Learning Goals and Outcomes

The General Education program is designed to foster the personal, intellectual and social development of the Salisbury University student. Because existing Learning Goals and Outcomes fail to align well with newly approved Program Principles and the revisions to COMAR requirements, the General Education Steering Committee, based on feedback from surveys and research into best practices, proposes the following Learning Goals for SU General Education.

Foundational Knowledge

Through the study of the arts and humanities, social sciences, natural sciences, histories, and languages, students will demonstrate a broad foundational knowledge of people and places, as well as the economic and physical world.

Essential Capabilities

Essential Capabilities are the intellectual habits and skills that students progressively develop in order to succeed as undergraduates and as members of a rapidly changing and globally interconnected society. Throughout the SU Experience, students will display capabilities across the areas of: Written and Oral Communication, Critical Reasoning, and Literacies (Information, Quantitative, Scientific, Aesthetic).

Personal Development

Personal Development includes the knowledge, skills, and core values that contribute to active citizenship, gainful employment, and life-long learning in a democratic society. Values must be lived and experienced as integral to everyday campus life so that students make the connection between what they learn and how they live. Students will demonstrate the following through the SU Experience: Lifelong Learning Habits, Intellectual Curiosity and Inquiry, Personal Wellness, Ethical Reasoning, Financial Literacy, and Personal Values and Self Identity.

Social Responsibility

To allow graduates to become active citizens in an increasingly interdependent world, the SU Experience requires students to tackle complex questions by evaluating information, suspending judgment, considering counter arguments, and valuing differing perspectives. Through the SU Experience, students will demonstrate: Civic and Community Engagement, Political Literacy, Intercultural Knowledge, Respect for Diversity, Commitment to Environmental and Social Stewardship, and Knowledge of Emerging and Global Issues.

Making Connections and Addressing Big Questions

Salisbury University provides an institutional environment and academic curriculum that supports interconnected learning and capstone experiences, which signify an ability to analyze and make connections between ideas, concepts, and experiences both on and off campus. Through the SU Experience, graduates will demonstrate: Leadership, Teamwork and Problem Solving Skills, and Interdisciplinary Perspectives.

Learning Goals and Outcomes: Explanations and Means of Assessment

The learning goals and outcomes are inspired by feedback provided by faculty, students, and alumni and the American Association of College and University's LEAP (Liberal Education & America's Promise) Initiative. The General Education Learning Objectives (GELO) working group used the scholarly literature from this initiative in conjunction with SU's Mission Statement and recently approved General Education Program Principles to craft a set of five broad learning goal categories, within which specific outcomes are articulated. Many of these outcomes corresponded to the results of a recent faculty, student, and alumni survey conducted by the General Education Steering Committee. Furthermore, many of the individual outcomes map very closely to the LEAP Initiative's VALUE (Valid Assessment of Learning in Undergraduate Education) rubrics, which provide more detailed descriptions for assessment purposes. In other words, the list of broad learning goals and the longer list of learning outcomes represent a combination of SU's unique undergraduate experience and the best practices of general education as defined by AAC&U.

The GELO working group developed descriptions, rationales, and/or source materials for the specific outcomes below.

Where possible, the GELO working group tied specific capabilities to LEAP Rubrics and other available assessment models. The following represents the best scholarship in each area in order to define and assess specific outcomes.

Foundational Knowledge

This category is an attempt to reconcile the new SU Experience (General Education) with COMAR regulations concerning the distribution of classes across disciplines. In addition, the first category of the AAC&U's "Essential Learning Outcomes" includes "Knowledge of Human Cultures and the Physical and Natural World," which, according to AAC&U is accomplished "through study in the sciences and mathematics, social sciences, humanities, histories, languages, and the arts."

Essential Capabilities

The second category of the LEAP "Essential Learning Outcomes," titled "Intellectual and Practical Skills," includes "inquiry and analysis, critical and creative thinking, written and oral communication, quantitative literacy, information literacy, and teamwork and problem solving." According to AAC&U, these skills should be "practiced extensively, across the curriculum, in the context of progressively more challenging problems, projects, and standards for performance."

The General Education Learning Outcomes working group and the General Education Steering Committee used this as the basis for their description and categorization of our "essential capabilities." In addition, the Steering Committee expanded our list of literacies to include areas that appeared frequently in student and faculty surveys, such as financial literacy.

- **Written and Oral Communication**: the LEAP Initiative provides specific rubrics for both written and oral communication that define milestone competencies—*LEAP VALUE rubric on Written Communication* and *LEAP VALUE rubric on Oral Communication*
- **Information Literacy:** According to both the LEAP Initiative and the National Forum on Information Literacy, Information Literacy is "the ability to know when and where there is a need for information, to be able to identify, locate, evaluate, and effectively and responsibly use and share that information for the problem at hand."—*LEAP VALUE rubric on Information Literacy*
- **Quantitative Literacy**: "A 'habit of mind,' competency, and comfort in working with numerical data. Individuals with strong QL skills possess the ability to reason and solve quantitative problems from a wide variety of authentic contexts and everyday life situations. They understand and can create sophisticated arguments supported by quantitative evidence and they can clearly communicate those arguments in a variety of formats (using words, tables, graphs, mathematical equations, etc.)"— *LEAP VALUE Rubric on Quantitative Literacy*
- **Critical Reasoning:** "A habit of mind characterized by the comprehensive exploration of issues, artifacts, and events before accepting or formulating an opinion or conclusion"—*LEAP VALUE rubric on Critical Thinking*
- **Aesthetic Literacy:** This capability borrows heavily from the Lincoln Center Institute's (LCI) "Capacities for Imaginative Learning"—an approach to aesthetic education that builds upon the works of philosophers and educational advocates John Dewey and Maxine Greene. For more than 30 years the LCI has worked with teachers and students to integrate the arts across the curriculum. At its heart, the "Capacities for Imaginative Learning" incorporates two of John Dewey's most famous comments about education. They are defined as the "principles designed to articulate and assess what might be learned and understood by students within aesthetic and education practice. They represent the habits of mind of a vigorous and creative intellect. And they are the framework and benchmarks . . . to further develop and measure imagination and its impact on the curriculum."—Scott Noppe-Brandon, *Aesthetic Education, Inquiry, and the Imagination* (New York: Lincoln Center for the Performing Arts, 2007).
- **Scientific Literacy:** Scientific Literacy "is a general understanding of science as a way of knowing and the types of questions that science can and cannot answer."—James Trefil and Robert Hazen, *Science and the Educated American: A Core Component of a Liberal Education* (American Academy of Arts and Sciences, 2010).

Personal Development

The third category of the AAC&U's Essential Learning Outcomes includes "Personal and Social Responsibility." These two areas seemed most directly connected to SU's most recent mission statement, which highlights our university's responsibility to "empower our students with the knowledge, skills, and core values that contribute to active citizenship, gainful employment, and life-long learning in a democratic society and interdependent world." In addition, the mission statement includes a series of values that include "civic engagement and diversity." Thus, the General Education Learning Outcomes working group and the General Education Steering Committee separated Personal and Social Responsibility into two categories in order to highlight their importance to the SU Experience.

- **Personal Wellness:** Wellness includes many different components, including physical, spiritual, emotional, and social health. While AAC&U has not yet developed a VALUE rubric for Personal Wellness, other universities have used the VALUE rubric model to develop their own (we might use these as templates for our own assessment). For example, the University of Central Oklahoma has produced a VALUE-like rubric for Health and Wellness
- **Ethical Reasoning:** "Ethical Reasoning is reasoning about right and wrong human conduct. It requires students to be able to assess their own ethical values and the social context of problems, recognize ethical issues in a variety of settings, think about how different ethical perspectives might be applied to ethical dilemmas, and consider the ramifications of alternate actions."—*LEAP VALUE rubric on Ethical Reasoning*
- **Personal Values and Self Identity:** Students will examine topics in relation to their own values and be challenged to explore differing perspectives and gain a greater appreciation for how their own beliefs and values are formed and continue to be formed.
- **Intellectual Curiosity and Academic Inquiry:** Students will develop an understanding of the process in "designing, evaluating, and implementing a strategy to answer an open-ended question or achieve a desired goal." *LEAP VALUE rubric on Problem Solving*
- **Lifelong Learning:** Students will be prepared to carry their knowledge, skills, intellectual curiosity, and values beyond the university and into their post-graduate lives. According to the *LEAP VALUE rubric* on "Foundations and Skills for Lifelong Learning," lifelong learning is "all purposeful learning, activity, undertaken on an ongoing basis with the aim of improving knowledge, skills and competence."
- **Financial Literacy:** Although we have not identified a means for assessing this as part of general education, nor have we found a national standard for financial literacy as a component of general education, we included it here due to the high volume of student and faculty feedback that identified it as an essential skill. Salisbury University offers Financial Literacy options through Student Affairs and has established Financial Literacy rubrics and standards as part of the TRiO-Achieve program. These workshops and sessions are available to students as mandated by the United States Financial Literacy and Education Commission, which was established by the Fair and Accurate Credit Transactions (FACT) Act of 2003. http://www.salisbury.edu/trio/financial-literacy.html

Social Responsibility

The third category of the AAC&U's Essential Learning Outcomes includes "Personal and Social Responsibility." These two areas seemed most directly connected to SU's most recent mission statement, which highlights our university's responsibility to "empower our students with the knowledge, skills, and core values that contribute to active citizenship, gainful employment, and life-long learning in a democratic society and interdependent world." In addition, the mission statement includes a series of values that include "civic engagement and diversity." Thus, the General Education Learning Outcomes working group and the General Education Steering Committee separated Personal and Social Responsibility into two categories in order to highlight their importance to the SU Experience.

- **Civic Engagement:** "Working to make a difference in the civic life of our communities and developing the combination of knowledge, skills, values, and motivation to make that difference. It means promoting the quality of life in a community, through both political and non-political processes."—Thomas Ehrlich, ed., *Civic Responsibility and Higher Education* (Oryx Press, 2000). In addition, AAC&U provides rubrics and milestones for assessing Civic Engagement in the classroom—see *LEAP VALUE rubric on Civic Engagement*
- **Intercultural Knowledge:** "A set of cognitive, affective, and behavioral skills and characteristics that support effective and appropriate interaction in a variety of cultural contexts."—J.M. Bennett, "Transformative Training: Designing Programs for Cultural Learning" in *Contemporary Leadership and Intercultural Competence* (Sage, 2008).
- **Racial and Cultural Diversity:** Students will be able to articulate differences in how race intersects with other cultural markers, including class, gender, religion, ethnicity, and sexual orientation. In addition, students will investigate varied forms of historical racism and explore what it means for individuals to navigate within a multi-cultural world.— language borrowed from the Diversity and Difference requirements of Towson University's Core and the Race and Diversity requirement of Temple University
- **Knowledge of Emerging and Global Issues:** Students will investigate the consequences of an increased migration of people, goods, and information around the globe shapes in the twenty-first century and how the volume and speed of these migrations influences economies, nations, people, and the natural world.

Making Connections and Addressing Big Questions

This concept of connected learning and "Big Questions" comes directly from the AAC&U. Part of the AAC&U's "Essential Learning Outcomes" includes courses that are "focused by engagement with big questions, both contemporary and enduring." This concept drives the general education curricula of other USM institutions, such as UMD's I-Series courses and the Towson "Perspectives" Seminars. While at at the annual AAC&U conference on general education assessment, SU faculty and staff listened to other universities explain their general education revisions, such as Indiana University-Purdue University at Fort Wayne's "Wicked Problems" approach. For an example of what these "Big Questions" might entail, please see the Center for the Study of Technology and Society's webpage:
https://www.bigquestionsonline.com/

In addition, the AAC&U LEAP Initiative provides a means of assessing a couple of means of accomplishing interconnected learning, including:

- **Teamwork**: "Knowledge of effective team building, ability to perform effectively in teamwork."—*LEAP VALUE rubric on Teamwork*
- **Interdisciplinary Perspectives:** "Students will connect, synthesize, and transform ideas across disciplines."—*LEAP VALUE rubric on Integrated Learning*

ACCOMPANYING DOCUMENTS

The Essential Learning Outcomes

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Beginning in school, and continuing at successively higher levels across their college studies, students can prepare for both responsible citizenship and a global economy by achieving the Essential Learning Outcomes (ELOs).

★ Knowledge of Human Cultures and the Physical and Natural World

- Through study in the sciences and mathematics, social sciences, humanities, histories, languages, and the arts

Focused *by engagement with big questions, both contemporary and enduring*

★ Intellectual and Practical Skills, including

- Inquiry and analysis
- Critical and creative thinking
- Written and oral communication
- Quantitative literacy
- Information literacy
- Teamwork and problem solving

Practiced extensively*, across the curriculum, in the context of progressively more challenging problems, projects, and standards for performance*

★ Personal and Social Responsibility, including

- Civic knowledge and engagement—local and global
- Intercultural knowledge and competence
- Ethical reasoning and action
- Foundations and skills for lifelong learning

Anchored *through active involvement with diverse communities and real-world challenges*

★ Integrative and Applied Learning, including

- Synthesis and advanced accomplishment across general and specialized studies

Demonstrated *through the application of knowledge, skills, and responsibilities to new settings and complex problems*

Note: This listing was developed through a multiyear dialogue with hundreds of colleges and universities about needed goals for student learning; analysis of a long series of recommendations and reports from the business community; and analysis of the accreditation requirements for engineering, business, nursing, and teacher education. The findings are documented in previous publications of the Association of American Colleges and Universities: *College Learning for the New Global Century* (2007) and *The LEAP Vision for Learning* (2011). For more information, see www.aacu.org/leap.

LEAP

VALUE Rubric: Written Communication

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 the 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, the writer's fluency with different modes of textual production or publication, or the 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 that guided the writer's work. Also recommended is including reflective work samples or collections of work that address such questions as, what decisions did the writer make about audience, purpose, and genre as he or she 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? This will enable evaluators to have a clear sense of how writers understand the assignments and to 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 themselves. It is important for faculty and institutions to include directions for how students should represent their writing contexts and purposes.

Faculty interested in the research on writing assessment that has guided the creation of this rubric should consult the white paper on writing assessment prepared in 2008 by the National Council of Teachers of English and the Council of Writing Program Administrators (www.wpacouncil.org/whitepaper) and the position statement on writing assessment issued in 2008 by the Conference on College Composition and Communication (www.ncte.org/positions).

GLOSSARY

The definitions that follow were developed to clarify terms and concepts as 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 or connect with other writers; they might want to convey urgency or amuse; they might write for themselves, for an assignment, or to remember.
- Disciplinary conventions: Formal and informal rules that constitute what is seen generally as appropriate within different academic fields, for example, introductory strategies, use of the passive voice or first-person point of view, expectations for thesis or hypothesis, expectations for the kinds of evidence and support that are appropriate to the task at hand, and use of primary and secondary sources to provide evidence, support arguments, or document critical perspectives on the topic. Writers will incorporate sources according to disciplinary and genre conventions, and according to the writer's purpose for the text. Through an increasingly sophisticated use of sources, writers develop the ability to differentiate between their own ideas and the ideas of others, to credit and build upon work already accomplished in the field or pertaining to the issue they are addressing, and to 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 or media that guide formatting, organization, and stylistic choices (e.g., lab reports, academic papers, poetry, Web pages, or personal essays).
- Sources: Texts (written, oral, behavioral, visual, or other) that writers draw on as they work for a variety of purposes, including, for example, to extend, argue with, develop, define, or shape their ideas.

VALUE Rubric: Written Communication

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 *Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).*	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 *Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields (please see glossary).*	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.

A PDF of this and all VALUE Rubrics can be downloaded from www.aacu.org/value/rubrics

VALUE Rubric: Oral Communication

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

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 to convey a central message. The presentations should be purposefully organized, and one or more forms of supporting materials should be included. 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 as 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 or 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—a chronological pattern, a problem-solution pattern, an analysis-of-parts pattern, etc.—that makes it easier to follow the content of the presentation and that makes it more likely that purpose of the presentation will be accomplished.
- Supporting material: Explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities, and other kinds of information or analysis that support 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 may serve to establish the speaker as a credible Shakespearean actor.

VALUE Rubric: Oral Communication

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 (3)	MILESTONES (2)	BENCHMARK (1)
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.

A PDF of this and all VALUE Rubrics can be downloaded from www.aacu.org/value/rubrics

VALUE Rubric: Information Literacy

FRAMING LANGUAGE

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

VALUE Rubric: Information Literacy

DEFINITION

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

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)
Determine the Extent of Information Needed	Effectively defines the scope of the research question or thesis. Effectively determines key concepts. Types of information (sources) selected directly relate to concepts or answer research question.	Defines the scope of the research question or thesis completely. Can determine key concepts. Types of information (sources) selected relate to concepts or answer research question.	Defines the scope of the research question or thesis incompletely (parts are missing, remains too broad or too narrow, etc.). Can determine key concepts. Types of information (sources) selected partially relate to concepts or answer research question.	Has difficulty defining the scope of the research question or thesis. Has difficulty determining key concepts. Types of information (sources) selected do not relate to concepts or answer research question.
Access the Needed Information	Accesses information using effective, well-designed search strategies and most appropriate information sources.	Accesses information using variety of search strategies and some relevant information sources. Demonstrates ability to refine search.	Accesses information using simple search strategies, retrieves information from limited and similar sources.	Accesses information randomly, retrieves information that lacks relevance and quality.
Evaluate Information and its Sources Critically	Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position.	Identifies own and others' assumptions and several relevant contexts when presenting a position.	Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa).	Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position.
Use Information Effectively to Accomplish a Specific Purpose	Communicates, organizes, and synthesizes information from sources to fully achieve a specific purpose, with clarity and depth	Communicates, organizes, and synthesizes information from sources. Intended purpose is achieved.	Communicates and organizes information from sources. The information is not yet synthesized, so the intended purpose is not fully achieved.	Communicates information from sources. The information is fragmented and/ or used inappropriately (misquoted, taken out of context, or incorrectly paraphrased, etc.), so the intended purpose is not achieved.
Access and Use Information Ethically and Legally	Students use correctly all of the following information use strategies (use of citations and references; choice of paraphrasing, summary, or quoting; using information in ways that are true to original context; distinguishing between common knowledge and ideas requiring attribution) and demonstrate a full understanding of the ethical and legal restrictions on the use of published, confidential, and/or proprietary information.	Students use correctly three of the following information use strategies (use of citations and references; choice of paraphrasing, summary, or quoting; using information in ways that are true to original context; distinguishing between common knowledge and ideas requiring attribution) and demonstrate a full understanding of the ethical and legal restrictions on the use of published, confidential, and/or proprietary information.	Students use correctly two of the following information use strategies (use of citations and references; choice of paraphrasing, summary, or quoting; using information in ways that are true to original context; distinguishing between common knowledge and ideas requiring attribution) and demonstrate a full understanding of the ethical and legal restrictions on the use of published, confidential, and/or proprietary information.	Students use correctly one of the following information use strategies (use of citations and references; choice of paraphrasing, summary, or quoting; using information in ways that are true to original context; distinguishing between common knowledge and ideas requiring attribution) and demonstrate a full understanding of the ethical and legal restrictions on the use of published, confidential, and/or proprietary information.

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VALUE Rubric: Quantitative Literacy

QUANTITATIVE LITERACY ACROSS THE DISCIPLINES

Current trends in general education reform demonstrate that faculty are recognizing the steadily growing importance of Quantitative Literacy (QL) in an increasingly quantitative and data-dense world. AAC&U's recent survey showed that concerns about QL skills are shared by employers, who recognize that many of today's students will need a wide range of high-level quantitative skills to complete their work responsibilities. Virtually all of today's students, regardless of career choice, will need basic QL skills such as the ability to draw information from charts, graphs, and geometric figures, and the ability to accurately complete straightforward estimations and calculations.

Preliminary efforts to find student work products that demonstrate QL skills proved a challenge in this rubric creation process. It's possible to find pages of mathematical problems, but what those problem sets don't demonstrate is whether the student was able to think about and understand the meaning of her work. It's possible to find research papers that include quantitative information, but those papers often don't provide evidence that allows the evaluator to see how much of the thinking was done by the original source (often carefully cited in the paper) and how much was done by the student herself, or whether conclusions drawn from analysis of the source material are even accurate.

Given widespread agreement about the importance of QL, it becomes incumbent on faculty to develop new kinds of assignments that give students substantive, contextualized experience in using such skills as analyzing quantitative information, representing quantitative information in appropriate forms, completing calculations to answer meaningful questions, making judgments based on quantitative data and communicating the results of that work for various purposes and audiences. As students gain experience with those skills, faculty must develop assignments that require students to create work products that reveal their thought processes and demonstrate the range of their QL skills.

This rubric provides for faculty a definition for QL and a rubric describing four levels of QL achievement that might be observed in work products within work samples or collections of work. Members of AAC&U's rubric development team for QL hope that these materials will aid in the assessment of QL – but, equally important, we hope that they will help institutions and individuals in the effort to more thoroughly embed QL across the curriculum of colleges and universities.

FRAMING LANGUAGE

This rubric has been designed for the evaluation of work that addresses quantitative literacy (QL) in a substantive way. QL is not just computation, not just the citing of someone else's data. QL is a habit of mind, a way of thinking about the world that relies on data and on the mathematical analysis of data to make connections and draw conclusions. Teaching QL requires us to design assignments that address authentic, data-based problems. Such assignments may call for the traditional written paper, but we can imagine other alternatives: a video of a PowerPoint presentation, perhaps, or a well-designed series of Web pages. In any case, a successful demonstration of QL will place the mathematical work in the context of a full and robust discussion of the underlying issues addressed by the assignment.

Finally, QL skills can be applied to a wide array of problems of varying difficulty, confounding the use of this rubric. For example, the same student might demonstrate high levels of QL achievement when working on a simplistic problem and low levels of QL achievement when working on a very complex problem. Thus, to accurately assess a students QL achievement it may be necessary to measure QL achievement within the context of problem complexity, much as is done in diving competitions where two scores are given, one for the difficulty of the dive, and the other for the skill in accomplishing the dive. In this context, that would mean giving one score for the complexity of the problem and another score for the QL achievement in solving the problem.

VALUE Rubric: Quantitative Literacy

DEFINITION

Quantitative Literacy (QL) – also known as Numeracy or Quantitative Reasoning (QR) – is a "habit of mind," competency, and comfort in working with numerical data. Individuals with strong QL skills possess the ability to reason and solve quantitative problems from a wide array of authentic contexts and everyday life situations. They understand and can create sophisticated arguments supported by quantitative evidence and they can clearly communicate those arguments in a variety of formats (using words, tables, graphs, mathematical equations, etc., as appropriate).

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)
Interpretation *Ability to explain information presented in mathematical forms (e.g., equations, graphs, diagrams, tables, words)*	Provides accurate explanations of information presented in mathematical forms. Makes appropriate inferences based on that information. *For example, accurately explains the trend data shown in a graph and makes reasonable predictions regarding what the data suggest about future events.*	Provides accurate explanations of information presented in mathematical forms. *For instance, accurately explains the trend data shown in a graph.*	Provides somewhat accurate explanations of information presented in mathematical forms, but occasionally makes minor errors related to computations or units. *For instance, accurately explains trend data shown in a graph, but may miscalculate the slope of the trend line.*	Attempts to explain information presented in mathematical forms, but draws incorrect conclusions about what the information means. *For example, attempts to explain the trend data shown in a graph, but will frequently misinterpret the nature of that trend, perhaps by confusing positive and negative trends.*
Representation *Ability to convert relevant information into various mathematical forms (e.g., equations, graphs, diagrams, tables, words)*	Skillfully converts relevant information into an insightful mathematical portrayal in a way that contributes to a further or deeper understanding.	Competently converts relevant information into an appropriate and desired mathematical portrayal.	Completes conversion of information but resulting mathematical portrayal is only partially appropriate or accurate.	Completes conversion of information but resulting mathematical portrayal is inappropriate or inaccurate.
Calculation	Calculations attempted are essentially all successful and sufficiently comprehensive to solve the problem. Calculations are also presented elegantly (clearly, concisely, etc.)	Calculations attempted are essentially all successful and sufficiently comprehensive to solve the problem.	Calculations attempted are either unsuccessful or represent only a portion of the calculations required to comprehensively solve the problem.	Calculations are attempted but are both unsuccessful and are not comprehensive.
Application/Analysis *Ability to make judgments and draw appropriate conclusions based on the quantitative analysis of data, while recognizing the limits of this analysis*	Uses the quantitative analysis of data as the basis for deep and thoughtful judgments, drawing insightful, carefully qualified conclusions from this work.	Uses the quantitative analysis of data as the basis for competent judgments, drawing reasonable and appropriately qualified conclusions from this work.	Uses the quantitative analysis of data as the basis for workmanlike (without inspiration or nuance, ordinary) judgments, drawing plausible conclusions from this work.	Uses the quantitative analysis of data as the basis for tentative, basic judgments, although is hesitant or uncertain about drawing conclusions from this work.
Assumptions *Ability to make and evaluate important assumptions in estimation, modeling, and data analysis*	Explicitly describes assumptions and provides compelling rationale for why each assumption is appropriate. Shows awareness that confidence in final conclusions is limited by the accuracy of the assumptions.	Explicitly describes assumptions and provides compelling rationale for why assumptions are appropriate.	Explicitly describes assumptions.	Attempts to describe assumptions.
Communication *Expressing quantitative evidence in support of the argument or purpose of the work (in terms of what evidence is used and how it is formatted, presented, and contextualized)*	Uses quantitative information in connection with the argument or purpose of the work, presents it in an effective format, and explicates it with consistently high quality.	Uses quantitative information in connection with the argument or purpose of the work, though data may be presented in a less than completely effective format or some parts of the explication may be uneven.	Uses quantitative information, but does not effectively connect it to the argument or purpose of the work.	Presents an argument for which quantitative evidence is pertinent, but does not provide adequate explicit numerical support. (May use quasi-quantitative words such as "many," "few," "increasing," "small," and the like in place of actual quantities.)

A PDF of this and all VALUE Rubrics can be downloaded from www.aacu.org/value/rubrics

VALUE Rubric: Critical Thinking

FRAMING LANGUAGE

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

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

GLOSSARY

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

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

VALUE Rubric: Critical Thinking

DEFINITION

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

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

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

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Aesthetic Education, Inquiry, and the Imagination

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Aesthetic Education, Inquiry, and the Imagination

Scott Noppe-Brandon, Executive Director

Written by Madeleine Fuchs Holzer

Aesthetic Education, Inquiry, and the Imagination

Aesthetic Education and Inquiry

For over thirty years, Lincoln Center Institute (LCI) has emphasized an alternative approach to traditional forms of arts education and arts integration called "aesthetic education." Incorporating some elements from both these approaches, aesthetic education includes interactions with high quality works of art supported by an inquiry process particularly developed for those interactions, along with art-making explorations. Fundamentally, what the Institute has done is turn traditional skills-based arts instruction inside-out by starting directly with the perception of artworks. John Dewey's *Art as Experience* is the touchstone for the Institute's approach here:

> ...to perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation, the object is not perceived as a work of art. The artist selected, simplified, clarified, abridged and condensed according to his interest. The beholder must go through these operations according to his point of view and interest.
>
> (Dewey 1980, 54)

It is in service to this approach to perception—to recreating choices analogous to those the artist made—that the Institute's practice includes explorations in art-making skills, rather than teaching skills in the service of creating an art product (as in traditional arts education). Based on Dewey's definition of what it means to perceive, teachers and students who work with LCI approximate the artist's choices in a particular artwork by exploring the artistic/aesthetic process and the use of contextual resource materials. Then (unlike what can happen in some forms of arts integration), when the artworks under study are linked to other curricular areas, the integrity of the art, as art, is preserved, while connections across other disciplines are made deeply and authentically.

Lecturing at LCI's Summer Session in 1980, Maxine Greene, the Institute's philosopher-in-residence, defined "aesthetic education" as

> ...an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this

> happens, new connections are made in experience: new patterns are formed, new vistas are opened.

Furthermore, she sees this kind of education as "integral to the development of persons—to their cognitive, perceptual, emotional and imaginative development."

(Greene 2001, 6)

More specifically, as presently practiced by Lincoln Center Institute, aesthetic education consists of a continuous experience with a work of art over time, mediated by a particular form of individual and group inquiry. This inquiry occurs within and around art-making and uses multimedia and multidisciplinary resources to explore the social and cultural context of the artwork and any further questions that are sparked in the process. We see this model of inquiry having application to, and a resonance with, disciplines other than the arts.

Nonetheless, inquiry, here, has a very particular kind of meaning that differentiates it from that typically undertaken in the social or pure sciences. It is also different than philosophical inquiry, which can focus on the nature of inquiry itself. Based on the work of artists, our version of aesthetic inquiry follows closely the process artists use as they create works of art. As such, it includes, along with cognition (including problem-solving skills and imagination), use of the senses, emotion, and other forms of embodiment.

This particular type of inquiry is facilitated by teaching artists, arts educators, and classroom teachers, as they guide participants' explorations with the process of artistic creation. All artists, no matter what their discipline, are inspired in some way to explore their medium, and in the process of creating something new ask questions, notice deeply, imagine alternative solutions to issues as they arise, try out these solutions, and reflect on what they have done. They go through this inquiry process any number of times until they are satisfied with the results. In order to do this, they must develop capacities related to imagination and creativity. It is this inquiry process, initially guided and made transparent by Institute teaching artists, that helps participants in aesthetic education develop these very same capacities.

The Capacities for Imaginative Learning[1]

For a number of years, Lincoln Center Institute had been thinking about how its work would change if it were involved in creating a school from the ground up. The opportunity presented itself with a request for proposals from New Visions for Public Schools and the New York City Department of Education to establish new small high schools in partnership with outside organizations.

The name of the High School for Arts, Imagination and Inquiry (HSAII), founded in 2005, reflects the essence of the Institute's work. For the proposal, we were asked to

[1]In their original form, and as they were used during their first two years of existence, the Capacities for Imaginative Learning were called the Capacities for Aesthetic Learning. See *Teaching and Learning at Lincoln Center Institute* for this original form.

articulate, in a language that new 9th-grade students could understand, what they might learn at this school that would be different from any other high school. Drawing on the history of philosophy and practice in aesthetic education that developed the inquiry process described above, what were called the "Capacities for Aesthetic Learning" were born. Over time, as the Capacities' connections to the imagination became obvious and actual high-school students experienced them, we changed their name and revised their content. Now called the Capacities for Imaginative Learning, they are:

Noticing Deeply: To identify and articulate layers of detail in a work of art or other object of study through continuous interaction with it over time.

Embodying: To experience a work of art or other object of study through your senses, as well as emotionally, and also to physically represent that experience.

Questioning: To ask questions throughout your explorations that further your own learning; to ask the question, "What if?"

Identifying Patterns: To find relationships among the details that you notice, group them, and recognize patterns.

Making Connections: To connect what you notice and the patterns you see to your prior knowledge and experiences, to others' knowledge and experiences, and to text and multimedia resources.

Exhibiting Empathy: To respect the diverse perspectives of others in the community; to understand the experiences of others emotionally, as well as intellectually.

Living with Ambiguity: To understand that issues have more than one interpretation, that not all problems have immediate or clear cut solutions, and to be patient while a resolution becomes clear.

Creating Meaning: To create your own interpretations based on the previous capacities, see these in the light of others in the community, create a synthesis, and express it in your own voice.

Taking Action: To try out new ideas, behaviors or situations, in ways that are neither too easy, nor too dangerous or difficult, based on the synthesis of what you have learned in your explorations.

Reflecting/Assessing: To look back on your learning, continually assess what you have learned, assess/identify what challenges remain, and assess/identify what further learning needs to happen. This occurs not only at the end of a learning experience, but is part of what happens throughout that experience. It is also not the end of your learning; it is part of beginning to learn something else.

As the Capacities have been implemented at HSAII and in a number of Institute Focus Schools (schools where aesthetic education is woven throughout the curriculum), the Institute began exploring their connections to integrating the study of artworks across the curriculum, as well as to cultivating imagination. We have learned that while specific content-area connections may not always be appropriate, process connections through the Capacities seem to be relevant no matter what the curricular area. We also have discovered that connections between the Capacities and cultivating the imagination are, at their core, complex, and that they occur on many levels in expectedly non-linear ways.

Creating Authentic Connections with the Capacities

Most often, when the arts are integrated across the curriculum, connections are made between discipline content and the subject of the artwork. For instance, a social studies teacher who is teaching the theme of immigration might choose to have her students study a theater piece, such as *Secret History: Journeys Abroad, Journeys Within* by Ping Chong, which focuses on the stories of refugees. A math teacher who is interested in teaching rotation, reflection, and transformation on the coordinate plane, might see connections to the moves dancers make in a flamenco performance. While some teachers are adept at making these connections, others are not. And while some disciplines and themes for study lend themselves to content connections, others do not. What we are beginning to learn at HSAII, and from discussions with teachers at some of our Focus Schools, is that the Capacities for Imaginative Learning can be seen as integral to content learning across all curricular subjects, from English/language arts to science and mathematics. Said differently, the capacities that can be developed from studying works of art through the Institute's practice of aesthetic education may be integral to all learning, not just learning in the arts.

Evidence of possible connections teachers can make comes from all content areas. For example, when science teachers look at the Capacities, they see skills they want to develop, such as noticing natural and physical phenomena deeply, asking questions about what is seen, making connections to other phenomena, seeing patterns within and among phenomena, and forming hypotheses or new questions. When social studies teachers ask their students to read from primary sources, they want them to notice deeply, ask questions, make connections, see patterns among thoughts, and form their own meaning. Similarly, when teaching literacy (either in English classes, or across the curriculum), they ask students to look carefully (or notice deeply), ask questions, make connections to themselves, to other texts or to the world, and to infer (or create) meaning. And the teacher facing math-phobic students might enter into the study of a new concept by asking students what they noticed about the numbers, what questions they might have about them, and how they resembled other number concepts they have seen in the past. While not all the Capacities might come into play in a particular class or unit, there seem to be enough connections to concepts necessary for success that teachers can use the language of the Capacities no matter what subject area is being taught.

It needs to be stated that there are differences among subject matters. And, of course, there are differences among the arts. But all subject areas bring something unique to education. Sometimes it is argued that what distinguishes the arts is that they rely on a spark of inspiration—a leap of imagination that is not only valued, but essential to the quality of the work. Practitioners in other subject areas might argue the same thing—an astronomer who is inspired by the sight of a super nova to question its composition, for instance. Nonetheless, as John Dewey reminds us, the arts rely, for their very being, on sensations and emotions united with meaning, and embody possibility. As such, they are different, and become, for Dewey, as well as for Lincoln Center Institute, the best evidence of the "true nature of imagination." (Dewey 1980, 268)

The Capacities and Cultivating Imagination

It is the complexity that surrounds the Capacities' relationship to cultivating imagination, their non-linearity, and their possible relationship to different developmental learning patterns that has inspired us to explore them further. Pragmatically presented as the list on page 4 for the purposes of a proposal to create a school, the form of the Capacities lent itself to assumptions about linearity and hierarchy that did not echo what we knew, based on experience, about how students learn through aesthetic education. Those familiar with our work were quick to point out this disparity. Our reaction was to say that, of course, the Capacities were not linear, but we still did not know exactly how to depict them. In addition, from years of experience, we knew that students with different learning styles, especially kinesthetic learners, benefited from the Institute's emphasis on using different kinds of entry points (aural, visual, and kinesthetic) to explorations of works of art. This resonated with the experiences of the teachers at the High School for Arts, Imagination and Inquiry, as they observed their students work with the Capacities over some time. However, it is only after thinking more about the imagination that a newer pattern began to emerge.

What we have discovered is that there does seem to be a kind of scaffolding and recursiveness that occurs with the Capacities. In the entry level, we find that the first three capacities, **embodying, noticing deeply,** and **asking questions** are precursors for the other six capacities, but not in any particular order. Some students must be asked, or ask their own, questions before they can notice. Others must start with some kind of embodying—drawing or gesture, for instance, in order to notice and articulate levels of detail. Others may just look or hear directly. And some combination of these three capacities in revolving and recursive ways seems to enhance all of them over time, as well as promote learning that uses the other six. Kinesthetic, aural, and visual learners can all enter the process with their strengths. And, no matter the point of entry, it also seems clear to us that all of these capacities, in varying ways, are involved in forming a mental image, a basic construct of imagination defined by Mary Warnock:

> Imagination is our means of interpreting the world, and it is *also* our means of forming images in the mind. The images themselves are not separate from our interpretations of the world; they are our way of thinking of the objects of

> the world. We see the forms in our mind's eye and we see these very forms in the world. We could not do one of these things if we could not do the other. (Warnock 1978, 194)

In addition, Maxine Greene reminds us of the "passion for seeing things up close and large." For her, the passion for noticing deeply is the "doorway for imagination." It is the possibility of looking at things as if they could be otherwise. (Greene 1995, 16) How this passion for noticing deeply is developed remains open for exploration. For Greene, it seems to come from the noticing itself. But perhaps the passion to look deeply must be cultivated in multiple ways in order for it to have importance over time. Again, the recursive interaction of imagination's facets comes into play.

The second group of capacities includes **making connections**, **seeing patterns**, and **exhibiting empathy**. We would argue that none of these could occur without the forming of an initial mental image through the use of imagination, and that noticing deeply, embodying, and asking questions seem to influence what happens in this second group as well. Yet the second group asks for something more, something relational among the mental images. According to McCleary (1993) these relations start with an embodied imagination, where imagination is rooted in the very young child's ability to distinguish between the experience of his or her body and another person's body. It seems that for McCleary, embodying is primal to imagining, and to creating analogies. Might not this kind of imaginative thinking be akin to making connections, and more complexly, to exhibiting empathy?

Indeed Greene reminds us of the importance of the imagination if empathy is to exist. She speaks of imagination as the cognitive capacity that permits us to give credence to alternative realities, to grasp another's world. Furthermore, for her, a specific kind of imagination growing out of empathy—the social imagination—is the "capacity of inventing visions of what should be and what might be in our deficient society..." (Greene 1995, 5) This implies another kind of looping and spiraling between imagination, empathy, and imagination again, in perhaps a slightly different guise as social imagination. [2]

Seeing patterns is somewhat different, even though patterns are rooted in similarity and difference, which are rooted in the ability to make connections. In order to see a pattern, mental images must be compared to each other and either included in the pattern, or not.

The third group of capacities includes **living with ambiguity**, **creating meaning** and **taking action**, all of which interact with the previous six capacities, again in non-linear ways. It makes sense that students might embody, notice deeply, and ask questions over and over again as they see patterns, make connections, and perhaps exhibit empathy. This can also occur as students live with the ambiguity that arises when they attempt to create meaning and take action. The kind of action students

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[2] It is important to note that empathy is not a foregone conclusion from the creation of analogies or connections. As Greene reminds us, when empathy does not occur, the imagination can be used, unfortunately, in a destructive, rather than constructive, manner.

can take is varied: it can be personal, social, political, or the creation of a new object or idea.

Within this group of capacities, also, there is scaffolding and recursiveness. In order to take action, a kind of meaning must be created. And in order to create meaning, a kind of imaginative act must occur. For John Dewey, "When old and familiar things are made new in experience, there is imagination. When the new is created, the far and strange become the most inevitable things in the world. There is always some measure of adventure in the meeting of mind and universe, and this adventure is, in its measure imagination." Furthermore "...an imaginative experience is what happens when varied materials of sense quality, emotion and meaning come together in a union that makes a new birth in the world." (Dewey 1980, 267)

The last of the Capacities for Imaginative Learning in the original list is **reflecting/assessing**. And perhaps this is the most recursive of all, having applicability throughout the imaginative process. Reflection and assessment occur constantly in the first group of capacities as one notices deeply, asks questions, embodies, and goes through the process again. The same is true for making connections, seeing patterns, and exhibiting empathy—one is always looking back, asking and revising. And in order to create meaning and take appropriate action, one has to reflect, assess, and do so again, to make sure "appropriate" is what the action will be.

At this level, the reflecting and assessing are informal, a part of the ongoing process of imagination and learning. Nonetheless, it is possible to more formally take snapshots of learning at particular defined points along the way, to look at what is happening to students. These snapshots must be seen as just that—frozen moments in time taken from something individual that is alive and active. They are key sections of what is happening—important bits of information that help us help students develop as fully educated people—but not the whole moving picture.

How do we assess the whole moving picture? How will we know if the *Capacities for Imaginative Learning,* and the kinds of teaching they engender, help cultivate imagination in students over time? What are the implications of this for the place of aesthetic education in fostering learning across the curriculum? The answers to these questions can help us articulate a broadly defined curricular pathway for a new model of embedding the arts, not only through the content connections in the various disciplines, but also through teaching and learning that foster the imagination, whatever the subject matter being covered.

As always, we invite you to join the conversation...

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STLR STUDENT TRANSFORMATIVE LEARNING RECORD

UNIVERSITY OF CENTRAL OKLAHOMA

STUDENT LEARNING OUTCOMES (SLOs)

FRAMEWORK

"Understanding and application might be likened to coloring within the lines; critical thinking helps students question assumptions—to color outside the lines; transformative learning is about thinking about things in a new way and moving in new directions—creating a new picture without relying on the old lines." (Eyler, J., & Giles, D. E., Jr. Where's the learning in service learning? (1999). San Francisco: Jossey-Bass, p. 17)

HEALTH & WELLNESS

STUDENT LEARNING OUTCOMES (SLOs)

1. ***Care of self and others***
   - Consistently exhibits behaviors that promote own emotional, physical, and mental health and nurtures the same for others.
2. ***Goal achievement and wellness***
   - Clearly articulates the relationship between health and one's capacity to meet personal, academic, and life goals.
3. ***Human difference***
   - Consistently responds positively to the opportunities and challenges of human difference, including differences in opinion and world-view.
4. ***Engagement in college life***
   - Consistently demonstrates positive engagement in academic and co-curricular aspects of UCO college life and can clearly articulate its importance for success.

5. ***Natural environment and wellness***

- Clearly articulates the essential connections between personal health and the health of the natural environment and of the community.

6. ***Personal role in healthy community***

- Consistently exhibits behaviors that demonstrate a clear sense of personal role in fostering and sustaining a healthy sense of community that includes well-being for all.

*Criterion from the UCO faculty-developed Health & Wellness Rubric based on the model of the AAC&U Value Rubrics
http://www.uco.edu/central/tl/central6/health-wellness.asp
http://www.uco.edu/central/tl/files/slos/health-wellness-rubric.doc

STLR Rubric and Badge Level Description for Health and Wellness

Tenet	Transformation	Integration	Exposure	NOT Achieved
	• The student personifies a holistic view of health and wellness (physical, spiritual, emotional, intellectual, environmental, financial, occupational, and social) and can articulate its meaning to others. • Student demonstrates commitment to care of self and/or others. • The student exhibits behaviors that demonstrate a change in perspective in fostering and sustaining a healthy community and natural environment.	• The student exhibits an understanding of concepts for health and well-being and has begun to integrate at least one of the eight dimensions of wellness into their overall health and well-being. • Student participates in activities that demonstrate life balance, wellness, and maintenance of a healthy lifestyle. • The student can determine the need for change to improve their own health and wellness and/or the well-being of their community and natural environment.	• The student has a basic awareness and understanding of at least one of the eight dimensions of wellness (physical, spiritual, emotional, intellectual, environmental, financial, occupational, and social). • Student is aware of the importance of activities that foster health and wellness, but may have minimally incorporated behaviors into personal lifestyle. • Student has had a basic introduction to issues around the community and their natural environment.	• The student is not engaged in any health and wellness activity or studies, and shows no interest in these areas.

STLR STUDENT TRANSFORMATIVE LEARNING RECORD
UCO UNIVERSITY OF CENTRAL OKLAHOMA

VALUE Rubric: Ethical Reasoning

FRAMING LANGUAGE

This rubric is intended to help faculty evaluate work samples and collections of work that demonstrate student learning about ethics. Although the goal of a liberal education should be to help students turn what they've learned in the classroom into action, pragmatically it would be difficult, if not impossible, to judge whether or not students would act ethically when faced with real situations requiring ethical action. What can be evaluated using a rubric is whether students have the intellectual tools to make ethical choices.

The rubric focuses on five elements: ethical self-awareness, ethical issue recognition, understanding different ethical perspectives or concepts, application of ethical principles, and evaluation of different ethical perspectives or concepts. Students' ethical self-identity evolves as they practice ethical decision-making skills and learn how to describe and analyze positions on ethical issues. Presumably, they will choose ethical actions when faced with ethical issues.

GLOSSARY

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

- Core Beliefs: Those fundamental principles that consciously or unconsciously influence one's ethical conduct and ethical thinking. Even when unacknowledged, core beliefs shape one's responses. Core beliefs can reflect one's environment, religion, culture, or training. A person may or may not choose to act on his or her core beliefs.
- Ethical perspectives/concepts: The different theoretical means through which ethical issues are analyzed, such as ethical theories (e.g., utilitarian, natural law, virtue) or ethical concepts (e.g., rights, justice, duty).
- Complex, multilayered (gray) context: The subparts or situational conditions of a scenario that bring two or more ethical dilemmas (issues) into the mix/problem/context for students to identify or discuss.
- Cross-relationships among the issues: Obvious or subtle connections between or among the subparts or situational conditions of the issues present in a scenario (e.g., the relationship between climate change and corn production).

VALUE Rubric: Ethical Reasoning

DEFINITION

Ethical Reasoning is reasoning about right and wrong human conduct. It requires students to be able to assess their own ethical values and the social context of problems, recognize ethical issues in a variety of settings, think about how different ethical perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Students' ethical self-identity evolves as they practice ethical decision-making skills and learn how to describe and analyze positions on ethical issues.

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)
Ethical Self-Awareness	Student discusses in detail/analyzes both core beliefs and the origins of the core beliefs and discussion has greater depth and clarity.	Student discusses in detail/analyzes both core beliefs and the origins of the core beliefs.	Student states both core beliefs and the origins of the core beliefs.	Student states either their core beliefs or articulates the origins of the core beliefs but not both.
Understanding Different Ethical Perspectives/Concepts	Student names the theory or theories, can present the gist of said theory or theories, and accurately explains the details of the theory or theories used.	Student can name the major theory or theories she/he uses, can present the gist of said theory or theories, and attempts to explain the details of the theory or theories used, but has some inaccuracies.	Student can name the major theory she/he uses, and is only able to present the gist of the named theory.	Student only names the major theory she/he uses.
Ethical Issue Recognition	Student can recognize ethical issues when presented in a complex, multilayered (gray) context AND can recognize cross-relationships among the issues.	Student can recognize ethical issues when issues are presented in a complex, multilayered (gray) context OR can grasp cross-relationships among the issues.	Student can recognize basic and obvious ethical issues and grasp (incompletely) the complexities or interrelationships among the issues.	Student can recognize basic and obvious ethical issues but fails to grasp complexity or interrelationships.
Application of Ethical Perspectives/Concepts	Student can independently apply ethical perspectives/concepts to an ethical question, accurately, and is able to consider full implications of the application.	Student can independently apply ethical perspectives/concepts to a new ethical question, accurately, but does not consider the specific implications of the application.	Student can apply ethical perspectives/ concepts to an ethical question, independently (to a new example) and the application is inaccurate.	Student can apply ethical perspectives/ concepts to an ethical question with support (using examples, in a class, in a group, or a fixed-choice setting) but is unable to apply ethical perspectives/ concepts independently (to a new example).
Evaluation of Different Ethical Perspectives/Concepts	Student states a position and can state the objections to, assumptions and implications of, and can reasonably defend against the objections to, assumptions and implications of different ethical perspectives/concepts, and the student's defense is adequate and effective.	Student states a position and can state the objections to, assumptions and implications of, and respond to the objections to, assumptions and implications of different ethical perspectives/concepts, but the student's response is inadequate.	Student states a position and can state the objections to, assumptions and implications of different ethical perspectives/concepts but does not respond to them (and ultimately objections, assumptions, and implications are compartmentalized by student and do not affect student's position.)	Student states a position but cannot state the objections to and assumptions and limitations of the different perspectives/concepts.

A PDF of this and all VALUE Rubrics can be downloaded from www.aacu.org/value/rubrics

VALUE Rubric: Problem Solving

FRAMING LANGUAGE

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

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

GLOSSARY

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

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

VALUE Rubric: Problem Solving

DEFINITION

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

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

	CAPSTONE (4)	MILESTONES (3)	MILESTONES (2)	BENCHMARK (1)
Define Problem	Demonstrates the ability to construct a clear and insightful problem statement with evidence of all relevant contextual factors.	Demonstrates the ability to construct a problem statement with evidence of most relevant contextual factors, and problem statement is adequately detailed.	Begins to demonstrate the ability to construct a problem statement with evidence of most relevant contextual factors, but problem statement is superficial.	Demonstrates a limited ability in identifying a problem statement or related contextual factors.
Identify Strategies	Identifies multiple approaches for solving the problem that apply within a specific context.	Identifies multiple approaches for solving the problem, only some of which apply within a specific context.	Identifies only a single approach for solving the problem that does apply within a specific context.	Identifies one or more approaches for solving the problem that do not apply within a specific context.
Propose Solutions/Hypotheses	Proposes one or more solutions/ hypotheses that indicates a deep comprehension of the problem. Solution/hypotheses are sensitive to contextual factors as well as all of the following: ethical, logical, and cultural dimensions of the problem.	Proposes one or more solutions/ hypotheses that indicates comprehension of the problem. Solutions/hypotheses are sensitive to contextual factors as well as one of the following: ethical, logical, or cultural dimensions of the problem.	Proposes one solution/hypothesis that is "off the shelf" rather than individually designed to address the specific contextual factors of the problem.	Proposes a solution/hypothesis that is difficult to evaluate because it is vague or only indirectly addresses the problem statement.
Evaluate Potential Solutions	Evaluation of solutions is deep and elegant (for example, contains thorough and insightful explanation) and includes, deeply and thoroughly, all of the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is adequate (for example, contains thorough explanation) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is brief (for example, explanation lacks depth) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is superficial (for example, contains cursory, surface level explanation) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.
Implement Solution	Implements the solution in a manner that addresses thoroughly and deeply multiple contextual factors of the problem.	Implements the solution in a manner that addresses multiple contextual factors of the problem in a surface manner.	Implements the solution in a manner that addresses the problem statement but ignores relevant contextual factors.	Implements the solution in a manner that does not directly address the problem statement.
Evaluate Outcomes	Reviews results relative to the problem defined with thorough, specific considerations of need for further work.	Reviews results relative to the problem defined with some consideration of need for further work.	Reviews results in terms of the problem defined with little, if any, consideration of need for further work.	Reviews results superficially in terms of the problem defined with no consideration of need for further work

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VALUE Rubric: Foundations and Skills for Lifelong Learning

FRAMING LANGUAGE

This rubric is designed to assess the skills and dispositions involved in lifelong learning, which include curiosity, transfer, independence, initiative, and reflection. Assignments that encourage students to reflect on how their work samples or collections of work demonstrate the application of these skills and dispositions provide the means for assessing students' acquisition of the foundations and skills for lifelong learning. Work samples or collections of work demonstrate what students know or are able to do, while reflections indicate what students think or feel or perceive. Student reflections provide the evaluator with a much better understanding of who students are because, through reflection, students share how they feel about or make sense of their learning experiences. The inclusion of student reflections on their work allows analysis and interpretation of the work samples or collections of work for the reader or evaluator. Reflection also allows exploration of alternatives, the consideration of future plans, and provides evidence related to students' growth and development. Perhaps the best fit for this rubric are those assignments that prompt the integration of experience beyond the classroom.

VALUE Rubric: Foundations and Skills for Lifelong Learning

DEFINITION

Lifelong learning is "all purposeful learning activity, undertaken on an ongoing basis with the aim of improving knowledge, skills and competence". An endeavor of higher education is to prepare students to be this type of learner by developing specific dispositions and skills (described in this rubric) while in school. (From The European Commission. 2000. Commission staff working paper: A memorandum on lifelong learning. Retrieved September 3, 2003, from www.see-educoop.net/education_in/pdf/lifelong-oth-enl-t02.pdf.)

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)
Curiosity	Explores a topic in depth, yielding a rich awareness and/or little-known information indicating intense interest in the subject.	Explores a topic in depth, yielding insight and/or information indicating interest in the subject.	Explores a topic with some evidence of depth, providing occasional insight and/or information indicating mild interest in the subject.	Explores a topic at a surface level, providing little insight and/or information beyond the very basic facts indicating low interest in the subject.
Initiative	Completes required work, generates and pursues opportunities to expand knowledge, skills, and abilities.	Completes required work, identifies and pursues opportunities to expand knowledge, skills, and abilities.	Completes required work and identifies opportunities to expand knowledge, skills, and abilities.	Completes required work.
Independence	Educational interests and pursuits exist and flourish outside classroom requirements. Knowledge and/or experiences are pursued independently.	Beyond classroom requirements, pursues substantial, additional knowledge and/or actively pursues independent educational experiences.	Beyond classroom requirements, pursues additional knowledge and/or shows interest in pursuing independent educational experiences.	Begins to look beyond classroom requirements, showing interest in pursuing knowledge independently.
Transfer	Makes explicit references to previous learning and applies in an innovative (new and creative) way that knowledge and those skills to demonstrate comprehension and performance in novel situations.	Makes references to previous learning and shows evidence of applying that knowledge and those skills to demonstrate comprehension and performance in novel situations.	Makes references to previous learning and attempts to apply that knowledge and those skills to demonstrate comprehension and performance in novel situations.	Makes vague references to previous learning but does not apply knowledge and skills to demonstrate comprehension and performance in novel situations.
Reflection	Reviews prior learning (past experiences inside and outside of the classroom) in depth to reveal significantly changed perspectives about educational and life experiences, which provide foundation for expanded knowledge, growth, and maturity over time.	Reviews prior learning (past experiences inside and outside of the classroom) in depth, revealing fully clarified meanings or indicating broader perspectives about educational or life events.	Reviews prior learning (past experiences inside and outside of the classroom) with some depth, revealing slightly clarified meanings or indicating a somewhat broader perspective about educational or life events.	Reviews prior learning (past experiences inside and outside of the classroom) at a surface level, without revealing clarified meaning or indicating a broader perspective about educational or life events.

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VALUE Rubric: Civic Engagement

FRAMING LANGUAGE

Preparing graduates for their public lives as citizens, members of communities, and professionals in society has historically been a responsibility of higher education. Yet as a learning outcome, civic-mindedness is a complex concept. Civic learning outcomes are framed by personal identities and commitments, disciplinary frameworks and traditions, preprofessional norms and practices, and the missions and values of colleges and universities. This rubric is designed to make civic learning outcomes more explicit. Civic engagement can take many forms, from individual volunteerism to organizational involvement to electoral participation. For students, this could include community-based learning through service-learning classes, community-based research, or service within the community. Multiple representations of activities and artifacts may be utilized to assess this, such as:

- The student creates and manages a service program that engages others (such as youth or members of a neighborhood) in learning about and taking action on an issue they care about. The student also teaches and models ways of engaging others in a deliberative democracy, participating in democratic processes, and taking specific actions to affect an issue.
- The student researches, organizes, and carries out a "deliberative democracy forum" on a particular issue, one that includes multiple perspectives on that issue and considers how best to make positive change through various courses of public action. As a result, other students, faculty, and community members are engaged to take action on an issue.
- The student works on and takes a leadership role in a complex campaign to bring about tangible changes in the public's awareness of or education on a particular issue, or even a change in public policy. Through this process, the student demonstrates multiple types of civic action and skills.
- The student integrates his or her academic work with community engagement, producing a tangible product (piece of legislation or policy, a business, building or civic infrastructure, water quality or scientific assessment, needs survey, research paper, service program, or organization) that has engaged community constituents and responded to community needs and assets through the process.

In addition, the nature of this work lends itself to opening up the review process to include community constituents who may be a part of the work, such as teammates, colleagues, community or agency members, and those served by or collaborating in the process.

GLOSSARY

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

- Civic identity: One sees oneself as an active participant in society with strong commitment and responsibility to work with others towards public purposes.
- Service-learning class: Course-based educational experience in which students participate in an organized service activity; reflect on the experience in such a way as to gain further understanding of course content, broader appreciation of the discipline, and enhanced sense of personal values and civic responsibility.
- Communication skills: Listening, deliberation, negotiation, consensus building, and productive use of conflict.
- Civic life: The public life of the citizen concerned with the affairs of the community and nation as contrasted with private or personal life, which is devoted to the pursuit of private and personal interests.
- Politics: A process by which a group of people, whose opinions or interests might be divergent, reach collective decisions that are generally regarded as binding on the group and enforced as common policy. Political life enables people to accomplish goals they could not realize as individuals. Politics necessarily arises whenever groups of people live together, since they must always reach collective decisions of one kind or another.
- Government: "The formal institutions of a society with the authority to make and implement binding decisions about such matters as the distribution of resources, allocation of benefits and burdens, and the management of conflicts."[1]
- Civic/community context: An organization, movement, campaign, or inhabited space that may be defined either in relation to a particular locality (e.g., school, national park, town, state, nation) or defined by shared identity (e.g., African American, North Carolinian, American, Republican or Democrat, refugee). In addition, contexts for civic engagement may be defined by a variety of approaches intended to benefit a person, group, or community, including community service, volunteer work, or academic work.

1 Center for Civic Education, "National Standards for Civics and Government: 9–12 Content Standards," www.civiced.org/index.php?page=912erica (accessed May 5, 2009).

VALUE Rubric: Civic Engagement

DEFINITION

Civic engagement is "working to make a difference in the civic life of our communities and developing the combination of knowledge, skills, values, and motivation to make that difference. It means promoting the quality of life in a community, through both political and non-political processes." (Excerpted from *Civic Responsibility and Higher Education*, edited by Thomas Ehrlich, published by Oryx Press, 2000, Preface, page vi.) In addition, civic engagement encompasses actions wherein individuals participate in activities of personal and public concern that are both individually life enriching and socially beneficial to the community.

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)
Diversity of Communities and Cultures	Demonstrates evidence of adjustment in own attitudes and beliefs because of working within and learning from diversity of communities and cultures. Promotes others' engagement with diversity.	Reflects on how own attitudes and beliefs are different from those of other cultures and communities. Exhibits curiosity about what can be learned from diversity of communities and cultures.	Has awareness that own attitudes and beliefs are different from those of other cultures and communities. Exhibits little curiosity about what can be learned from diversity of communities and cultures.	Expresses attitudes and beliefs as an individual, from a one-sided view. Is indifferent or resistant to what can be learned from diversity of communities and cultures.
Analysis of Knowledge	Connects and extends knowledge (facts, theories, etc.) from one's own academic study/field/discipline to civic engagement and to one's own participation in civic life, politics, and government.	Analyzes knowledge (facts, theories, etc.) from one's own academic study/field/discipline making relevant connections to civic engagement and to one's own participation in civic life, politics, and government.	Begins to connect knowledge (facts, theories, etc.) from one's own academic study/field/discipline to civic engagement and to one's own participation in civic life, politics, and government.	Begins to identify knowledge (facts, theories, etc.) from one's own academic study/field/discipline that is relevant to civic engagement and to one's own participation in civic life, politics, and government.
Civic Identity and Commitment	Provides evidence of experience in civic-engagement activities and describes what she/he has learned about her or himself as it relates to a reinforced and clarified sense of civic identity and continued commitment to public action.	Provides evidence of experience in civic-engagement activities and describes what she/he has learned about her or himself as it relates to a growing sense of civic identity and commitment.	Evidence suggests involvement in civic-engagement activities is generated from expectations or course requirements rather than from a sense of civic identity.	Provides little evidence of her/his experience in civic-engagement activities and does not connect experiences to civic identity.
Civic Communication	Tailors communication strategies to effectively express, listen, and adapt to others to establish relationships to further civic action.	Effectively communicates in civic context, showing ability to do all of the following: express, listen, and adapt ideas and messages based on others' perspectives.	Communicates in civic context, showing ability to do more than one of the following: express, listen, and adapt ideas and messages based on others' perspectives.	Communicates in civic context, showing ability to do one of the following: express, listen, and adapt ideas and messages based on others' perspectives.
Civic Action and Reflection	Demonstrates independent experience and *shows initiative in team leadership* of complex or multiple civic engagement activities, accompanied by reflective insights or analysis about the aims and accomplishments of one's actions.	Demonstrates independent experience and *team leadership of* civic action, with reflective insights or analysis about the aims and accomplishments of one's actions.	Has clearly *participated* in civically focused actions and begins to reflect or describe how these actions may benefit individual(s) or communities.	Has *experimented* with some civic activities but shows little internalized understanding of their aims or effects and little commitment to future action.
Civic Contexts/Structures	Demonstrates ability and commitment to *collaboratively work across and within* community contexts and structures *to achieve a civic aim.*	Demonstrates ability and commitment to work actively *within* community contexts and structures *to achieve a civic aim.*	Demonstrates experience identifying intentional ways to *participate in* civic contexts and structures.	Experiments with civic contexts and structures, *tries out a few to see what fits.*

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VALUE Rubric: Intercultural Knowledge and Competence

FRAMING LANGUAGE

The call to integrate intercultural knowledge and competence into the heart of education is an imperative born of seeing ourselves as members of a world community, knowing that we share the future with others. Beyond mere exposure to culturally different others, the campus community requires the capacity to engage those others meaningfully, to place social justice in historical and political context, and to put culture at the core of transformative learning. The intercultural knowledge and competence rubric suggests a systematic way to measure our capacity to identify our own cultural patterns, to compare and contrast them with others, and to adapt empathically and flexibly to unfamiliar ways of being.

The levels of this rubric are informed, in part, by Milton Bennett's developmental model of intercultural sensitivity.[1] In addition, the criteria in this rubric are informed in part by Darla Deardorff's intercultural framework,[2] which is the first research-based consensus model of intercultural competence. Finally, it is important to understand that intercultural knowledge and competence are more complex than this rubric reflects. This rubric identifies six of the key components of intercultural knowledge and competence, but there are other components as identified in the Deardorff model and in other research.

GLOSSARY

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

- Culture: All knowledge and values shared by a group.
- Cultural rules and biases: Boundaries within which an individual operates in order to feel a sense of belonging to a society or group, based on the values shared by that society or group.
- Empathy: "Imaginary participation in another person's experience, including emotional and intellectual dimensions, by imagining his or her perspective (not by assuming the person's position)."[3]
- Intercultural experience: The experience of an interaction with an individual or groups of people whose culture is different from your own.
- Intercultural/cultural differences: The differences in rules, behaviors, communication, and biases based on cultural values that are different from those of one's own culture.
- Suspends judgment in valuing their interactions with culturally different others: Postpones assessment or evaluation (positive or negative) of interactions with people culturally different from oneself; disconnects from the process of automatic judgment and takes time to reflect on possibly multiple meanings.
- Worldview: The cognitive and affective lens through which people construe their experiences and make sense of the world around them.

1 Milton J. Bennett, "Towards Ethnorelativism: A Developmental Model of Intercultural Sensitivity," in *Education for the Intercultural Experience*, ed. R. M. Paige Yarmouth, (ME: Intercultural Press, 1993), 22–71.

2 Darla K. Deardorff, "The Identification and Assessment of Intercultural Competence as a Student Outcome of Internationalization," *Journal of Studies in International Education* 10, no. 3 (2006): 241–66.

3 Janet M. Bennett, "Transition Shock: Putting Culture Shock in Perspective," in *Basic Concepts of Intercultural Communication: Selected Readings*, ed. Milton J. Bennett (Yarmouth, ME: Intercultural Press, 1998), 215–24.

VALUE Rubric: Intercultural Knowledge and Competence

DEFINITION

Intercultural Knowledge and Competence is "a set of cognitive, affective, and behavioral skills and characteristics that support effective and appropriate interaction in a variety of cultural contexts." (Bennett, J. M. 2008. Transformative training: Designing programs for culture learning. In *Contemporary leadership and intercultural competence: Understanding and utilizing cultural diversity to build successful organizations*, ed. M. A. Moodian, 95-110. Thousand Oaks, CA: Sage.)

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)
Knowledge *Cultural self-awareness*	Articulates insights into own cultural rules and biases (e.g., seeking complexity; aware of how her/his experiences have shaped these rules, and how to recognize and respond to cultural biases, resulting in a shift in self-description).	Recognizes new perspectives about own cultural rules and biases (e.g., not looking for sameness; comfortable with the complexities that new perspectives offer).	Identifies own cultural rules and biases (e.g., with a strong preference for those rules shared with own cultural group and seeks the same in others).	Shows minimal awareness of own cultural rules and biases (even those shared with own cultural group(s)) (e.g., uncomfortable with identifying possible cultural differences with others).
Knowledge *Knowledge of cultural worldview frameworks*	Demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Demonstrates adequate understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Demonstrates partial understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Demonstrates surface understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.
Skills *Empathy*	Interprets intercultural experience from the perspectives of own and more than one worldview and demonstrates ability to act in a supportive manner that recognizes the feelings of another cultural group.	Recognizes intellectual and emotional dimensions of more than one worldview and sometimes uses more than one worldview in interactions.	Identifies components of other cultural perspectives but responds in all situations with own worldview.	Views the experience of others but does so through own cultural worldview.
Skills *Verbal and nonverbal communication*	Articulates a complex understanding of cultural differences in verbal and nonverbal communication (e.g., demonstrates understanding of the degree to which people use physical contact while communicating in different cultures or use direct/indirect and explicit/implicit meanings) and is able to skillfully negotiate a shared understanding based on those differences.	Recognizes and participates in cultural differences in verbal and nonverbal communication and begins to negotiate a shared understanding based on those differences.	Identifies some cultural differences in verbal and nonverbal communication and is aware that misunderstandings can occur based on those differences but is still unable to negotiate a shared understanding.	Has a minimal level of understanding of cultural differences in verbal and nonverbal communication; is unable to negotiate a shared understanding.
Attitudes *Curiosity*	Asks complex questions about other cultures, seeks out and articulates answers to these questions that reflect multiple cultural perspectives.	Asks deeper questions about other cultures and seeks out answers to these questions.	Asks simple or surface questions about other cultures.	States minimal interest in learning more about other cultures.
Attitudes *Openness*	Initiates and develops interactions with culturally different others. Suspends judgment in valuing her/his interactions with culturally different others.	Begins to initiate and develop interactions with culturally different others. Begins to suspend judgment in valuing her/his interactions with culturally different others.	Expresses openness to most, if not all, interactions with culturally different others. Has difficulty suspending any judgment in her/his interactions with culturally different others, and is aware of own judgment and expresses a willingness to change.	Receptive to interacting with culturally different others. Has difficulty suspending any judgment in her/his interactions with culturally different others, but is unaware of own judgment.

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Academics

- TU Home
- Academics
- Office of the Registrar
- Degree Requirements

Bachelor of Science

Bachelor of Arts

Bachelor of Fine Arts

Bachelor of Music

Gen Ed Requirements

Core Requirements

Staying on Track for Graduation

Graduate Degrees

CORE CURRICULUM REQUIREMENTS

2011-2012 Undergraduate Catalog and Later

A student may not count more than two courses in the same subject code for both the major and the University Core (e.g., ENGL or HIST).

- **(1) Towson Seminar** : Focusing on exploration and discovery, this course introduces students to the academic expectations for college-level work and to the intellectual, communication, and collaborative skills needed for academic success. Seminar format emphasizing active learning, with variable content in different Towson-Seminar courses. Introduces multiple perspectives and may draw from more than one discipline. Requires grade of C or better to fulfill Core requirement.

- **(2) English Composition** : This course focuses on exploring ways of writing and thinking in the branches of knowledge and on developing rhetorical strategies for successful college-level expository writing. Requires grade of C or better to fulfill Core requirement.

- **(3) Mathematics** : Requires skills at the level of college algebra or above. Treat concepts and skills in the mathematical sciences and emphasize both theoretical foundations and problem-solving applications such as finite mathematics, statistics, discrete mathematics, and mathematical survey courses.

- **(4) Creativity and Creative Development** : Specific creative activity emphasizing symbolic, affective, and imaginative thinking in the creative activity and understanding the creative process through participating in it. Reflect current scholarship in the field, provide reference to theoretical frameworks and methods, and explore the critical standards central to the genre or medium.

- **(5) Arts and Humanities** : The arts examine aesthetics and the development of the aesthetic form. Courses in this area may include, but are not limited to fine, performing and studio art, appreciation of the arts,and history of the arts. All courses, including fine, performing and studio arts, will explore the relationship between theory and practice. The humanities examine the values and cultural heritage that establish the framework for inquiry into the meaning of life. Courses in the humanities may include but are not limited to, the language, history, literature, and philosophy of Western and other culture. *(The course meeting this requirement must be taken in a discipline different from the course meeting requirement 4.)*

- **(6) Social and Behavioral Sciences** : The social and behavioral sciences examine the psychology of individuals and the ways in which individuals, groups, or segments of society behave, function, and influence one another. They include, but are not limited to, subjects that focus on history and cultural diversity; on the concepts of groups, work, and political systems; on the applications of qualitative and quantitative data to social issues; and on the

interdependence of individuals, society, and the physical environment.

- **(7) Biological and Physical Sciences (Lab only)** : The Biological and Physical Sciences systematically investigate living systems and the physical universe and introduce students to methods used to collect, quantify, and interpret scientific data and to synthesize and apply scientific concepts. Courses in this category present the historical development and structural nature of the subject, illustrate the predictive nature of these sciences, and employ mathematics and computing techniques as appropriate. Students must take two courses in the Biological and Physical Sciences categories with at least one four-unit course that includes a laboratory. The laboratory experience will emphasize hands-on investigations and scientific inquiry. Students must select either two courses from different scientific disciplines or two sequenced courses within one discipline.

- **(8) Biological and Physical Sciences (Lab & Non-Lab)** : See description above.

- **(9) Advanced Writing Seminar** : Courses in this category will address (1) the discourse models and practices important to a specific discipline and (2) techniques of formatting and reporting, validation and documentation, required to write with authority and authenticity within the discipline. Requires grade of C or better to fulfill Core requirement.

Perspectives (10- 14) *One course under Perspectives must be taken in a discipline in the arts and humanities, different from the discipline in requirement 5. One course under Perspectives must be taken in a discipline in the social and behavioral sciences, different from the discipline in requirement 6.*

- **(10) Metropolitan Perspectives** : Courses in Metropolitan Perspectives examine and explore the metropolis (as broadly conceived) in its past and present complexities. The category includes courses that describe characteristics of specific places, like the Baltimore-Washington metropolitan areas, or that describe characteristics or dynamics of metropolises in general, whether in the US or in other countries, whether contemporary or historic, through the lens of an appropriate discipline.

- **(11) The United States as a Nation** : Courses addressing The United States as a Nation explore the institutions, history, culture, or traditions of the United States with an emphasis on addressing through a particular subject matter the broader experience of the nation as a whole.

- **(12) Global Perspectives** : Courses in Global Perspectives examine how the global environment is changing, and is being changed, by major social, cultural, religious, economic, political, and technological forces, and how new patterns of relationships are shaping and being shaped by the global environment.

- **(13) Diversity and Difference** : Courses in Diversity and Difference will explore relationships of distinctiveness and interdependence, conflict and cooperation, between and among people with varying cultures, beliefs, identities, and capabilities. Courses will cultivate in students the ability to examine and articulate differences of conviction and perception through open exchange and civil discourse. As part of that process, students will also come to understand more fully the lenses through which they view the world.

- **(14) Ethical Issues and Perspectives** : Courses in Ethical Issues and Perspectives will develop one or more ethical issues of current importance to any of a broad range of academic disciplines. These courses are designed to help students understand different perspectives on ethical problems and different processes and techniques helpful in reaching sound judgments.

Honors can be used as either Arts & Humanities or Social & Behavioral Sciences

HONR 243, Honors Seminar: Global Perspectives

Core 13 Diversity & Difference (3)

Diversity and Difference : Courses in Diversity and Difference will explore relationships of distinctiveness and interdependence, conflict and cooperation, between and among people with varying cultures, beliefs, identities, and capabilities. Courses will cultivate in students the ability to examine and articulate differences of conviction and perception through open exchange and civil discourse. As part of that process, students will also come to understand more fully the lenses through which they view the world.

Arts and Humanities

ARTH 108 , Introduction to Non-Western Art

DANC 210, The Gender Dance

DFST 101, Introduction to Deaf Studies

EMF 205, Women and Gender in Film & Media

ENGL 233, Survey of African-American Literature

ENGL 234, Major Writers in African-American Literature

ENGL 235, Ethnic-American Literature

ENGL 239, Modern Jewish Literature

MUSC 205, Women in Western Music

PHIL 204, Race, Class and Gender

RLST 205, Women in World Religion

RLST 206, Judaism, Christianity, and Islam

RLST 209, Religious Traditions of Asia

RLST 210, Introduction to Judaism

THEA 303, Cultural Diversity Contemporary Theater

THEA 380, Topics in Diversity

Social and Behavioral Sciences

AFST 201, Main Themes in African & American Studies

EDUC 203, Teaching and Learning in a Diverse Society

FMST 310, LGBT Families

FMST 360, Diversity Culture and Team Dynamics

HLTH 220, Sexuality in a Diverse Society

LGBT 101, Introduction to LGBT Studies

SOCI 241 , Blacks in America: Myths and Reality

SOCI 243, Sociology of Race, Class and Gender

WMST 231, Women in Perspective

WMST 232, Honors Women in Perspective

Honors can be used as either Arts & Humanities or Social & Behavioral Sciences

HONR 240, Honors Seminar: Diversity and Difference

The following courses are not considered Art & Humanities or Social and Behavioral Sciences

IDHP 300, Individuals on the Autism Spectrum

NURS 416, Cultural Diversity in Health Care

Core 14 Ethical Issues & Perspectives (3)

(14) Ethical Issues and Perspectives : Courses in Ethical Issues and Perspectives will develop one or more ethical issues of current importance to any of a broad range of academic disciplines. These courses are designed to help students understand different perspectives on ethical problems and different processes and techniques helpful in reaching sound judgments.

Arts and Humanities

ENGL 301, Rhetoric and Science

HIST 205, Ethical Perspectives in History

HIST 330, Ethical Dilemmas in History of Science and

Technology

MNGT 482, Business Ethics and Sustainability

MUSC 355, Ethics Issues & Perspectives in Music

PHIL 103, Introduction to Ethics

PHIL 255, Environmental Ethics

PHIL 342, What Makes Us Moral

PHIL 361, Biomedical Ethics

RLST 305, Faith Perspective in Medical Ethics

RLST 313, Islamic Ethics

THEA 310, Theater for Social Change

Social and Behavioral Sciences

CLST 311 , Science, Technology and Culture

FMST 325, Ethics in Human Service

SCED 304, Education, Ethics and Change (EDUC 205)

WMST 382, Christian Sexual Ethics

WMST 383, Animal Right, Human Rights

Honors can be used as either Arts & Humanities or Social & Behavioral Sciences

HONR 345, Honors Seminar: Ethical Issues and Perspectives

The following courses are not considered Art & Humanities or Social and Behavioral Sciences

ASTR 301, Cosmic Origins

BIOL 306, Human Ecology & Sustainability

COSC 418, Societal & Ethical Concerns of Computer Science

HCMN 441, Legal and Ethical Issues in Health Administration

INFORMATION FOR CURRENT STUDENTS (/ACADEMICADVISING/CURRENT/)

Advising in the Major (/academicadvising/current/advising.html)

Finding an Adviser (/academicadvising/current/adviser.html)

Choosing a Major (/academicadvising/current/major.html)

Screened Majors

(/)

Race & Diversity Area Goals

Race & Diversity courses develop a sophisticated understanding of race and racism as dynamic concepts, pointing to the ways in which race intersects with other group identifications such as gender, class, ethnicity, religion, age, sexual orientation or disability.

Race & Diversity courses are intended to teach students how to:

- Recognize the ways in which race intersects with other group identifications or ascriptions: gender, class, ethnicity, sexual orientation, religion, disability, age;
- Understand the relationships among diversity, justice and power;
- Explore what it means for individuals and institutions to exist in a multi-racial, multicultural world;
- Investigate the various forms race and racism has taken in different places and times; and
- Discuss race matters with diverse others in relation to personal experience.

Courses

African Americans and Law: Weapon or Tool? (http://gened.temple.edu/wp-content/uploads/2013/10/LAW-SBA-0803-African-Americans_Equality-and-Law-F13-Lawrence.docx)

LEGAL STUDIES 0803, 0903
Learn about the experience of African Americans through the lens of the US legal system. US law, which first defined African Americans as less than human, eventually declared discrimination illegal, and remains both an expression and an instrument of change at the intersection of race and equality. As you study this evolution, you will reflect on relevant current events, and explore your own responses to the kind of everyday encounters that continually arise in our pluralistic society. Can race be used as a factor in hiring, in college admissions? Is race a factor for you in dating, marriage, adoption? We explore issues like these on both broad social and personal dimensions.

Classics of African American Theater

THEATER 0841
In part because of its development, initially, as a consequence of enslavement, African American theater is both entertaining and potentially volatile. We will look at some of the most important African American plays from the late 1700's through to the present, and explore the problems, contestations and the nature of race, class, and gender as exemplified in these dramatic texts. From Ira Aldridge's The Black Doctor in 1847, through to August Wilson's Radio Golf (2007), we will investigate the historical emergence and institutionalization of race thinking and practice on the American stage. As we consider this span of performance literature, we will analyze debates about race and social justice, investigate the collaborative nature of theater and develop oratory skills in provocative discussions.

Dimensions of Diversity: What's Brewing in the Melting Pot?

TOURISM & HOSPITALITY MANAGEMENT 0827
Are we really living in a melting pot? How important are the differences and similarities among individuals? The purpose of this course will be to focus on a variety of issues related to the nature of personal and cultural identify within a diverse American society. Specifically, this course will explore critical factors that shape one's place or standing in society (e.g.,

race, disability, age, gender, and sexuality). The meaning and significance of these dimensions will be explored as they relate to the societal and technological complexities of the 21st Century. The best practice and research in racism, inequality, and social injustice in industries such as sport, leisure, tourism and healthcare will be explored.

Embodying Pluralism (http://gened.temple.edu/wp-content/uploads/2013/10/Dance-0828-Embodying-Pluralism-F13_Jasmin.doc)

DANCE 0828
Dance and the arts are vehicles of societal change. As you challenge and extend your perceptions of "self" and "other" in a pluralistic society, you will explore aspects of identity, difference, and diversity from aesthetic and ethical perspectives. Race, ethnicity, gender, class, and other social phenomena will be studied as elements that form the fabric of American society. Theory from lectures on historical and philosophical perspectives will be thoroughly integrated in immersive, active studio practices. The purpose of this course is to illuminate personal, social and cultural dynamics of race and diversity in the United States.

Ethnicity and the Immigrant Experience in the U.S. (http://gened.temple.edu/wp-content/uploads/2013/10/SOC-0835-Ethnicity-and-Immigrant-Experience-F13_Moroi.docx)

SOCIOLOGY 0835, 0935
How do immigrants learn to become American? How does living an ethnic identity vary for different groups? When does ethnicity become a chosen identity or an unwanted label? How do we learn to value some aspects of ethnicity but not others? What are markers of ethnicity? How do language, food, music, family and community work to provide authenticity to the American immigrant experience? What

happens to ethnicity with assimilation to the American way of life? Can ethnicity combat the tidal social expectations to conform to the dominant culture? Using a variety of written materials including novels that explore the ethnic identity of different groups, this course raises questions about how ethnicity and American identity are connected.

History & Significance of Race in America (http://gened.temple.edu/wp-content/uploads/2013/10/AAS-0829-HISTORY-SIGNIFICANCE-OF-RACE-F13_Carter.pdf)

AFRICAN AMERICAN STUDIES 0829, ANTHROPOLOGY 0829, GEOGRAPHY & URBAN STUDIES 0829, HISTORY 0829, POLITICAL SCIENCE 0829, SOCIOLOGY 0829, 0929
Why were relations between Native Amer-icans and whites violent almost from the beginning of European settlement? How could slavery thrive in a society founded on the principle that "all men are created equal"? How comparable were the experiences of Irish, Jewish, and Italian immigrants, and why did people in the early 20th century think of them as separate "races"? What were the causes and consequences of Japanese Americans' internment in military camps during World War II? Are today's Mexican immigrants unique, or do they have something in common with earlier immigrants? Using a variety of written sources and outstanding documentaries, this course examines the racial diversity of America and its enduring consequences.

Immigration and the American Dream: Hearing the Immigrant Voice

ANTHROPOLOGY 0831, CRITICAL LANGUAGES 0831, HISTORY 0831, ITALIAN 0831, 0931, RUSSIAN 0831, SOCIOLOGY 0831
As a Temple student, you go to school and live in a city full of immigrants. Perhaps your own relatives were immigrants to the United States. But have you ever listened to their stories? With an historical and sociological framework as a basis, we

will take an in-depth and more personal look at the immigrant experience as expressed through the immigrants' own voices in literature and film. Topics explored include: assimilation, cultural identity and Americanization, exploitation and the American Dream, ethnic communities, gender, discrimination and stereotyping.

Politics of Identity in America (http://gened.temple.edu/wp-content/uploads/2013/10/Soc-0832-Politics-of-Identity-F13_Espinal.doc)

HISTORY 0832, POLITICAL SCIENCE 0832, SOCIOLOGY 0832, WOMEN'S STUDIES 0832, 0932
Gay or straight. Black or white. Male or female. What do these different group identities mean to Americans? How do they influence our politics? Should we celebrate or downplay our diversity? This course explores how we think about others and ourselves as members of different groups and what consequences it has for how we treat one another. Our fundamental social identities can be a source of power or of powerlessness, a justification for inequality or for bold social reform. Students learn about the importance of race, class, gender and sexual orientation across a variety of important contexts, such as the family, workplace, schools, and popular culture and the implications these identities have on our daily lives.

Race & Ethnicity in American Cinema (http://gened.temple.edu/wp-content/uploads/2013/10/FMA-843-Race-Ethnicity-in-Cinema-F13_Feltman.doc)

FILM & MEDIA ARTS 0843, 0943
Movies have played a central role in how we understand race, racial categories, and ethnic cultural identities. We will study Hollywood's, evolving portrayal of African-Americans, Asian-Americans and ethnic groups like Latinos and Italian-

Americans. From Edison's early films, through "Birth of Nation," and to the present, commercial cinema has denigrated Americans of color and stereotyped its ethnic groups. How are stereotypes built up on century-old cinematic traditions and how do they function today? What self-images have minority filmmakers presented as an alternative to mainstream views? In addition to looking at the critiques, we look at more positive aspects of ethnic and racial images and examine the ways that these images speak to the history of the nation as a whole.

Race & Identity in Judaism (http://gened.temple.edu/wp-content/uploads/2013/10/REL-0802-Race-Judaism-F13_Ratzman.pdf)

JEWISH STUDIES 0802, 0902, RELIGION 0802, 0902
Investigate the relationship between race and Judaism from Judaism's early period through today, looking both at how Jews have understood their own racial identity and how others have understood Jews' racial identity. You will explore the idea of racial identity in Judaism in order to examine the complex network of connections between racism and anti-Semitism, as you read primary and secondary texts in Jewish philosophy and history and in the study of race and racism. We hope to illuminate these complex issues as well as to engage with them on a personal and political level, examining the relationship between issues of race, religion, identity, and social justice and injustice, and inquiring into how we, as informed citizens in a global society, can affect change for the better.

Race & Poverty in the Americas (http://gened.temple.edu/wp-content/uploads/2013/10/REL-0833-Race-Poverty-in-Americas-F13-0833-005-006-Sydney-White.pdf)

ANTHROPOLOGY 0833, LATIN AMERICAN STUDIES 0833, 0933, RELIGION 0833, 0933 SOCIOLOGY 0833
The transatlantic slave trade was one of the most brutal and momentous experiences in human history. Attitudes toward Latino, Caribbean, African, and Asian immigrants in the United States today can only be fully understood in the contexts of slavery and the "structural racism," "symbolic violence" (not to mention outright physical violence), and social inequalities that slavery has spawned throughout the region. Although focusing primarily on the United States, we will also study the present entanglements of poverty and race in Brazil, Haiti, and other selected nations of "The New World," placing the US (and Philadelphia in particular) experience in this historical context.

Race, Identity and Experience in American Art (http://gened.temple.edu/wp-content/uploads/2013/10/TYLE-0805-Race-Identity-Exp-in-America-Art-F13_Tiven.pdf)

TYLER 0805
Paintings of the New Frontier and 19th century folk art, the Harlem Renaissance and New Deal photography, Chicano murals and the art activism of the Civil Rights Movement, the digital spaces occupied by activist groups on the Internet–in the struggle to understand the relation between self and other, artists have critically engaged with the images that define our common sense of belonging—images that saturate the public sphere via mass media, advertising, textbooks, museums, and shopping malls. While taking a close look at individual artists and movements, we will locate them within their respective contexts, with the ultimate goal of finding ways of adequately imagine and image an American identity today.

Race in the Ancient Mediterranean (http://gened.temple.edu/wp-content/uploads/2013/10/GRC-

0804-Race-Ethnicity-Acient-Mediterranean-F13-Jones.pdf)

GREEK & ROMAN CLASSICS 0804, 0904
Learn about ancient thinking about race and ethnicity and how ancient thinking remains current and influential today. Investigate how categories of race and ethnicity are presented in the literature and artistic works of Greece and Rome. Our case studies will pay particular attention to such concepts as: notions of racial formation and racial origins; ancient theories of ethnic superiority; and linguistic, religious and cultural differentiation as a basis for ethnic differentiation. We will also examine ancient racism through the prism of a variety of social processes in antiquity: slavery, trade and colonization, migrations, imperialism, assimilation, native revolts, and genocide.

Race on the Stage: Social Construction of Identity through Drama and the Arts (http://gened.temple.edu/wp-content/uploads/2013/10/THTR-0842-Race-On-Stage-F13_Windom.pdf)

THEATER 0842
A unique taste of artistic diversity, this course combines traditional and interdisciplinary content with the rich experience of "live art." Learn how conventions of the past contribute to arts production and the dramatic presentation of race, gender, sexuality, class and disability today, and how those presentations continue to inform notions of identity. As you read classic and contemporary dramatic texts and critically analyze actual performances, you will be looking at diversity from multiple perspectives and acquiring the kind of understanding of "difference" and "tolerance" that will prepare you to live and work in a global world.

Representing Race (http://gened.temple.edu/wp-content/uploads/2013/10/ANTH-

0834-Representing-Race-F13_Kirkland.pdf)

AFRICAN AMERICAN STUDIES 0834, ANTHROPOLOGY 0834, ENGLISH 0834, 0934, HISTORY 0834
From classical Greece and Rome, who saw themselves under siege by the "barbarian hordes," to contemporary America and its war on "Islamic extremism," from The Birth of a Nation to Alien Nation, Western societies have repeatedly represented a particular group of people as a threat to civilization. This course will examine a wide range of representations of non-Western people and cultures in film, literature, scientific and legal writings, popular culture, and artistic expression. What is behind this impulse to divide the world into "us" and "them"? How is it bound up with our understanding of race and racial difference? And what happens when the "barbarian hordes" talk back?

(http://gened.temple.edu)

General Education Program

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The Principles of Excellence

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The Principles of Excellence offer both challenging standards and flexible guidance for an era of educational reform and renewal. These Principles can be used to guide change in any college, university, or community college. They are intended to influence practice across the disciplines as well as in general education programs.

Principle One

Aim High—and Make Excellence Inclusive

Make the Essential Learning Outcomes a Framework for the Entire Educational Experience, Connecting School, College, Work, and Life

Principle Two

Give Students a Compass

Focus Each Student's Plan of Study on Achieving the Essential Learning Outcomes—and Assess Progress

Principle Three

Teach the Arts of Inquiry and Innovation

Immerse All Students in Analysis, Discovery, Problem Solving, and Communication, Beginning in School and Advancing in College

Principle Four

Engage the Big Questions

Teach through the Curriculum to Far-Reaching Issues—Contemporary and Enduring—in Science and Society, Cultures and Values, Global Interdependence, the Changing Economy, and Human Dignity and Freedom

Principle Five

Connect Knowledge with Choices and Action

Prepare Students for Citizenship and Work through Engaged and Guided Learning on "Real-World" Problems

Principle Six

Foster Civic, Intercultural, and Ethical Learning

Emphasize Personal and Social Responsibility, in Every Field of Study

Principle Seven

Assess Students' Ability to Apply Learning to Complex Problems

Use Assessment to Deepen Learning and Establish a Culture of Shared Purpose and Continuous Improvement

LEAP

VALUE Rubric: Teamwork

FRAMING LANGUAGE

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

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

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

VALUE Rubric: Teamwork

DEFINITION

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

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

	CAPSTONE (4)	MILESTONES (3)	MILESTONES (2)	BENCHMARK (1)
Contributes to Team Meetings	Helps the team move forward by articulating the merits of alternative ideas or proposals.	Offers alternative solutions or courses of action that build on the ideas of others.	Offers new suggestions to advance the work of the group.	Shares ideas but does not advance the work of the group.
Facilitates the Contributions of Team Members	Engages team members in ways that facilitate their contributions to meetings by both constructively building upon or synthesizing the contributions of others as well as noticing when someone is not participating and inviting them to engage.	Engages team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others.	Engages team members in ways that facilitate their contributions to meetings by restating the views of other team members and/or asking questions for clarification.	Engages team members by taking turns and listening to others without interrupting.
Individual Contributions Outside of Team Meetings	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project. Proactively helps other team members complete their assigned tasks to a similar level of excellence.	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project.	Completes all assigned tasks by deadline; work accomplished advances the project.	Completes all assigned tasks by deadline.
Fosters Constructive Team Climate	Supports a constructive team climate by doing all of the following: ▪ Treats team members respectfully by being polite and constructive in communication. ▪ Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. ▪ Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. ▪ Provides assistance and/or encouragement to team members.	Supports a constructive team climate by doing any three of the following: ▪ Treats team members respectfully by being polite and constructive in communication. ▪ Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. ▪ Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. ▪ Provides assistance and/or encouragement to team members.	Supports a constructive team climate by doing any two of the following: ▪ Treats team members respectfully by being polite and constructive in communication. ▪ Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. ▪ Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. ▪ Provides assistance and/or encouragement to team members.	Supports a constructive team climate by doing any one of the following: ▪ Treats team members respectfully by being polite and constructive in communication. ▪ Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. ▪ Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. ▪ Provides assistance and/or encouragement to team members.
Responds to Conflict	Addresses destructive conflict directly and constructively, helping to manage/resolve it in a way that strengthens overall team cohesiveness and future effectiveness.	Identifies and acknowledges conflict and stays engaged with it.	Redirects focus toward common ground, toward task at hand (away from conflict).	Passively accepts alternate viewpoints/ideas/opinions.

A PDF of this and all VALUE Rubrics can be downloaded from www.aacu.org/value/rubrics

VALUE Rubric: Integrative Learning

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 that are unscripted and sufficiently broad to require multiple areas of knowledge and multiple modes of inquiry, problems for which multiple solutions have been offered and that benefit 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 is, for example, prompted to draw implications for practice. These connections often surface, however, in reflective work, self-assessment, and creative endeavors of all kinds. Integrative assignments foster learning between courses or by connecting courses to experientially based 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 inherently to 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 the arts and the humanities, but they may be embedded in individual performances and less evident. The key to 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 to the challenges of personal, professional, and civic life.

GLOSSARY

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

- Academic knowledge: Disciplinary learning; learning from academic study, texts, etc.
- Content: The information conveyed in the work samples or collections of work.
- 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.
- Cocurriculum: A parallel component of the academic curriculum that is in addition to the formal classroom (student government, community service, residence hall activities, student organizations, etc.).
- Experience: Learning that takes place in a setting outside of the formal classroom, such as a workplace, service learning site, or internship site.
- Form: The external frameworks within which information and evidence are presented, ranging from choices for a particular work sample or collection of works (such as a research paper, PowerPoint presentation, video recording, etc.) to choices in the make-up of the e-portfolio.
- 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.
- Reflection: A metacognitive act of examining a performance in order to explore its significance and consequences.
- Self-Assessment: Describing, interpreting, and judging a performance based on stated or implied expectations followed by planning for further learning.

VALUE Rubric: Integrative Learning

DEFINITION

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

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)
Connections to Experience *Connects relevant experience and academic knowledge*	Meaningfully **synthesizes** connections among experiences outside of the formal classroom (including life experiences and academic experiences such as internships and travel abroad) to **deepen understanding** of fields of study and to broaden own points of view.	Effectively **selects and develops** examples of life experiences, drawn from a variety of contexts (e.g., family life, artistic participation, civic involvement, work experience), to **illuminate** concepts/theories/ frameworks of fields of study.	**Compares** life experiences and academic knowledge to infer differences, as well as similarities, and **acknowledges perspectives** other than own.	**Identifies** connections between life experiences and those academic texts and ideas **perceived as similar and related** to own interests.
Connections to Discipline *Sees (makes) connections across disciplines, perspectives*	Independently creates wholes out of multiple parts (synthesizes) or draws conclusions by combining examples, facts, or theories from more than one field of study or perspective.	Independently connects examples, facts, or theories from more than one field of study or perspective.	When prompted, connects examples, facts, or theories from more than one field of study or perspective.	When prompted, presents examples, facts, or theories from more than one field of study or perspective.
Transfer *Adapts and applies skills, abilities, theories, or methodologies gained in one situation to new situations*	Adapts and applies, independently, skills, abilities, theories, or methodologies gained in one situation to new situations **to solve difficult problems or explore complex issues in original ways.**	Adapts and applies skills, abilities, theories, or methodologies gained in one situation to new situations **to solve problems or explore issues.**	Uses skills, abilities, theories, or methodologies gained in one situation in a new situation **to contribute to understanding of problems or issues.**	Uses, in a basic way, skills, abilities, theories, or methodologies gained in one situation **in a new situation.**
Integrated Communication	Fulfills the assignment(s) by choosing a format, language, or graph (or other visual representation) **in ways that enhance meaning**, making clear the interdependence of language and meaning, thought, and expression.	Fulfills the assignment(s) by choosing a format, language, or graph (or other visual representation) **to explicitly connect content and form**, demonstrating awareness of purpose and audience.	Fulfills the assignment(s) by choosing a format, language, or graph (or other visual representation) that **connects in a basic way** what is being communicated (content) with how it is said (form).	Fulfills the assignment(s) (i.e. to produce an essay, a poster, a video, a PowerPoint presentation, etc.) **in an appropriate form.**
Reflection and Self-Assessment *Demonstrates a developing sense of self as a learner, building on prior experiences to respond to new and challenging contexts (may be evident in self-assessment, reflective, or creative work)*	Envisions a future self (and possibly makes plans that build on past experiences that have occurred across multiple and diverse contexts).	Evaluates changes in own learning over time, recognizing complex contextual factors (e.g., works with ambiguity and risk, deals with frustration, considers ethical frameworks).	Articulates strengths and challenges (within specific performances or events) to increase effectiveness in different contexts (through increased self-awareness).	Describes own performances with general descriptors of success and failure.

A PDF of this and all VALUE Rubrics can be downloaded from www.aacu.org/value/rubrics