other materials--they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies--such as interpretation, synthesis, response, critique, and design/redesign--to compose texts that integrate the writer's ideas with those from appropriate sources

Faculty in all programs and departments can build on this preparation by helping students learn

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, or *composing processes*, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of first-year composition, students should

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities

- Reflect on the development of composing practices and how those practices influence their work

Faculty in all programs and departments can build on this preparation by helping students learn

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common **formats** and/or **design features** for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work

Faculty in all programs and departments can build on this preparation by helping students learn

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.

Breakout 3

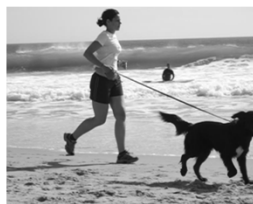
**Key Terms and Writing
Curricula: What Are Key
Terms and How Can They
Support Students' Writing
Development?**

Kathleen Blake Yancey

Key Terms as Passport and Translation



The Key Terms of a Hobby ;)



Key Terms Matter...

...students need a vocabulary for writing in order to articulate knowledge and ensure more successful transfer. Without a curriculum explicitly based on a writing vocabulary or set of key terms, students often leave the classroom unsure of what they did learn... [S]uch a vocabulary contributes to the passport students need to transition to new contexts. Without [it], students cannot easily describe individual writing tasks or similarities... borders to these new worlds ... too often remain closed.

(Yancey, Robertson, and Taczak 2014)

The Key Terms of a Program or Course

Writing in High School and College			
DIMENSIONS	HIGH SCHOOL	COLLEGE	OTHER?
Driving Force	Tests	Academic Writing	
Intellectual Focus	Literature	Varies—Theme, Civic	
Role of Process	Little	Major	
Role of e Process	Little	Assumed	
Genre as a Concept	Literary	Some	
Role of the Visual	Little	Increasing	

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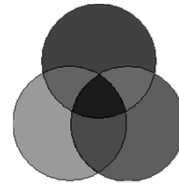
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- Rhetorical knowledge
- Critical reading, thinking
- Composing processes
- Conventions

DIMENSIONS	HIGH SCHOOL	COLLEGE	OTHER?	OTHER?
<u>Driving Force</u>	<u>Tests</u>			
Intellectual Focus	Literature			
Role of Process	Little			
Role of e Process	Little			
Concepts	Literary			
Role of the Visual	Little			
Other				
Teamwork				
Undergrad Research				

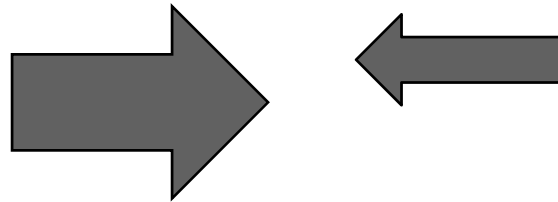


grapple
one-pager

Kinds of Terms

Process

Concepts



Assignment One: Terms

Process

Concept

DO?

DO?

Connection to Course or Program Terms?

Assignment Two: Terms

Process

Concept

DO?

DO?

Connection to Assignment One?

Connection to the future?

SYNTHESIS

With faculty, staff, and administrators?

With students?

To what end?



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Role of e-Process	Little	Assumed
Genre as a Concept	Literary	Some
Role of the Visual	Little	Increasing

KEY TERMS AS PASSPORT AND TRANSLATION kyancey@fsu.edu

How do key terms help students develop expertise?

1. HOBBY OR INTEREST

- Identify 5 key terms.
- Are they mostly process terms, concept terms, or both?
- How do they help you?

2. A. COURSE or PROGRAM

- What are 5 most important key terms in your outcomes?
- Define them
- Why are they important? (How do they help students?)
- How might they connect with earlier terms/practices/concepts—or later ones?

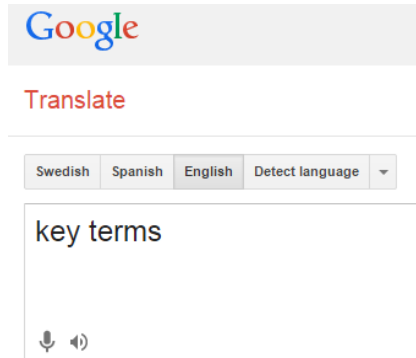
B. KINDS OF KEY TERMS

- Which are process terms?
- Which are concept terms?
- How /do they connect?
- Can you map their relationship?



3. COURSE ASSIGNMENT ONE

- Identify and define the 5 most important key terms in your assignment.
- Which are process terms?
- What will students *do* with these terms?
- Which are concept terms?
- What will students *do* with these terms?
- How do these connect—or expand or complicate—terms in the course or program?



4. COURSE ASSIGNMENT TWO

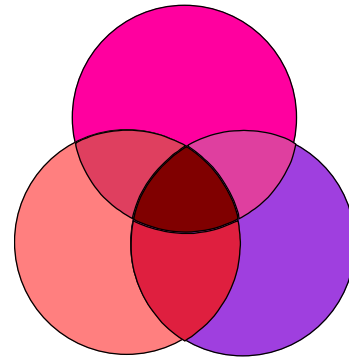
- Identify and define the 5 most important key terms in your assignment.
- Which are process terms?
- What will students *do* with these terms?
- What are concept terms?
- What will students *do* with these terms?
- How do the terms in Assignment One and Assignment Two link?
- How might they connect with later terms/practices/concepts?

5. SYNTHESIS

- How do we share key terms and their importance with faculty, staff, and administrators?
- How do we share key terms and their importance with students?
- If we use key terms as defining features, what might be different in student learning
→change in attitude; change in practice; change in knowledge: change in _____?

MAPPING KEY TERMS ON A COLLEGE CAMPUS <kyancey@fsu.edu>

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Role of the Visual	Little	Increasing



Curricula: Lived, Delivered, Experienced

DIMENSIONS	HIGH SCHOOL	COLLEGE	OTHER?	OTHER?
<u>Driving Force</u>	<u>Tests</u>			
Intellectual Focus	Literature			
Role of Process	Little			
Role of e Process	Little			
Concepts	Literary			
Role of the Visual	Little			
Other				
Teamwork				
Undergrad Research				

Breakout 4

Assessing Oral Communication in the Classroom

Phil Backlund

Oral Communication Assessment

- Phil Backlund, Central Washington University

BEFORE WE BEGIN, WHY DO WE DO ASSESSMENT?

- It is about the students
- It is about faculty talking to each other
- It is about learning
- Last, it is about "doing it because you have to."

DOES ASSESSMENT HUMOR EXIST?

Student Forgetting Objectives

- New Accreditation Requirement for classes to be deleted
- Examples for deleted Biology class:
 - Student will forget to name that little thing that hangs down at the back of your throat.
 - Student will be unable to successfully predict the species of offspring from the sexual union of two frogs
 - Student will place primates in the same phylum as unsegmented worms.

SELECTING ORAL COMMUNICATION ASSESSMENT TOOLS/INSTRUMENTS

PREVIEW

- Challenge of assessing communication
- Assessing types of learning
- Selection Criteria
- Assessment tools

ASSESSING COMMUNICATION

- Before you select assessment tools and instruments,
- Think about what is unique about oral communication

Focal Objectives: Communication and Assessment.

1. **Communication:** The most important thing we do as teachers of communication is to give students the belief and ability to use communication to influence their lives and the world.
2. **Communication Assessment:** To ensure students' incremental acquisition and graduates' achievement of communication competency.

Most Americans agree...

...Communication is not taught effectively enough."

- 85% think students are less than fully prepared to communicate
- 75% think they were less than fully prepared to speak up at meetings
- 80% think they were less than fully prepared to present speech

(Roper Poll, 1999)

What is good...or competent communication?

- Effectiveness
- Appropriateness
- Ethical Sensitivity
- AND...Knowledge, Behaviors, Attitudes

Comparison to other disciplines

- Traditional testing is not appropriate for assessing all oral communication
- We sometimes overlook students' knowledge and attitudes about communication
- We should assess students' communication performance in real situations – and can make inferences about knowledge and attitudes
- Oral communication skills generally are assessed with performance measures

Limitations and challenges to oral assessment

- Interactive process between speaker and listener
- Usually more than one correct answer or way to perform effectively
- Assessing communication is highly subjective
- Different situations call for different "right" responses

Distinctive features of oral communication

- Time—immediate and impermanent
- Medium—verbal and nonverbal
- Relationship—relationship to receiver, different than for a writer

Assessment: Strengths and Limitations

- No single assessment procedure can certify a student's level of competence in communication in any definitive way for all situations
- We can only infer a given students' ability to communicate competently
- We can only make predictive statements about future behavior
- This is both a weakness and a strength

Specific criteria for communication assessment

- Evaluation should reflect judgment of receivers
- Should require student to demonstrate skill as a speaker and or listener
- Should be sensitive to effects of relevant disabilities

Specific criteria for communication assessment

- Should be assessed through actual performance
- Should demonstrate appropriate levels of validity and reliability
- Should use standardized instructions

Summary and Application:

- Which of the peculiarities about assessing communication outcomes will be most of a problem at your institution?
- What is needed to address the problems?

PART 2

ASSESSING LEARNING

Types of learning in communication

- Cognitive (Knowledge)
- Behavioral (Skills)
- Affective (Attitudes)

Cognitive learning – knowledge acquisition

- The cognitive domain is concerned with knowledge and understanding of content
- At the lowest level, this domain focuses on specific facts
- At the middle, on principles and generalizations
- At the highest on synthesis and evaluation based on learning

Assessing cognitive learning

- Traditional written classroom testing
- Oral interview
- Content classroom presentation
- Standardized testing

Behavioral learning — skills acquisition

- The behavioral domain of learning is concerned with skills and the ability to perform certain behaviors
- Skills are learned by the student and demonstrated through performance as observable behaviors
- The behaviors are based on cognitive learning and a willingness to communicate

Assessing behavioral learning

- Performance assessment (public speech, group presentation, interpersonal conversations, interviews)
- Unobtrusive observation and assessment
- Product development (videotape, play, role play)

Affective learning and attitudinal development

- Concerned with learner attitudes and feelings (motivation, valuing, confidence, power) regarding acquired knowledge and behaviors
- In most learning environments, affective learning is incidental to both cognitive and behavioral learning
- *This view is wrong*

Assessing affective learning

- Self-report instruments and surveys
- Unobtrusive checks
- Feedback from other students
- Exit surveys
- Pre- Post-Testing

Primary Communication Assessment Tools:

1. Self-report instrument
2. Unobtrusive recording of communication behavior
3. Performance-based tests
4. Oral Interview
5. Written knowledge tests
6. Teacher-constructed instruments

PART 3

Choosing an assessment tool or instrument

Choosing assessment techniques and methods

- Link to goals of department, course, curriculum
- Consider mandates of accrediting agencies, national and state
- Be sure to generate valuable data
- Involve multiple types of techniques and methods
- Use techniques and methods appropriate to the dimension of competence

Direct methods

- **Cognition:** paper and pencil test, pre- and post-tests, freshmen experiences and capstone experiences with imbedded assessment
- **Behaviors:** oral performance, portfolios, oral defense of thesis/dissertation
- **Attitudes:** Interviews with students
- **Training** and use of **multiple raters**, graders, reviewers is essential to value of above methods

Limited methods

- Grades
- GPA
- Student course evaluations
- Courses selected
- Faculty/student ratio
- Enrollment trends

Issues to consider

- Teaching to the test (not necessarily a bad thing)
- Is there sufficient support (it's time and money)
- Faculty involvement (just leave me alone and let me teach)

Assessment Levels

- Presence of communication activities
- Presence of communication boundaries (time, topic, channel, language)
- Descriptive feedback of message effect
- Assessment of before-the-fact planning
- Traditional testing

Assessment of Outcomes

- Method matches objective
- Rubric describes the range from poor to excellent
- Inter-rater reliability is addressed
- Data tracks progress and change
- Feedback is provided

Other logistical questions

- Unit of analysis
- Time frame
- Data bases
- Resources
- Expertise
- Time
- Approach
- Reporting sequence

Implementation Concerns

- Which level do you wish to measure?
- Cross-sectional or universal measurement?
- Sampling ? (census or selected sample)
- The use of multiple methods?
- Eligible participants?
- Motivation of faculty & students?

What are we trying to accomplish?

- To grade students
- To measure student attitudes
- To enable student progression
- To guide student improvement
- To provide feedback re: our teaching
- To motivate students
- To provide institutional statistics
- ...a faculty driven question...

What are you wanting to assess?

- Is it a *product* or a *process*?
- Is it *knowledge* or its *application*?
- Is it *formative* or *summative*?
- Is it *convergent* or *divergent*?
- Is it *holistic* or *serialist*?
- Is it *norm-referenced* or is it *criteria-referenced*?
- Is it *cognitive*? *Attitudinal*? *Behavioral*?

Criteria for choosing a method

- **Validity** (measure what we want to measure)
- **Reliability** (consistency, dependability of tool)
- **Timeliness**
- **Short term or longitudinal**
- **National and comparative or local**
- **Cost & benefit analysis**
- **Faculty & student motivation**

Assessment Tools

- Selection of the tool (s)
 - Direct methods
 - Indirect methods
 - Quantitative methods
 - Qualitative methods

Indirect Methods of Assessment

- Interviews (i.e., exit)
- Alumni survey data
- Employer survey data
- Graduation rates
- Retention/transfer studies
- External expert evaluation (advisory committees)
- Job placement data
- Student attitude/perception surveys
- Student success after CU

Direct Methods of Assessment

- Pre and post testing (courses, majors, student experiences)
- Classroom assignments (course embedded)
- Capstone courses
- Internships
- Portfolios
- Juried review of student work
- Standardized national exams
- Locally developed tests
- Performance on licensure

National assessment tools

- Strengths
 - Readily available
 - Already constructed
 - Already valid and reliable
 - Comparative groups
- Weaknesses
 - Cost
 - May not be connected to the local need

Local assessment tools

- Strengths
 - Local faculty involvement
 - Match to the local curriculum and needs
 - Usually course embedded
 - Ability to conduct a detailed analysis
- Weaknesses
 - Takes time to construct and evaluate
 - Campus expertise in test writing
 - Unknown reliability and validity
 - Hard to interpret results
 - Lack of comparative data

Creation of a rubric/matrix

- Brainstorm
- Involve all stake holders
- Define “measurable” categories
- Select a reasonable number of important dimensions
- Identify benchmarks for each dimension
- An on-going process
- Generation of appropriate ideas
- Use the rubric to generate inter-user reliability
- A messy process

Basic choices

- Accountability or improvement?
- Course or program assessment?
- Individual student or program assessment?
- Qualitative or quantitative methods?
- Value-added or longitudinal?
- Traditional or technological methods?
- National or local instruments?

Assessment Tools

National Instruments

- + Readily available
- + External validation
- + Comparative groups
- Cost
- Relevance

Assessment Tools

Rubrics/Scoring Guides

- + Clear adherence to a standard
- + Matches needs of specific courses
- + Usually course embedded
- + Useful for multiple section courses

- Time to construct
- Evaluation often difficult

Selection Factors

- Validity
- Reliability
- Cost and Benefit Analysis
- Time Needed to Administer
- Timeliness of scoring/reporting

Goal

What do we want to accomplish?

- Grading
- Measuring attitudes
- View of progress
- Gathering feedback re: teaching
- Collecting institutional statistics

Implementation

- Implementation must correspond with the selection
- Time frame is essential
- Communication with students both before and after assessment

Essentials

- Use multiple means of assessment to ensure that you are getting a well-rounded picture of student learning
- Include core learning objectives as well as course material
- When plausible, work together to create and evaluate assessment instruments

SUMMARY

- There are challenges
- Consider levels of learning
- Select the right tool
- Implement it effectively

Education is . . .

- . . . the movement from
cocksure ignorance to thoughtful
uncertainty
- . . . the progressive acquisition
of autonomy

Sample Student Learning Outcomes for Oral Communication

Fundamentals of Oral Communication

SLO 1: Relying upon the skills inherent to information literacy, the student will locate and gather credible information utilizing the latest technology (such as library subscription databases and advanced searches of the Internet) as well as traditional sources (such as interviews).

SLO 2: As a part of communicating effectively, the student will structure a speech with a well-stated thesis statement, main points/ideas, subpoints (as needed), transitions, preview, and review—all of which culminate into a coherent framework.

SLO 3: Utilizing critical thinking skills and meeting accountability as a responsible communicator, the student will adequately develop the main points/ideas advanced in a speech with a variety of quality supporting materials, such as examples, statistics, testimony, definition, and comparison.

SLO 4: As a part of communicating effectively, the student will generate visual support to effectively present content during the delivery of a speech.

SLO 5: As a part of communicating effectively, the student will present a speech employing extemporaneous delivery skills.

Online Oral Presentations

SLO 1: Relying upon the skills inherent to information literacy, the student will locate and gather credible information utilizing the latest technology (such as library subscription databases and advanced searches of the Internet) as well as traditional sources (such as interviews).

SLO 2: As a part of communicating effectively, the student will structure a speech with a well-stated thesis statement, main points/ideas, subpoints (as needed), transitions, preview, and review—all of which culminate into a coherent framework.

SLO 3: Utilizing critical thinking skills and meeting accountability as a responsible communicator, the student will adequately develop the main points/ideas advanced in a speech with a variety of quality supporting materials, such as examples, statistics, testimony, definition, and comparison.

SLO 4: As a part of communicating effectively in the online environment, the student will use appropriate camera techniques, lighting, background, and movement.

SLO 5: As a part of communicating effectively, the student will present a speech employing extemporaneous delivery skills.

Interpersonal Communication

SLO 1: Utilizing library subscription database(s), the student will locate and gather recent scholarly articles exploring one or more interpersonal concepts.

SLO 2: The student will demonstrate critical thinking about the textbook's coverage of a particular interpersonal concept by utilizing recent scholarly articles to note and explain agreement and/or discrepancies.

SLO 3: The student will communicate effectively in written form, while reporting findings about a particular interpersonal concept.

SLO 4: The student will communicate effectively in oral form, while reporting findings about a particular interpersonal concept.

Note: Drafted by Gw. Jennifer Icaza-Gast, who is teaching this class, approves of these, as drafted.

Advanced Public Speaking

SLO 1: Students will identify the stages of development that typify social movements and apply them in the evaluation of the communication strategies employed by movement spokespersons.

SLO 2: Students will identify and explain the "resistance strategies" used by defenders of the status quo when confronting social movements.

SLO 3: Students will employ a "functional perspective" in crafting and communicating messages designed to promote or resist social change.

Intercultural Communication

SLO 1: Students will effectively analyze an intercultural experience using the D.I.E. (Description, Interpretation, and Evaluation) Method.

SLO 2: Students will critically evaluate an intercultural essay in the form of a well-written response paper displaying sound analysis.

SLO 3: Students will use the correct terminology for discussing intercultural communication concepts in written and oral assignments.

Speechwriting

SLO 1: Students will construct and present speeches that exhibit appropriate adaptation to the constraints imposed by audience, context, and situation.

SLO 2: Students will identify the key differences between oral and written communication.

SLO 3: Students will identify and explain the influence of speech genres on message reception.

Argumentation and Problem Solving

SLO 1: Students will identify and explain constructive and destructive argumentative behaviors.

SLO 2: Students will evaluate the quality of arguments by assessing the arguments' appropriateness to speaker, audience, field, and situation.

SLO 3: Students will communicate their arguments (written and oral) in a well organized format utilizing quality evidence.

SLO 4: Students will identify and explain the value of norms of civility in argument.

Group Communication

SLO 1: Students will identify and explain the types and functions of leaders in group communication.

SLO 2: Students will analyze the type, size, structure, and function of a problem-solving and/or decision-making group.

SLO 3: Students will apply and demonstrate the use of significant alternative problem-solving strategies used in the decision-making process.

Corporate and Professional Communication

SLO 1: Utilizing library subscription database(s), the student will locate and gather recent scholarly articles exploring one or more significant topics about communicating effectively in business and organizational settings.

SLO 2: The student will communicate effectively in written form while reporting findings about communicating effectively in business and organizational settings.

SLO 3: The student will communicate effectively in oral form as a member of a team presentation, which includes displaying good coordination with the team.

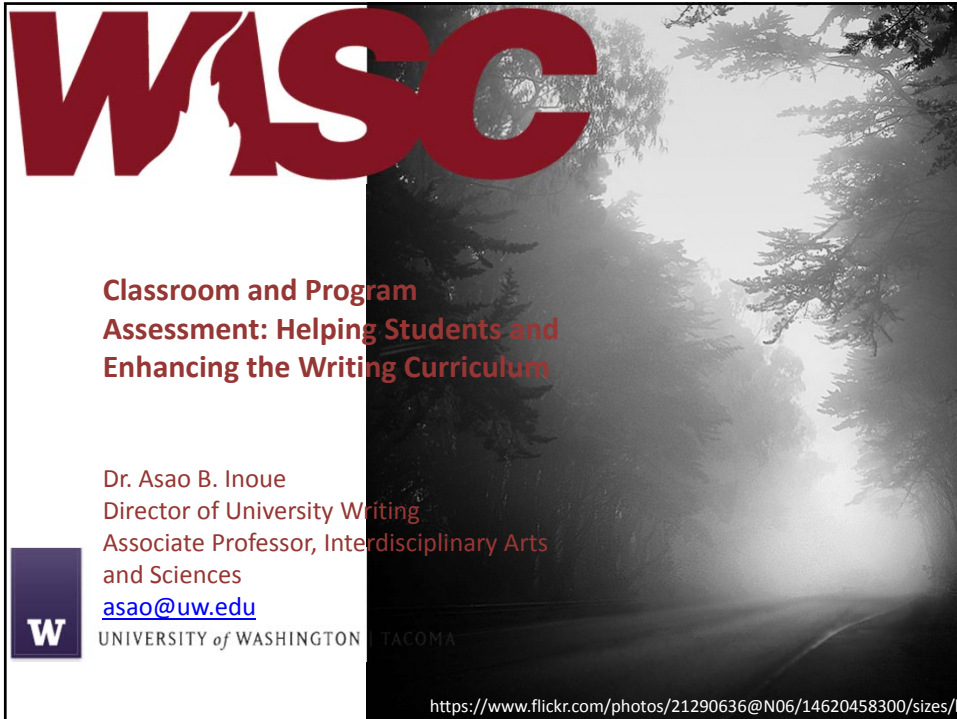
ORAL COMMUNICATION RUBRIC

	4	3	2	1
Purpose: Includes generating a thesis/specific purpose in consideration of context, audience, and occasion.	The speaker communicates a thesis/specific purpose that is exceptionally clear and identifiable and very responsive to context, audience, and occasion.	The speaker communicates a thesis/specific purpose that is clear and identifiable and responsive to context, audience, and occasion.	The speaker communicates a thesis/specific purpose that is intermittently clear and identifiable and somewhat responsive to context, audience, and occasion.	The speaker communicates a thesis/specific purpose that is not clear and identifiable or responsive to context, audience, and occasion.
Topic Selection: Includes choosing and narrowing a topic and a focus for the purpose, context, audience, and speech occasion.	The speaker selects a topic that is exceptionally relevant and very responsive to the assigned task, context, audience, and occasion.	The speaker selects a topic that is relevant and responsive to the assigned task, context, audience, and occasion.	The speaker selects a topic that is generally consistent and generally responsive to the assigned task, context, audience, and occasion.	The speaker selects a topic that is irrelevant and unresponsive to the assigned task, context, audience, and occasion.
Organization: Includes using an organizational pattern considerate of the purpose of the speech, context, audience, and occasion.	The speakers' organizational pattern is exceptionally clear and consistently observable and there is a very skillful and logical progression within and between ideas.	The speakers' organizational pattern is clear and observable and there is a logical progression within and between ideas.	The speakers' organizational pattern is intermittently clear and observable and there is limited logical progression within and between ideas.	The speakers' organizational pattern is not observable and there is no identifiable logical progression within and between ideas.
Content Development: Includes the gathering and use of information (arguments, examples, evidence, narratives, statistics, peer & expert testimony, definitions of meaningful, recent, representative material) from a variety of sources, including print, electronic, and visual sources.	The speaker selects appropriate, relevant, and compelling content illustrative of mastery of the subject, understanding of purpose of supporting materials, and skillful use of information platforms, shaping the whole work.	The speaker selects appropriate, relevant, and compelling content illustrative of understanding the subject, supporting materials, and use of information platforms throughout the whole work.	The speaker selects appropriate, relevant, and compelling content illustrative of understanding the subject, supporting materials, and use of information platforms throughout most of the work.	The speaker selects inappropriate, irrelevant, and not very compelling content that does not illustrate understanding of the subject, supporting materials, and use of information platforms.
Language Conventions: Includes language conventions of word choice, pronunciation, grammar, syntax, and articulation appropriate to the purpose of the speech, audience, context, and occasion.	The speaker employs language reflecting standard pronunciation and grammar, is exceptionally clear, vivid, free of bias, and appropriately abstract. The skillful speaker makes use of stylistic devices such as metaphor, simile, alliteration, repetition and demonstrates understanding of the types and functions of transitions that serve to establish connectedness, signal movement from one idea to another, and clarify relationships among ideas.	The speaker uses language that generally uses standard pronunciation and grammar, is clear, vivid, free of bias, and appropriately abstract. The skillful speaker makes use of stylistic devices such as metaphor, simile, alliteration, repetition and demonstrates understanding of the types and functions of transitions that serve to establish connectedness, signal movement from one idea to another, and clarify relationships among ideas.	The speaker employs language that sometimes uses standard pronunciation and grammar, is reasonable clear, vivid, free of bias, and appropriately abstract. The skillful speaker sometimes makes use of stylistic devices such as metaphor, simile, alliteration, repetition and demonstrates understanding of the types and functions of transitions that serve to establish connectedness, signal movement from one idea to another, and clarify relationships among ideas.	The speaker uses unclear and inappropriate language for the purpose of the speech, audience, context, and/or occasion.
Delivery: Includes nonverbal elements of speech (paralanguage, kinesics, chronemics, proxemics, and artifacts) that are both planned and unexpected.	The speaker makes excellent use of paralanguage (vocal variety, rate, pitch, rhythm, & intensity), kinesics, (eye contact, good posture, expressive gestures & expressions), chronemics (good use of time), and proxemics (spatial understanding) and artifacts (clothing and ornamentation) that achieves congruence, audience interest, and enhances the verbal intent of the speech. Speaker is exceptionally adept at responding appropriately and effectively to unexpected variations in audience and context	The speaker makes satisfactory use of paralanguage (vocal variety, rate, pitch, rhythm, & intensity), kinesics, (eye contact, good posture, expressive gestures & expressions), chronemics (good use of time), and proxemics (spatial understanding) and artifacts (clothing and ornamentation) that generally achieves congruence, audience interest, and enhances the verbal intent of the speech. Speaker is competent at responding to unexpected variations in audience and context	The speaker makes adequate use of paralanguage (vocal variety, rate, pitch, rhythm, & intensity), kinesics, (eye contact, good posture, expressive gestures & expressions), chronemics (good use of time), and proxemics (spatial understanding) and artifacts (clothing and ornamentation) that achieves congruence, audience interest, and enhances the verbal intent of the speech. Speaker is tentative and uncomfortable responding to unexpected variations in audience and context	The speaker fails to use paralanguage (vocal variety, rate, pitch, rhythm, & intensity), kinesics, (eye contact, good posture, expressive gestures & expressions), chronemics (good use of time), proxemics (spatial understanding) and artifacts (clothing and ornamentation) appropriately and does not achieve congruence, audience interest, or enhances the verbal intent of the speech. Speaker is not capable of responding appropriately to variations in audience and context.

Breakout 5

Classroom and Program Assessment: Helping Students and Enhancing the Writing Curriculum

Asao Inoue




WASC

**Classroom and Program
Assessment: Helping Students and
Enhancing the Writing Curriculum**

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<https://www.flickr.com/photos/21290636@N06/14620458300/sizes/l>



How do we make classroom writing assessment work with or feed into program assessment?

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Overview

- What questions can you ask?
- What data can you collect?
- What methods can you use?
- What are the roles of teachers and students?
- Some Sources to Consider
- Thinking about Our Own Classrooms and Program Assessments

What questions can you ask? (programmatically)

What are students learning?

Can help:

- Explain what students with diverse writing competencies are accomplishing
- Provide a rich, nuanced look at student learning in a program
- Explain where the gaps are in the curriculum
- Faculty and students appreciate diverse ways of learning and defining success

The nature of this kind of question is open and explorative. It is often about what exists.

How well are students learning some outcome?

Can help:

- Reveal student development along a single standard of measurement
- Provide a one-dimensional measure of learning
- Satisfy the needs of others outside the program or school
- Faculty and students focus on one way to appreciate learning and success

The nature of this kind of question is closed and standard-driven. It is often about "effectiveness."

What questions can you ask? (programmatically)

What are students learning?

Can help:

- Explain what students are learning by writing competencies they are accomplishing
- Provide a rich, detailed picture of student learning
- Explain where in the curriculum
- Faculty and students use diverse ways of defining success

Take the question of failure in a program. One could assess failure by asking:

- How much failure is occurring and where (e.g. in particular student groups or kinds of courses)? (standard-driven)
- What is the nature or conditions of failure that occurs in the program? Or what does failure look like? (explorative)

How well are students learning some outcome?

development standard of dimensional learning of others am or school nts focus on ciate learning

The nature of this kind of question is open and explorative.

The nature of this kind of question is closed and standard-driven.

What data can you collect? (programmatically)

What are students learning? (Explorative)

- **Direct measures:** organic samples of writing (from classrooms), portfolios, reflective writing, timed-writing samples (limited)
- **Indirect measures:** student surveys, course grades, teacher reflections, course syllabi and materials

How well are students learning some outcome? (Standard-Driven)

- **Direct measures:** organic samples of writing (from classrooms), portfolios, timed-writing samples (limited)
- **Indirect measures:** student surveys, course grades, teacher reflections, course syllabi and materials

The biggest difference in the data is HOW you read it or what you do with it.

What methods can you use? (programmatically)

Inductive Approaches

- 4th Generation Evaluation (Guba & Lincoln)
- Dynamic Criteria Mapping (Broad)

- Takes writing samples and reads asking: What is here? What can be noticed about this writing or writer?
- Produces **observations** that are non-judgmental, or not placed on a hierarchy.

Deductive Approaches

- Reading sessions with norming to a standard

- Takes writing samples and reads asking: How well does this sample fit the ideal sample?*
- Produces **judgments** that are often ratings or rankings

What methods can you use? (programmatically)

Inductive Approaches

- 4th Generation Evaluation (Guba & Lincoln)
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Deductive Approaches

- Reading sessions with norming to a standard

Haswell (1998) identifies three kinds of methods that produce judgments readers make:

- **classical** - categorizes writing by how far or dissimilar a particular text is to an idealized construct of writing (a set of qualities, features, or attributes) (p. 245)
- **prototype** - categorizes by comparing the present text to an idealized text (a prototype) in mind (p. 246)
- **exemplar** - categorizes by comparing an array of firmly held, real examples of ideal writing (exemplars) in mind to the present text (p. 247)

- Takes writing samples and reads asking: How well does this sample fit the ideal sample?*
- Produces **judgments** that are often ratings or rankings

What are the roles of teachers and students? (programmatically & classroom)

Consider:

- Making the **classroom assessments you already do** data points for the program assessments you wish to do.
 - Form agreements on common assignments, portfolios, etc.
 - Consider common instructions and processes for the assignments
 - Distribute common surveys to or a reflective questionnaire that gathers program data
 - Exchange common assignments among teachers in order to make program judgments (not necessarily classroom assessments)
- Asking **students to assess or evaluate** their colleagues' work.
 - Consider using common assignments or portfolio guidelines
 - Use common instructions and processes that help students articulate outcomes/goals and then use them as dimensions to evaluate work
 - Gather and compare student assessments to teacher assessments
- Asking and/or showing **students** the results of program assessments for their **feedback**
 - Get interpretations of your program assessment results from students as a classroom exercise that helps them assess their progress, the class's effectiveness, and the program outcomes/goals
 - Gather and use student interpretations in future written results of the program assessment

What are the roles of teachers and students? (programmatically & classroom)

Consider:

- Making the **classroom assessments you** assessments you wish to do.
 - Form agreements on common assignments
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- Asking **students to assess or evaluate** their colleagues' work.
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 - Use common instructions and processes that help students articulate outcomes/goals and then use them as dimensions to evaluate work
 - Gather and compare student assessments to teacher assessments
- Asking and/or showing **students** the results of program assessments for their **feedback**
 - Get interpretations of your program assessment results from students as a classroom exercise that helps them assess their progress, the class's effectiveness, and the program outcomes/goals
 - Gather and use student interpretations in future written results of the program assessment

Most important:

Use data already being generated in classrooms to do program assessment.

- Teachers can train themselves through processes of agreement.
- Teachers can form richer notions of student writing by judging it together.

Find a way to let students be agents in both classroom and program assessment.

- Students can help make decisions
- Students can help make judgments for assessments
- Students can help interpret findings

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Thinking About Our Own Classrooms and Program Assessments (Activity)

Writing Prompt (5 mins)

Consider your classroom and program. Start with your classroom. What kind of data (writing) is already being generated in your classroom that may also be in other classrooms in your program? Is it worth collecting? Does it offer a way to measure a program outcome or goal you have (either for an explorative or standard-driven question)? How might you redesign the assignment, portfolio, or writing activity so that it could be used as program assessment data? How would you have it judged by readers (process)? How many readers would you need? Could you have students read as well? What benefits in the classroom might students get from reading and forming judgments of this writing? How would the entire process train teachers, or help them gain a richer sense of student writing and how it is valued in the program?

Pairs or Group Discussion (15 mins)

Share your ideas about how you're thinking about making your classroom assessment work for your program assessments. Discuss ways to revise them or enhance them.

Then as a group, come up with some kind of response to this: **What do you think is the most important element(s) are when trying to connect classroom assessments to program assessments?**

Breakout 6

Assessing Oral Communication at the University Level

Laura Massa

Assessing Oral Communication at the University Level

Laura J. Massa, Ph.D.

outline

- **Framing the work**
 - considering the context
 - outcome identification
- **The steps**
 - locating the evidence
 - sampling
 - recording
 - scoring
 - reporting
 - improving
- **Tips for a successful process**

considering the context

- **Primary purpose:**
 - Understand and improve your students' oral communication skills
 - *Action research*
- **Secondary purpose:**
 - Accreditation

outcome identification

- **Identify your university-level oral communication outcome**
 - University-wide outcomes
 - Core curriculum/General education outcomes
 - *Other places?*

locating the evidence

- Your question guides the location process
 - Value-added question = freshmen & senior presentations
 - *Longitudinal approach vs. both samples in one year*
 - Expected at graduation question = senior presentations

locating the evidence

- Considerations
 - Representative sample
 - Schools & colleges/Majors
 - Abilities
 - Look for:
 - Graded in-class presentations
 - Required pre-graduation presentation
 - Try to avoid:
 - Optional presentations
 - Presentations given by a specific group

sampling

- **Sample size considerations:**
 - Resources
 - Statistical power
 - Audience needs

sampling

- **Variety of possible approaches**
 - **Sample students:**
 - Ask students to submit a recording
 - Ask faculty teaching selected students to record
 - *Concerns:*
 - *Students feeling singled out*
 - *Need to replace those that refuse or do not show up*
 - **Sample courses:**
 - Record all students in selected courses
 - Can result in 'oversampling'
 - **Combination of approaches**

recording

- **Video recording presentations**
 - Campus service
 - Borrow or purchase video recorders
 - Who does the recording?
 - Training
- **Storing the recordings**
 - Work with IT
- **Viewing the recordings**

scoring

- **Rubric development**
 - Consider starting with existing rubric (e.g., VALUE)
 - Edit to work for your outcome
 - Involve multi-disciplinary group of faculty
- **Applying the rubric**
 - Involve multi-disciplinary group of faculty
 - Norm the rubric

reporting

- Consider your audience
- What goes in the report:
 - Methodology
 - Rubric data
 - Supporting indirect evidence
 - Summary
 - Discussion guide
- Share the report as widely as possible

improving

- If not 100% satisfied: need changes for improvement
- Places changes might be made:
 - Campus-wide (e.g., core curriculum)
 - Degree programs
 - Academic support units (e.g., library)
 - Co-curricular units (e.g., student affairs)
- Follow up to determine changes made
 - Summarize & report

tips

- You are both manager and leader
- Faculty own this process
 - *Involve them in every step*
- Keep the process meaningful & manageable

ADDITIONAL RESOURCES



Core Competency FAQs

Overview & Purpose

In the *2013 Handbook of Accreditation*, Criteria for Review 2.2a states:

Baccalaureate programs engage students in an integrated course of study of sufficient breadth and depth to prepare them for work, citizenship, and life-long learning. These programs ensure the development of core competencies including, but not limited to, **written and oral communication, quantitative reasoning, information literacy, and critical thinking.**

Component 4 (Educational Quality) of the Institutional Review Process asks for institutions “to describe how the curriculum addresses each of the five core competencies, explain their learning outcomes in relation to those core competencies, and demonstrate, through evidence of student performance, the extent to which those outcomes are achieved.”

The purpose of these FAQs is to provide additional information to institutions regarding the five core competencies.

1. How did WSCUC come up with these five competencies? Why were writing (W), oral communication (OC), quantitative reasoning (QR), information literacy (IL), and critical thinking (CT) singled out for such focused treatment in the institutional report?

These competencies have been part of Standard 2 for undergraduate degrees (criterion for review 2.2a) since 2001. The language of CFR 2.2 states that “all degrees . . . awarded by the institution are clearly defined in terms of . . . levels of student achievement necessary for graduation that represent more than simply an accumulation of courses or credits.” Now, at a time when there is widespread concern about the quality of graduates’ learning, and when assessment practices have emerged that are able to address these outcomes in nuanced ways, the Commission is asking for documentation of actual achievement.

While CFR 2.2a mentions additional outcomes beyond the five core competencies – e.g., creativity, appreciation for diversity, and civic engagement – the five that are the focus of component 4 were deemed generic, fundamental to students’ future success, and assessable. The focus on these five does not in any way limit institutions that wish to address additional competencies.

2. What are the definitions of these five core competencies? Who gets to define them?

Institutions are free to define each core competency in a way that makes sense for the institution, its mission, its values, and the needs of its student body. The assumption, however, is that these are generic competencies – that is, applicable across multiple programs – that will be approached in an interdisciplinary, integrative way. Institutions have a lot of latitude in deciding how they will do that.

3. Are these core competencies supposed to be institutional learning outcomes (ILOs)?

That's one way to approach them. For many institutions, there's a lot of overlap between their ILOs and the five core competencies. For very large, complex institutions, it may be more appropriate – and manageable – to approach them at the college, division, or department level.

4. Can institutions assess the core competencies in the major?

Because most students take major courses right to the end of their studies, there are advantages in embedding core competencies into the assessment of the major or professional field. Many majors use capstones, senior projects, e-portfolios, or other methods of collecting student work for assessment, and these can provide evidence of students' mastery of the competencies. Assessing core competencies at the degree level allows expectations and types of evidence to be adapted to the degree. For example, depending on the field, oral communication skills might be demonstrated through debating, interviewing, negotiating, counseling, or presenting ideas.

In some cases, assessing students' level of achievement in a particular competency through the major assessment might not seem appropriate (e.g., quantitative reasoning in an English or dance major) or feasible, where faculty are reluctant to integrate them into their assessment of the major. In that case, the institution can look at other options such as upper-division GE; signature assignments across a range of upper-division courses that students may be taking as electives; or a core competency portfolio that students assemble with artifacts that illustrate each of the core competencies. The benefit of this last approach is that it can also include items from the co-curriculum or internships.

So the answer to the question about "having" to assess core competencies in the major is no. The major is probably the easiest place to do it, but not the only place, and it's definitely not required.

5. Do institutions need to assess and support transfer students' development of the CCs?

Yes. The diploma that students receive, whether they're native students or transfers, will look the same. It's the institution's responsibility – as well as in the student's interest – to ensure that the degree represents high-quality learning for every graduate.

6. Academic programs are all so different. Does this mean there are different definitions of the core competencies and different assessment processes for each program?

Program-level learning and assessment results are very important; they're a key part of program review, which also has a place in the 2013 institutional review process, or IRP (see Component #6: Quality Assurance and Improvement). But with the core competencies, the goal is a higher level of aggregation: the institution level, or at very large and complex universities, the school or college or division level. Institutions should develop processes that allow for differences while at the same time focusing on commonalities across disciplines.

7. Is it necessary to document how much students learned and developed from entry to exit? Should there be pre- and post-testing?

No. While it can be useful to know the trajectory of students' learning over time, so faculty can see where they improved or plateaued or even became less proficient, the focus is on their level of

proficiency at graduation. Think of assessment that measures growth as a tool for enhancing the final result. Pre- and post-testing is one approach to assessment, and it may be useful. But it can also be costly, it is methodologically challenging, and the results can be difficult to interpret. In some contexts, it can be inauthentic and self-serving.

8. What about institutions that award A.A. or A.S. degrees? Should core competencies be assessed for students as they leave with an associate's degree? What if they transfer to a baccalaureate program?

Yes, the Commission cares about students' mastery of competencies in all degree programs, from associate to graduate levels. Institutions that award A.A. or A.S. degrees should also set standards, report results, and document plans for improvement when necessary at those levels.

9. Does this core competency requirement mean that institutions have to show 100% of students meeting the standard? Or that a student who doesn't meet the standard gets a failing grade – for example on their capstone – or doesn't graduate?

No. What is important—to the institution as well as the Commission—is the distribution: what proportion of your students is meeting the standard or even exceeding it? What proportion is below the standard, and how far below? And what do you plan to do to raise overall performance and shift the distribution upward, if you are dissatisfied with the results?

10. How can such extensive and complex findings be documented for the institutional review process, particularly at large institutions with hundreds of programs, multiple divisions, and several degree levels?

As an element of their institutional reports, institutions are asked to describe and provide evidence of how they assess students' achievement of core competencies. Institutions are free to decide how best to organize the setting of proficiency standards, assessment, documentation, and reporting of results, but it must be clear that this work is documented as it occurs throughout the institution. For large, complex institutions a narrative summary might be provided to include where responsibility for this work lies; general information on the definition of these proficiencies and how they were developed; general information on cycles and timelines for reviews across the institution; systems or processes for reviewing data/information obtained through reviews; and locus of authority for taking action based on results. A matrix providing specifics could be created to demonstrate the pervasiveness and effectiveness of this work throughout the institution. Depending on the size and structure of the institution, this might be done through a selection of examples that represent all of the institution's programs, divisions, and degree levels.

Adopted by the Commission in June 2014

WRITTEN COMMUNICATION VALUE RUBRIC

for more information, please contact 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) and the Conference on College Composition and Communication's Writing Assessment: A Position Statement (2008; 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

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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.

	Capstone 4	Milestones 3	Milestones 2	Benchmark 1
Context of and Purpose for Writing <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).
Content Development	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.
Genre and Disciplinary Conventions <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.
Sources and Evidence	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.
Control of Syntax and Mechanics	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.

ORAL COMMUNICATION VALUE RUBRIC

for more information, please contact value@aacu.org



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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

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.

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	
Organization	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.
Language	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.
Delivery	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.
Supporting Material	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.
Central Message	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.

INTEGRATIVE LEARNING VALUE RUBRIC

for more information, please contact value@aacu.org



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Definition

Integrative learning is an understanding and a disposition that a student builds across the curriculum and co-curriculum, from making simple connections among ideas and experiences to synthesizing and transferring learning to new, complex situations within and beyond the campus.

Framing Language

Fostering students' abilities to integrate learning—across courses, over time, and between campus and community life—is one of the most important goals and challenges for higher education. Initially, students connect previous learning to new classroom learning. Later, significant knowledge within individual disciplines serves as the foundation, but integrative learning goes beyond academic boundaries. Indeed, integrative experiences often occur as learners address real-world problems, unscripted and sufficiently broad, to require multiple areas of knowledge and multiple modes of inquiry, offering multiple solutions and benefiting from multiple perspectives. Integrative learning also involves internal changes in the learner. These internal changes, which indicate growth as a confident, lifelong learner, include the ability to adapt one's intellectual skills, to contribute in a wide variety of situations, and to understand and develop individual purpose, values and ethics. Developing students' capacities for integrative learning is central to personal success, social responsibility, and civic engagement in today's global society. Students face a rapidly changing and increasingly connected world where integrative learning becomes not just a benefit...but a necessity.

Because integrative learning is about making connections, this learning may not be as evident in traditional academic artifacts such as research papers and academic projects unless the student, for example, is prompted to draw implications for practice. These connections often surface, however, in reflective work, self assessment, or creative endeavors of all kinds. Integrative assignments foster learning between courses or by connecting courses to experientially-based work. Work samples or collections of work that include such artifacts give evidence of integrative learning. Faculty are encouraged to look for evidence that the student connects the learning gained in classroom study to learning gained in real life situations that are related to other learning experiences, extra-curricular activities, or work. Through integrative learning, students pull together their entire experience inside and outside of the formal classroom; thus, artificial barriers between formal study and informal or tacit learning become permeable. Integrative learning, whatever the context or source, builds upon connecting both theory and practice toward a deepened understanding.

Assignments to foster such connections and understanding could include, for example, composition papers that focus on topics from biology, economics, or history; mathematics assignments that apply mathematical tools to important issues and require written analysis to explain the implications and limitations of the mathematical treatment, or art history presentations that demonstrate aesthetic connections between selected paintings and novels. In this regard, some majors (e.g., interdisciplinary majors or problem-based field studies) seem to inherently evoke characteristics of integrative learning and result in work samples or collections of work that significantly demonstrate this outcome. However, fields of study that require accumulation of extensive and high-consensus content knowledge (such as accounting, engineering, or chemistry) also involve the kinds of complex and integrative constructions (e.g., ethical dilemmas and social consciousness) that seem to be highlighted so extensively in self reflection in arts and humanities, but they may be embedded in individual performances and less evident. The key in the development of such work samples or collections of work will be in designing structures that include artifacts and reflective writing or feedback that support students' examination of their learning and give evidence that, as graduates, they will extend their integrative abilities into the challenges of personal, professional, and civic life.

Glossary

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

- 10 Academic knowledge: Disciplinary learning; learning from academic study, texts, etc.
- 10 Content: The information conveyed in the work samples or collections of work.
- 10 Contexts: Actual or simulated situations in which a student demonstrates learning outcomes. New and challenging contexts encourage students to stretch beyond their current frames of reference.
- 10 Co-curriculum: A parallel component of the academic curriculum that is in addition to formal classroom (student government, community service, residence hall activities, student organizations, etc.).
- 10 Experience: Learning that takes place in a setting outside of the formal classroom, such as workplace, service learning site, internship site or another.
- 10 Form: The external frameworks in which information and evidence are presented, ranging from choices for particular work sample or collection of works (such as a research paper, PowerPoint, video recording, etc.) to choices in make-up of the portfolio.
- 10 Performance: A dynamic and sustained act that brings together knowing and doing (creating a painting, solving an experimental design problem, developing a public relations strategy for a business, etc.); performance makes learning observable.
- 10 Reflection: A meta-cognitive act of examining a performance in order to explore its significance and consequences.
- 10 Self Assessment: Describing, interpreting, and judging a performance based on stated or implied expectations followed by planning for further learning.

PROGRAM LEARNING OUTCOMES
RUBRIC FOR ASSESSING THE QUALITY OF ACADEMIC PROGRAM LEARNING OUTCOMES

Criterion	Initial	Emerging	Developed	Highly Developed
Comprehensive List	The list of outcomes is problematic: e.g., very incomplete, overly detailed, inappropriate, and disorganized. It may include only discipline-specific learning, ignoring relevant institution-wide learning. The list may confuse learning processes (e.g., doing an internship) with learning outcomes (e.g., application of theory to real-world problems).	The list includes reasonable outcomes but does not specify expectations for the program as a whole. Relevant institution-wide learning outcomes and/or national disciplinary standards may be ignored. Distinctions between expectations for undergraduate and graduate programs may be unclear.	The list is a well-organized set of reasonable outcomes that focus on the key knowledge, skills, and values students learn in the program. It includes relevant institution-wide outcomes (e.g., communication or critical thinking skills). Outcomes are appropriate for the level (undergraduate vs. graduate); national disciplinary standards have been considered.	The list is reasonable, appropriate, and comprehensive, with clear distinctions between undergraduate and graduate expectations, if applicable. National disciplinary standards have been considered. Faculty has agreed on explicit criteria for assessing students' level of mastery of each outcome.
Assessable Outcomes	Outcome statements do not identify what students can do to demonstrate learning. Statements such as "Students understand scientific method" do not specify how understanding can be demonstrated and assessed.	Most of the outcomes indicate how students can demonstrate their learning.	Each outcome describes how students can demonstrate learning, e.g., "Graduates can write reports in APA style" or "Graduates can make original contributions to biological knowledge."	Outcomes describe how students can demonstrate their learning. Faculty has agreed on explicit criteria statements, such as rubrics, and has identified examples of student performance at varying levels for each outcome.
Alignment	There is no clear relationship between the outcomes and the curriculum that students experience.	Students appear to be given reasonable opportunities to develop the outcomes in the required curriculum.	The curriculum is designed to provide opportunities for students to learn and to develop increasing sophistication with respect to each outcome. This design may be summarized in a curriculum map.	Pedagogy, grading, the curriculum, relevant student support services and co-curriculum are explicitly and intentionally aligned with each outcome. Curriculum map indicates increasing levels of proficiency.
Assessment Planning	There is no formal plan for assessing each outcome.	The program relies on short-term planning, such as selecting which outcome(s) to assess in the current year.	The program has a reasonable, multi-year assessment plan that identifies when each outcome will be assessed. The plan may explicitly include analysis and implementation of improvements.	The program has a fully-articulated, sustainable, multi-year assessment plan that describes when and how each outcome will be assessed and how improvements based on findings will be implemented. The plan is routinely examined and revised, as needed.
The Student Experience	Students know little or nothing about the overall outcomes of the program. Communication of outcomes to students, e.g. in syllabi or catalog, is spotty or nonexistent.	Students have some knowledge of program outcomes. Communication is occasional and informal, left to individual faculty or advisors.	Students have a good grasp of program outcomes. They may use them to guide their own learning. Outcomes are included in most syllabi and are readily available in the catalog, on the web page, and elsewhere.	Students are well-acquainted with program outcomes and may participate in the creation and use of rubrics. They are skilled at self-assessing in relation to the outcomes and levels of performance. Program policy calls for inclusion of outcomes in all course syllabi, and they are readily available in other program documents.

Guidelines on Using the Learning Outcomes Rubric

This rubric is intended to help teams assess the extent to which an institution has developed and assessed program learning outcomes and made improvements based on assessment results. For the fullest picture of an institution's accomplishments, reviews of written materials should be augmented with interviews at the time of the visit.

Dimensions of the Rubric:

- 1. Comprehensive List.** The set of program learning outcomes should be a short but comprehensive list of the most important knowledge, skills, and values students learn in the program. Higher levels of sophistication are expected for graduate program outcomes than for undergraduate program outcomes. There is no strict rule concerning the optimum number of outcomes, but quality is more important than quantity. Learning processes (e.g., completing an internship) should not be confused with learning outcomes (what is learned in the internship, such as application of theory to real-world practice).
Questions. Is the list reasonable, appropriate and well organized? Are relevant institution-wide outcomes, such as information literacy, included? Are distinctions between undergraduate and graduate outcomes clear? Have national disciplinary standards been considered when developing and refining the outcomes? Are explicit criteria – as defined in a rubric, for example – available for each outcome?
- 2. Assessable Outcomes.** Outcome statements specify what students can do to demonstrate their learning. For example, an outcome might state, “Graduates of our program can collaborate effectively to reach a common goal” or “Graduates of our program can design research studies to test theories.” These outcomes are assessable because the quality of collaboration in teams and the quality of student-created research designs can be observed. Criteria for assessing student products or behaviors usually are specified in rubrics that indicate varying levels of student performance (i.e., work that does not meet expectations, meets expectations, and exceeds expectations).
Questions. Do the outcomes clarify how students can demonstrate learning? Are there agreed upon, explicit criteria, such as rubrics, for assessing each outcome? Are there examples of student work representing different levels of mastery for each outcome?
- 3. Alignment.** Students cannot be held responsible for mastering learning outcomes without a curriculum that is designed to develop increasing sophistication with respect to each outcome. This design is often summarized in a curriculum map – a matrix that shows the relationship between courses in the required curriculum and the program's learning outcomes. Pedagogy and grading aligned with outcomes help encourage student growth and provide students feedback on their development.
Questions. Is the curriculum explicitly aligned with the program outcomes? Do faculty select effective pedagogy and use grading to promote learning? Are student support services and the co-curriculum explicitly aligned to reinforce and promote the development of student learning outcomes?
- 4. Assessment Planning.** Programs need not assess every outcome every year, but faculty are expected to have a plan to cycle through the outcomes over a reasonable period of time, such as the timeframe for program review.
Questions. Does the plan clarify when, how, and how often each outcome will be assessed? Will all outcomes be assessed over a reasonable period of time? Is the plan sustainable, in terms of human, fiscal, and other resources? Are assessment plans revised, as needed?
- 5. The Student Experience.** At a minimum, students need to be aware of the learning outcomes of the program(s) in which they are enrolled. Ideally, they could be included as partners in defining and applying the outcomes and the criteria for varying levels of accomplishment.
Questions: Are the outcomes communicated to students consistently and meaningfully? Do students understand what the outcomes mean and how they can further their own learning? Do students use the outcomes and criteria to self-assess? Do they participate in reviews of outcomes, criteria, curriculum design, or related activities?

PORTFOLIOS
RUBRIC FOR USING PORTFOLIOS TO ASSESS PROGRAM LEARNING OUTCOMES

Criterion	Initial	Emerging	Developed	Highly Developed
Clarification of Students' Tasks	Instructions to students for portfolio development provide insufficient detail for them to know what faculty expects. Instructions may not identify outcomes to be addressed in the portfolio.	Students receive instructions for their portfolios, but they still have problems determining what is required of them and/or why they are compiling a portfolio.	Students receive instructions that describe faculty expectations in detail and include the purpose of the portfolio, types of evidence to include, role of the reflective essay (if required), and format of the finished product.	Students in the program understand the portfolio requirement and the rationale for it, and they view the portfolio as helping them develop self-assessment skills. Faculty may monitor the developing portfolio to provide formative feedback and/or advise individual students.
Valid Results	It is not clear that valid evidence for each relevant outcome is collected and/or individual reviewers use idiosyncratic criteria to assess student work.	Appropriate evidence is collected for each outcome, and faculty has discussed relevant criteria for assessing each outcome.	Appropriate evidence is collected for each outcome; faculty use explicit criteria, such as agreed-upon rubrics, to assess student attainment of each outcome. Rubrics are usually shared with students.	Assessment criteria, e.g., in the form of rubrics, have been pilot-tested and refined over time; they are shared with students, and students may have helped develop them. Feedback from external reviewers has led to refinements in the assessment process. The department also uses external benchmarking data.
Reliable Results	Those who review student work are not calibrated with each other to apply assessment criteria in the same way, and there are no checks for inter-rater reliability.	Reviewers are calibrated to apply assessment criteria in the same way or faculty routinely check for inter-rater reliability.	Reviewers are calibrated to apply assessment criteria in the same way, and faculty routinely check for inter-rater reliability.	Reviewers are calibrated; faculty routinely finds that assessment data have high inter-rater reliability.
If Results Are Used	Results for each outcome are collected, but they are not discussed among the faculty.	Results for each outcome are collected and discussed by the faculty, but results have not been used to improve the program.	Results for each outcome are collected, discussed by faculty, and used to improve the program.	Faculty routinely discusses results, plan needed changes, secure necessary resources, and implement changes. They may collaborate with others, such as librarians or Student Affairs professionals, to improve student learning. Students may also participate in discussions and/or receive feedback, either individual or in the aggregate. Follow-up studies confirm that changes have improved learning.
Technical Support for e-Portfolios	There is no technical support for students or faculty to learn the software or to deal with problems.	There is informal or minimal formal support for students and faculty.	Formal technical support is readily available and technicians proactively assist users in learning the software and solving problems.	Support is readily available, proactive, and effective. Programming changes are made when needed.

Guidelines for Using the Portfolio Rubric

Portfolios can serve multiple purposes: to build students' confidence by showing development over time; to display students' best work; to better advise students; to provide examples of work students can show to employers; to assess program learning outcomes. This rubric addresses the use of rubrics for assessment. Two common types of portfolios for assessing student learning outcomes are:

- Showcase portfolios – collections of each student's best work
- Developmental portfolios – collections of work from early, middle, and late stages in the student's academic career that demonstrate growth. Faculty generally requires students to include a reflective essay that describes how the evidence in the portfolio demonstrates their achievement of program learning outcomes. Sometimes faculty monitors developing portfolios to provide formative feedback and/or advising to students, and sometimes they collect portfolios only as students near graduation. Portfolio assignments should clarify the purpose of the portfolio, the kinds of evidence to be included, and the format (e.g., paper vs. e-portfolios); and students should view the portfolio as contributing to their personal development.

Dimensions of the Rubric:

- 1. Clarification of Students' Task.** Most students have never created a portfolio, and they need explicit guidance.
Questions: Does the portfolio assignment provide sufficient detail so students understand the purpose, the types of evidence to include, the learning outcomes to address, the role of the reflective essay (if any), and the required format? Do students view the portfolio as contributing to their ability to self-assess? Does faculty use the developing portfolios to assist individual students?
- 2. Valid Results.** Sometimes portfolios lack valid evidence for assessing particular outcomes. For example, portfolios may not allow faculty to assess how well students can deliver oral presentations. Judgments about that evidence need to be based on well-established, agreed-upon criteria that specify (usually in rubrics) how to identify work that meets or exceeds expectations.
Questions: Do the portfolios systematically include valid evidence for each targeted outcome? Is faculty using well-established, agreed-upon criteria, such as rubrics, to assess the evidence for each outcome? Have faculty pilot-tested and refined their process? Are criteria shared with students? Are they collaborating with colleagues at other institutions to secure benchmarking (comparison) data?
- 3. Reliable Results.** Well-qualified judges should reach the same conclusions about a student's achievement of a learning outcome, demonstrating inter-rater reliability. If two judges independently assess a set of materials, their ratings can be correlated and discrepancy between their scores can be examined. Data are reliable if the correlation is high and/or if discrepancies are small. Raters generally are calibrated ("normed") to increase reliability. Calibration usually involves a training session in which raters apply rubrics to preselected examples of student work that vary in quality, then reach consensus about the rating each example should receive. The purpose is to ensure that all raters apply the criteria in the same way so that each student's product would receive the same score, regardless of rater.
Questions: Are reviewers calibrated? Are checks for inter-rater reliability made? Is there evidence of high inter-rater reliability?
- 4. Results Are Used.** Assessment is a process designed to monitor and improve learning, so assessment findings should have an impact. Faculty can reflect on results for each outcome and decide if they are acceptable or disappointing. If results do not meet their standards, faculty can determine what changes should be made, e.g., in pedagogy, curriculum, student support, or faculty support.
Questions: Do faculty collect assessment results, discuss them, and reach conclusions about student achievement? Do they develop explicit plans to improve student learning? Do they implement those plans? Do they have a history of securing necessary resources to support this implementation? Do they collaborate with other institution professionals to improve student learning? Do follow-up studies confirm that changes have improved learning?
- 5. Technical Support for e-Portfolios.** Faculty and students alike require support, especially when a new software program is introduced. Lack of support can lead to frustration and failure of the process. Support personnel may also have useful insights into how the portfolio assessment process can be refined.
Questions: What is the quality and extent of technical support? What is the overall level of faculty and student satisfaction with the technology and support services?

CAPSTONES
RUBRIC FOR USING CAPSTONE EXPERIENCES TO ASSESS PROGRAM LEARNING OUTCOMES

Criterion	Initial	Emerging	Developed	Highly Developed
Relevant Outcomes and Lines of Evidence Identified	It is not clear which program outcomes will be assessed in the capstone course.	The relevant outcomes are identified, e.g., ability to integrate knowledge to solve complex problems; however, concrete plans for collecting evidence for each outcome have not been developed.	Relevant outcomes are identified. Concrete plans for collecting evidence for each outcome are agreed upon and used routinely by faculty who teach the capstone course.	Relevant evidence is collected; faculty has agreed on explicit criteria statements, e.g., rubrics, and has identified examples of student performance at varying levels of mastery for each relevant outcome.
Valid Results	It is not clear that potentially valid evidence for each relevant outcome is collected and/or individual faculty use idiosyncratic criteria to assess student work or performances.	Faculty has reached general agreement on the types of evidence to be collected for each outcome; they have discussed relevant criteria for assessing each outcome but these are not yet fully defined.	Faculty has agreed on concrete plans for collecting relevant evidence for each outcome. Explicit criteria, e.g., rubrics have been developed to assess the level of student attainment of each outcome.	Assessment criteria, such as rubrics, have been pilot-tested and refined over time; they are usually shared with students. Feedback from external reviewers has led to refinements in the assessment process, and the department uses external benchmarking data.
Reliable Results	Those who review student work are not calibrated to apply assessment criteria in the same way; there are no checks for inter-rater reliability.	Reviewers are calibrated to apply assessment criteria in the same way <u>or</u> faculty routinely check for inter-rater reliability.	Reviewers are calibrated to apply assessment criteria in the same way, <u>and</u> faculty routinely check for inter-rater reliability.	Reviewers are calibrated, and faculty routinely finds assessment data have high inter-rater reliability.
Results Are Used	Results for each outcome may or may not be collected. They are not discussed among faculty.	Results for each outcome are collected and may be discussed by the faculty, but results have not been used to improve the program.	Results for each outcome are collected, discussed by faculty, analyzed, and used to improve the program.	Faculty routinely discusses results, plan needed changes, secure necessary resources, and implement changes. They may collaborate with others, such as librarians or Student Affairs professionals, to improve results. Follow-up studies confirm that changes have improved learning.
The Student Experience	Students know little or nothing about the purpose of the capstone or outcomes to be assessed. It is just another course or requirement.	Students have some knowledge of the purpose and outcomes of the capstone. Communication is occasional, informal, and left to individual faculty or advisors.	Students have a good grasp of purpose and outcomes of the capstone and embrace it as a learning opportunity. Information is readily available in advising guides, etc.	Students are well-acquainted with the purpose and outcomes of the capstone and embrace it. They may participate in refining the experience, outcomes, and rubrics. Information is readily available.

Guidelines for Using the Capstone Rubric

A capstone is a culminating course or experience that requires review, synthesis and application of what has been learned. For the fullest picture of an institution's accomplishments, reviews of written materials should be augmented with interviews at the time of the visit.

Dimensions of the Rubric:

- 1. Relevant Outcomes and Evidence.** It is likely that not all program learning outcomes can be assessed within a single capstone course or experience.
Questions: Have faculty explicitly determined which program outcomes will be assessed in the capstone? Have they agreed on concrete plans for collecting evidence relevant to each targeted outcome? Have they agreed on explicit criteria, such as rubrics, for assessing the evidence? Have they identified examples of student performance for each outcome at varying performance levels (e.g., below expectations, meeting expectations, exceeding expectations for graduation)?
- 2. Valid Results.** A valid assessment of a particular outcome leads to accurate conclusions concerning students' achievement of that outcome. Sometimes faculty collects evidence that does not have the potential to provide valid conclusions. For example, a multiple-choice test will not provide evidence of students' ability to deliver effective oral presentations. Assessment requires the collection of valid evidence and judgments about that evidence that are based on well-established, agreed-upon criteria that specify how to identify low, medium, or high-quality work.
Questions: Are faculty collecting valid evidence for each targeted outcome? Are they using well-established, agreed-upon criteria, such as rubrics, for assessing the evidence for each outcome? Have faculty pilot tested and refined their process based on experience and feedback from external reviewers? Are they sharing the criteria with their students? Are they using benchmarking (comparison) data?
- 3. Reliable Results.** Well-qualified judges should reach the same conclusions about a student's achievement of a learning outcome, demonstrating inter-rater reliability. If two judges independently assess a set of materials, their ratings can be correlated and discrepancy between their scores can be examined. Data are reliable if the correlation is high and/or if discrepancies are small. Raters generally are calibrated ("normed") to increase reliability. Calibration usually involves a training session in which raters apply rubrics to preselected examples of student work that vary in quality, then reach consensus about the rating each example should receive. The purpose is to ensure that all raters apply the criteria in the same way so that each student's product would receive the same score, regardless of rater.
Questions: Are reviewers calibrated? Are checks for inter-rater reliability made? Is there evidence of high inter-rater reliability?
- 4. Results Are Used.** Assessment is a process designed to monitor and improve learning, so assessment findings should have an impact. Faculty can reflect on results for each outcome and decide if they are acceptable or disappointing. If results do not meet faculty standards, faculty can determine which changes should be made, e.g., in pedagogy, curriculum, student support, or faculty support.
Questions: Do faculty collect assessment results, discuss them, and reach conclusions about student achievement? Do they develop explicit plans to improve student learning? Do they implement those plans? Do they have a history of securing necessary resources to support this implementation? Do they collaborate with other institution professionals to improve student learning? Do follow-up studies confirm that changes have improved learning?
- 5. The Student Experience.** Students should understand the purposes different educational experiences serve in promoting their learning and development and know how to take advantage of them; ideally they can also participate in shaping those experiences.
Questions: Are purposes and outcomes communicated to students? Do they understand how capstones support learning? Do they participate in reviews of the capstone experience, its outcomes, criteria, or related activities?

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Campus Initiatives

Capital University

<http://www.capital.edu/oral-communication/>

East Tennessee State

<http://www.etsu.edu/uged/gened/faculty/ICOM.aspx>

Eastern Illinois University

<http://www.eiu.edu/~assess/sac.php>

Louisiana State

<http://sites01.lsu.edu/wp/cxc/>

<https://www.facebook.com/lsucxc>

<http://sites01.lsu.edu/wp/cxc/files/2011/11/Official-C-I-Certification-Criteria.pdf>

Massachusetts Institute of Technology

<http://web.mit.edu/fnl/volume/221/perelman.html>

http://web.mit.edu/commreq/CR_Assessment_ExSummary.pdf

Michigan State (resources)

<http://fod.msu.edu/oir/oral-communication-communication-across-curriculum>

North Carolina State University

<http://www.ncsu.edu/cwsp/QandA/programs.php>

Randolph - Macon College

<http://www.rmc.edu/Offices/higgins-academic-center/Resources%20for%20Students/SAC%20for%20Students/facultyresources.aspx>

Rensselaer Polytechnic Institute

<http://registrar.rpi.edu/update.do?artcenterkey=208>

University of North Carolina Greensboro

<http://www.uncg.edu/cac/default.php>

<http://www.uncg.edu/cac/wisiprogram/sguidelines.php>

http://www.uncg.edu/cac/forms/CAC_Faculty_Guide.pdf

University of Pittsburgh

<http://www.speaking.pitt.edu/about/>

University of Rhode Island

<http://www.uri.edu/artsci/com/comfund/cxc.html>

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Purpose of the Academy

The **WSCUC Assessment Leadership Academy (ALA)** prepares postsecondary professionals to provide leadership in a wide range of activities related to assessment of student learning, from facilitating workshops and supporting the scholarship of assessment to assisting administrative leadership in planning, budgeting, and decision-making related to educational effectiveness. ALA graduates have also provided consultation to the WSCUC region and served on WSCUC committees and evaluation teams; some have moved on to new positions with greater responsibilities. The Academy curriculum includes both structured and institutionally-tailored learning activities that address the full spectrum of assessment issues and places those issues in the national context of higher education policy on educational quality, accreditation, and accountability.

Who Should Participate in the Academy?

Higher education faculty, staff, and administrators who are committed to:

- Developing assessment expertise
- Serving in an on-going assessment leadership role at their institution
- Devoting significant time to complete ALA reading and homework assignments

Assessment Leadership Academy Faculty

ALA participants will interact with and learn from nationally-recognized higher education leaders. Faculty and Co-Facilitators of the ALA lead interactive class sessions and are available to participants for one-on-one consultations.

Faculty and Co-Facilitators of the ALA:

- **Mary J. Allen**, Former Director of the CA State University Institute for Teaching & Learning
- **Amy Driscoll**, Former Director of Teaching, Learning, and Assessment, CSU Monterey Bay

Guest Faculty Have Included:

- **Trudy Banta**, Senior Advisor to the Chancellor for Academic Planning and Evaluation, IUPUI
- **Marilee Bresciani**, Professor of Postsecondary Education Leadership, San Diego State University
- **Peter Ewell**, Vice President, National Center for Higher Education Management Systems
- **Adrianna Kezar**, Associate Professor for Higher Education, University of Southern California
- **Jillian Kinzie**, Associate Director, Center for Postsecondary Research & NSSE Institute
- **Kathleen Yancey**, Kellogg W. Hunt Professor of English, Florida State University

Learning Goals

Participants who complete Academy requirements will acquire foundational knowledge of the history, theory, and concepts of assessment; they will also develop expertise in training and consultation, campus leadership for assessment, and the scholarship of assessment.

Application Process and Deadline

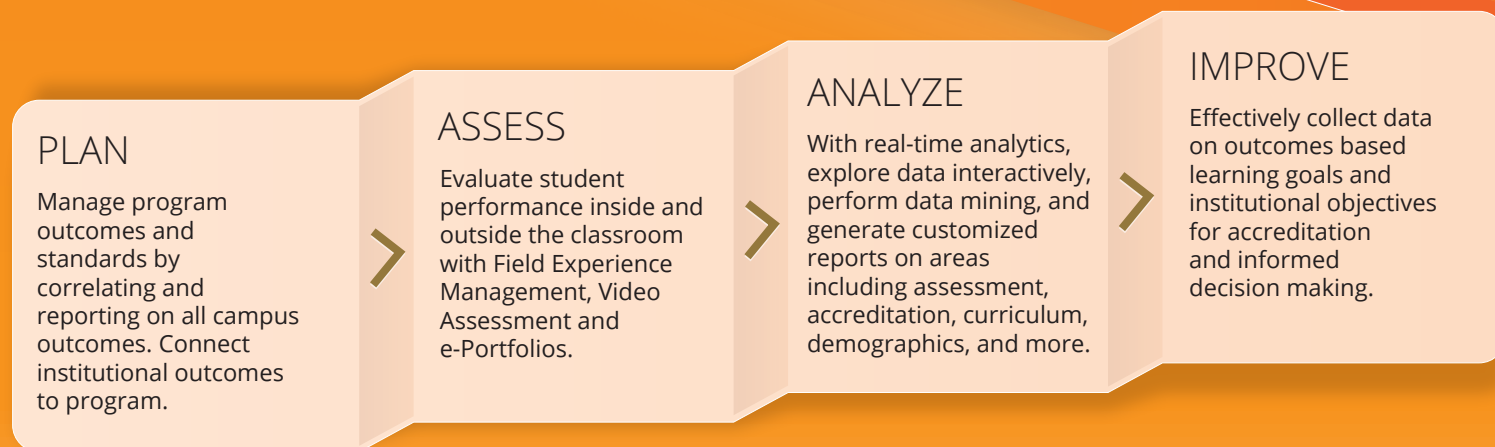
Each year about 30 professionals are admitted. Participants are selected through an online application process. Applications for the 2015-16 class will be accepted from November 15, 2014 until February 15, 2015.

More Information

For more information and application materials, please see **Assessment Leadership Academy** on the WSCUC



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