



AUBURN
UNIVERSITY

ASSESSMENT REPORT

English BA, Creative Writing, Literature, and Professional and Public Writing Tracks

[If applicable, describe the academic degree program options (e.g., formal options/tracks) represented in this report as well as distance options.]

[Optional – Describe background information on the academic degree program (e.g., program mission, program history, mention of disciplinary accreditation requirements, number of students).]

Student Learning Outcomes

1. Specificity of Outcomes

[Please provide a list of program level student learning outcomes. Student learning outcomes articulate the knowledge, skills, and abilities that students are expected to achieve as a result of completing the academic degree program.]

The learning outcomes for the English Department's three undergraduate tracks appear below. As of fall 2017, these are shared with students during advising sessions. Because the creative writing faculty, who are relatively new to Auburn, now have a better understanding of both the writing program and the assessment process, they have improved the student learning outcomes to be used in the 2018-2019 assessment. The modified creative writing rubric is attached as Appendix I.

Creative Writing Learning Outcomes

1. Apply knowledge of formal techniques of point of view, description, and dialogue when writing fiction;
2. Produce original fiction which considers concepts that give it coherence and purpose such as theme;
3. Apply knowledge of formal techniques of sound and figurative language when writing poetry; poetic craft in employing of structural tools (e.g., line breaks, stanzas, white space, repetition, rhyme, rhythm, or other form
4. Produce original poetry composed with structural tools such as repetition, line breaks, rhyme, rhythm, and stanzas;
5. Write in an engaging and distinctive voice, attempting to reach beyond the derivative and clichéd;
6. Discuss and evaluate his/her creative writing in a literary context.

Literature Learning Outcomes

1. Analyze literary texts;
2. Discuss cultural and/or literary (e.g., genre, history, or movement) context;
3. Write in a critical voice;

4. Produce an effective research paper in terms of a coherent rhetorical structure, incorporating research that supports the argument of the paper and demonstrates familiarity with the critical questions surrounding the literary work.

Professional and Public Writing

1. Compose effective prose in terms of content (argument, clarity, organization and form[i.e., language conventions]);
2. Employ professional editing principles using traditional & computer-based techniques;
3. Incorporate discussion of theories relevant to professional & public writing;
4. Apply research-based principles of professional & public writing;
5. Analyze and address a particular audience.

2. Comprehensive Outcomes

[Please provide a brief narrative stating whether or not the list of student learning outcomes is comprehensive (i.e., the student learning outcomes accurately reflect the current scope of the program). Consider also providing a rationale for the degree/nature of comprehensiveness (e.g., student learning outcomes are aligned with disciplinary standards).]

The above student learning outcomes are comprehensive, accurately reflecting the current scope of the track programs. The outcomes are aligned with current disciplinary standards. They were developed by track faculty after discussion and reflect faculty consensus.

3. Communicating Outcomes

[Please provide a brief statement describing if and how the list of student learning outcomes is shared with others (e.g., paper copies are shared with program faculty at a meeting, the outcomes are posted to the departmental website).]

The student outcomes are generated by track faculty and emailed to the Undergraduate Studies Committee by the track coordinators. Members of the Undergraduate Studies Committee assess capstone papers and portfolios on the basis of the student learning outcomes. Track faculty are asked to respond to an emailed pdf of the assessment results in March of each year. Track faculty responses include modifications in instructional emphasis and/or requests to modify the student outcomes to be assessed in the next cycle. The student outcomes, the assessment of those outcomes, and track faculty responses to the assessment are discussed each year at a general faculty meeting in April. Suggestions for modifications are considered by track faculty. If modifications are made, they are then communicated to the Director of Undergraduate Studies who compiles the annual report. Annual reports are deposited in the Department's SharePoint site to which all faculty have access.

Curriculum Maps

4. [Please provide a curriculum map that visually represents the alignment between student learning outcomes and required courses/experiences.]

See attached tables 1, 2, and 3

Measurement

5. Outcome-Measure Alignment

[Please provide a description of the assessment measures, noting how they were chosen/developed to align with the student learning outcomes.]

Creative Writing

During the capstone course, students develop a substantial portfolio of quality creative work of both fiction and poetry (with the option of including creative nonfiction or playwriting) that reflect the above student outcomes.

Literature

During the capstone course students develop analytic research papers of twenty-plus pages that reflect the above student outcomes.

Professional and Public Writing

During the capstone course students demonstrate effective written communication skills in the form of a substantial portfolio of work that reflects the above student outcomes.

Direct Measures

Faculty in the Department's three tracks develop detailed rubrics operationalizing student the learning outcomes listed below for each of the Department's three tracks. The rubrics appear in Appendix II. The following further descriptions outline the way the rubrics are operationalized by departmental assessors.

Creative Writing

#1 Applies knowledge of formal techniques (e.g., point of view, description, & dialogue) in fiction means the student demonstrates skill with elements of writing seen as especially important to the craft of fiction; control of narrative point of view (who is telling the story), of description, and of dialogue are crucial among the many elements that give a piece of fiction or nonfiction its particular shape or form.

#2 Produces original fiction which considers concepts that give it coherence and purpose such as theme means that a writer demonstrates a sense of unity that suggests considered reflection. Often, a theme is abstract and difficult to pinpoint. In fact, a theme many times is not explicitly stated, but rather, insinuated via character actions, revelation, image, or symbolism.

#3 Applies knowledge of poetic craft in employing of structural tools (e.g., line breaks, stanzas, white space, repetition, rhyme, rhythm, or other forms of musicality) means the student demonstrates skill with elements of writing seen as especially important to the craft of poetry; control of sound and metaphor are crucial among the many elements that give a piece of poetry its particular shape or form.

#4 Produces original poetry composed with attention to figurative language, imagery, and tone means the writer demonstrates a clear knowledge of the connection between form and function, of the relationship between the poem's intended meaning and the ways in which its shape on the page communicates to the reader.

#5 Write in an engaging and distinctive voice, attempting to reach beyond the derivative and clichéd means that the writer uses his or her skill with language to construct an effective and distinctive literature.

#6 Discusses and evaluates his/her creative writing in a literary context means that the writer is able to situate his/her texts within a cannon of creative texts.

Literature

#1 Analyze literary *text* means that the student demonstrates the ability to use textual evidence from a literary text to support a debatable claim about the significance of the text.

#2 Discuss cultural and/or literary (e.g., genre, history or movement) context means that the student effectively articulates how a text is related to historical events and other cultural phenomena within a time period, and/or how a text is related to literary traditions, genres, or literary movements.

#3 Write in a critical voice means student creates a voice that is authoritative, clear, and effective within the traditions of literary critical discourse.

#4 Produce an effective research paper means the paper achieves a coherent rhetorical structure, incorporates research that supports the argument of the paper, and demonstrates a familiarity with the critical questions surrounding the literary work.

Professional and Public Writing

#1 Compose effective *prose* means that the portfolio consists of works that are clear, persuasive, and use standardized, written American English.

#2 Employs professional editing principles using traditional & computer-based techniques means that a student shows an ability to edit effectively on a computer or on paper, using appropriate marking techniques, a style sheet, and conforming to appropriate standards.

#3 Incorporates discussion of theories relevant to professional & public writing means that the student demonstrates engagement with theories of professional or public writing in the texts he or she produces.

#4 Applies research-based principles of professional & public writing (i.e., outcome 3) to portfolio documents means that the student is able to discuss how he or she applied his or her knowledge of theory with regard to the documents in the portfolio.

#5 Analyzes & addresses a particular audience means that the student is able to recognize the needs of a specific audience and write effectively to that audience.

The above student outcomes are generated by track faculty. For all three tracks, the student outcomes are highly valued and widely shared within the respective disciplines.

Results

7. Data Collection

[Please provide a description of the assessment data collection process (i.e., information on how data were collected, who provided data, and the pertinent methodological details such as rating/scoring design).]

The above descriptions guided members of the Undergraduate Studies Committee who assessed the students' portfolios and papers. Two members of the Undergraduate Studies Committee read the portfolios and papers which are final products produced by students in our capstone classes. The papers and portfolios are globally assessed on the following scale (see table 4) for each of the learning outcomes. A mean score is calculated for each learning outcome.

Little/none	Basic	Intermediate	Advanced
1.0-1.3 low	2.0-2.3 low	3.0-3.3 low	4.0
1.4-1.6 mid	2.4-2.6 mid	3.4-3.6 mid	
1.7 -1.9 high	2.7 -2.9 high	3.7 -3.9 high	

Table 4: Scale for evaluating assessment results

8. Reporting Results

[Please provide assessment results aligned with the student learning outcomes. If historical assessment data is available, consider providing this data to reveal any student learning trends.

The department uses a four-category system (i.e., little to none, basic, intermediate, and advanced). Tables 5 through 7 display cumulative results for three academic years. As indicated above, results are communicated with track faculty electronically as results became available. The 2017 assessment results were presented to the full faculty in April.

Creative Writing

Criterion #	Mean 2016 (N=14)	Mean 2017 (N=15)
1. Applies knowledge of formal techniques (e.g., point of view, description, & dialogue) in fiction. (Previously: apply knowledge of formal techniques of point of view, description, and dialogue when writing fiction.)	3.4 (mid intermediate)	3.3 (mid intermediate)
2. Produces original fiction which considers concepts that give it coherence and purpose such as theme. (Previously: produce original fiction which considers concepts that give it coherence and purpose such as theme.)	3.2 (low intermediate)	3.2 (low intermediate)
3. Applies knowledge of poetic craft in employing of structural tools (e.g., line breaks, stanzas, white space, repetition, rhyme, rhythm, or other forms of musicality). (Previously: apply knowledge of formal techniques of sound and figurative language when writing poetry.)	3.0 (low intermediate)	3.0 (low intermediate)
4. Produces original poetry composed with attention to figurative language, imagery, and tone. (Previously: produce original poetry composed with structural tools such as repetition, line breaks, rhyme, rhythm, and stanzas.)	3.0 (low intermediate)	3.2 (low intermediate)
5. Write in an engaging and distinctive voice, attempting to reach beyond the derivative and clichéd (Previously: write in an engaging and distinctive voice, attempting to reach beyond the derivative and clichéd.	3.1 (low intermediate)	3.1 (low intermediate)
6. Discusses and evaluates his/her creative writing in a literary context. (Previously: Discuss and evaluate one's own creative writing in a literary context.	3.2 (low intermediate)	3.1 (low intermediate)

Table 5: Cumulative Assessment of Creative Writing Students

Literature

Criterion #	Spring-Fall 16 (N=30)	Spring-Fall 17 (N=33)
#1 Analyze a literary text	3.2 (low intermediate)	2.9 (high basic)
#2 Discuss cultural/literary context	3.1 (low intermediate)	3.1 (low intermediate)
#3 Write in a critical voice	3.0 (low intermediate)	2.8 (high basic)
#4 Produce an effective research paper	3.1 (low intermediate)	2.8 (high basic)

Table 6: Cumulative Assessment of Literature Track Students

Public and Professional Writing

Criterion #	Spring-Fall 2016 (N=13)	Spring-Fall 2017 (N=12)
# 1 Composes effective prose (Previously: write effective prose)	3.1 (low intermediate)	3.2 (low intermediate)
# 2 Employs professional editing principles using traditional & computer-based techniques (Previously: demonstrate: effective editing)	3.0 (low intermediate)	3.2 (low intermediate)
# 3 Incorporates discussion of theories relevant to professional & public writing. (Previously: discuss theories)	2.7 (high basic)	(2.4 mid basic)
# 4 Applies research-based principles of professional & public writing (i.e., outcome 3) to portfolio documents. (Previously: apply theories)	2.6 (high basic)	2.6 (high basic)
# 5 Analyzes & addresses a particular audience. (Previously: analyze & address audience)	2.9 (high basic)	3.3 (low intermediate)

Table 7: Cumulative Assessment of Professional and Public Writing Track Students

9. Interpreting Results

[Please provide an interpretation of the results aligned with the student learning outcomes. The interpretation should reflect consideration of factors (e.g., capabilities of a particular cohort, innovative curricular change) that may have affected the results.]

Creative Writing

Comparing the quantitative results in table 5 for academic years 2016 and 2017 reveals stability with a negligible loss

in criteria 1 and 6 and a small gain in criterion 4. There was no change in the qualitative results. The creative writing faculty are particularly addressing learning outcome #5 in their instruction. They anticipate that the improved learning student outcomes proposed for poetry next year (Appendix I) will provide more accurate information on student performance.

Literature

Comparing the quantitative results for 2016 and 2017 indicates some loss in criteria 1, 3, and 4. Qualitatively the means declined from low intermediate to high basic.

Literature faculty expressed concern with the loss in criteria 1, 3, and 4 and affirm their commitment to fostering student improvement in those areas. As of fall 2018, the Department will require a gateway course (ENGL 2020: Introduction to Literary Studies) for students in the literature track that focuses on methods of research and effective critical analysis of literature. In the long term, this course will better prepare students for the kinds of literary analysis and research expected of them in upper-division literature courses and assessed during the capstone course.

Professional and Public Writing

As Table 7 indicates, comparison of the quantitative results for academic years 2016 and 2017 shows slight increases in learning outcomes #1, #2, and #4. There is also some loss in learning objective #3 and considerable gain in learning objective #5. Qualitatively there is a decrease in the mean from high to mid basic for learning objective #3 and an increase for learning objective #5 from high basic to low intermediate. In response to the previous assessment, the Professional and Public Writing faculty have reconsidered how they articulate material in their classes and how they ask students to present that material. This seems to have borne fruit with respect to learning outcome #5.

During the next academic year, to improve student mastery of the following outcomes, track faculty will

#1 establish clear standards for what constitutes “effective prose”;

#2 directly teach, model, and facilitate practice in editing principles and skills;

#3 tailor course objectives and assignments with a greater focus on teaching students how to discuss theory in their work (e.g., writing a literature review, integrating secondary material into arguments, and applying theory to rhetorical analyses);

#4 in all major courses, but culminating in the capstone, instruct students, provide models, and give feedback to help students apply “research-based principles of public and professional writing.”

	Student Learning Outcomes/Program Requirements	Gateway	Fiction 1	Fiction 2	Poetry 1	Poetry 2	Capstone
#1	Use formal techniques of <i>point of view</i> , <i>description</i> , and <i>dialogue</i> in fiction and/or creative nonfiction	I	R	E			E
#2	Demonstrate consideration of <i>theme</i> in fiction	I	R	E			E
#3	Use formal techniques of <i>sound</i> , and <i>figurative language</i> in poetry;	I			R	E	E
#4	Use traditional structural tools in poetry (e.g., <i>repetition</i> , <i>line breaks</i> , <i>rhyme</i> , <i>rhythm</i> , <i>stanzaic composition</i>)	I			R	E	E
#5	Demonstrate the effective use of English;	E	E	E	E	E	E
#6	Demonstrate the potential for an engaging and original voice, including an attempt to reach beyond the derivative and clichéd.	I	R	E	R	E	E

Table 1: **Creative writing track curriculum map** indicating the degree to which student outcomes are taught in required courses. In addition to required courses identified in the curriculum map, students select 1 course from each of the following menu of courses: 1) globalism, sustainability and diversity, 2) linguistics or rhetoric, 3 4000-level literature course. Map Key: I Outcome introduced, R Outcome reinforced, E Outcome emphasized

	Student Learning Outcomes/Program Requirements	Gateway Pre 1789	Gateway Post 1789	Critical Theory	4300-level British Literature	4400-level American Literature	4500-level Genre	4600-level Author/topics	Capstone
#1	Analyze a literary text	I	I	E	R	R	R	R	R
#2	Discuss cultural/literary context	I	I	R	E	E	R	E	R
#3	Write in a critical voice	I	I	R	R	R	R	R	R
#4	Produce an effective research paper	I	I	I	R	R	R	R	E

Table 2: **Literature track curriculum map** indicating the degree to which student outcomes are taught in required courses. In addition to required courses identified in the curriculum map, students select 1 course from each of the following menu of courses: 1) globalism, sustainability and diversity, 2) linguistics or rhetoric. Map Key: I Outcome introduced, R Outcome reinforced, E Outcome emphasized

	Student Learning Outcomes/Program Requirements	Gateway	Capstone
#1	Writes effective prose	I,E	R, E
#2	Demonstrates mastery of effective editing principles using traditional and computer-based techniques	I	I, E
#3	Discusses theories relevant to professional and public writing	I	R, E
#4	Discusses how s/he has applied theories identified in outcome 3 to portfolio documents	N/A	E
#5	analyzes and addresses a particular audience	I	R, E

Table 3: **Professional and public writing track curriculum map** indicating the degree to which student outcomes are taught in required courses. In addition to required courses identified in the curriculum map, students select 1 course from each of the following menu of courses: 1) globalism, sustainability and diversity, 2) linguistics, 3) rhetoric, 4 upper-division writing, and 5) technology and writing. The Public and Professional Writing faculty plan to revisit the curriculum map to better serve both the students and the program. Map Key: I Outcome introduced, R Outcome reinforced, E Outcome emphasized

10. Communicating Results

[Please provide a very brief narrative describing with whom the results are shared (e.g., all program faculty).]

Assessment results for each track are emailed to track coordinators in mid-March. Track coordinators share results with track faculty who formulate a response that is presented to the full faculty in a general faculty meeting in April. Feedback from general faculty is considered and implemented by track faculty and communicated to the Director of Undergraduate Studies for incorporation into the next year's assessment cycle. Final reports are available to all faculty in the Departments SharePoint site.

Use of Results

11. Purposeful Reflection and Action Plan

[Please provide a narrative describing the process in which faculty engage to discuss assessment results and create actionable plans in an effort to improve student learning.]

Plans for the following year with respect to student learning outcomes and procedures for achieving them are developed by faculty in each track. Additional adjustments are made as necessary on the basis of feedback from the spring general faculty meeting. Changes to instruction and assessment criteria are communicated to the Department's Undergraduate Studies Committee and implemented by track faculty in the fall semester.

CONTACT: Megan Rodgers Good

Director of Academic Assessment

Office of the Provost

334-844-6844

megan.good@auburn.edu

Spring Fall 2018 Assessment rubric - Creative Writing

Student Name: _____

Learning Outcome	Little to None	Basic	Intermediate	Advanced
Applies knowledge of formal techniques (e.g., point of view, description, & dialogue) in fiction.	Fiction shows little to no evidence of formal techniques.	Fiction engages some concepts that give it coherence and purpose, but coherence is inconsistent and the purpose unclear.	Most formal techniques are successfully employed.	All formal techniques are successfully employed in a clear and consistent manner.
Produces original fiction which considers concepts that give it coherence and purpose such as theme.	Fiction lacks engagement with concepts that give it coherence and purpose.	Fiction engages some concepts that give it coherence and purpose; however, that coherence is inconsistent and the purpose unclear.	Fiction engages concepts that give it coherence and purpose.	Fiction engages concepts that give it coherence and purpose and displays originality and depth of thought.
Applies knowledge of poetic craft in employing of structural tools (e.g., line breaks, stanzas, white space, repetition, rhyme, rhythm, or other forms of musicality).	Poetry shows little to no knowledge of structural tools and attention poetic craft.	Poetry shows some knowledge of structural tools and poetic craft but is inconsistent or undeveloped.	Most structural tools and craft techniques are successfully employed in poetry.	All structural and other techniques are successfully employed in poetry in well-crafted poetry.
Produces original poetry composed with attention to figurative language, imagery, and tone.	Poetry shows little to no use of structural tools.	Poetry shows some structural tools, but usage is inconsistent or underdeveloped.	Poetry composed with mostly successful employment of structural tools.	Poetry shows mastery of structural tools.
Write in an engaging and distinctive voice, attempting to reach beyond the derivative and clichéd	Writing lacks a distinctive voice attempting to reach beyond the derivative and clichéd.	Writing shows the beginnings of a distinctive voice; however, it fails to reach beyond the derivative and clichéd.	Writing shows an engaging and distinctive voice that attempts to reach beyond the derivative and clichéd.	Writing shows an engaging and distinctive voice that successfully reaches beyond the derivative and clichéd.
Discusses and evaluates his/her creative writing in a literary context.	Unable to discuss and evaluate own creative writing in a literary context.	Attempts to discuss and evaluate own creative writing, but fails to properly place it in a literary context.	Able to discuss and evaluate one's own creative writing in a literary context.	Convincingly and insightfully evaluates own creative writing in a literary context.

Appendix II: 2017 Assessment rubrics

Creative Writing

Learning Outcome	Little to None	Basic	Intermediate	Advanced
Applies knowledge of formal techniques (e.g., point of view, description, & dialogue) in fiction.	Fiction shows little to no evidence of formal techniques.	Fiction engages some concepts that give it coherence and purpose, but coherence is inconsistent and the purpose unclear.	Most formal techniques are successfully employed.	All formal techniques are successfully employed in a clear and consistent manner.
Produces original fiction which considers concepts that give it coherence and purpose such as theme.	Fiction lacks engagement with concepts that give it coherence and purpose.	Fiction engages some concepts that give it coherence and purpose; however, that coherence is inconsistent and the purpose unclear.	Fiction engages concepts that give it coherence and purpose.	Fiction engages concepts that give it coherence and purpose and displays originality and depth of thought.
Applies knowledge of formal techniques of sound and figurative language in poetry.	Poetry shows little to no knowledge of formal techniques of sound and figurative language.	Poetry shows some knowledge of formal techniques but usage is inconsistent or undeveloped.	Most formal techniques are successfully employed in poetry.	All formal techniques are successfully employed in poetry in a clear and consistent manner.
Produces original poetry composed with structural tools (e.g., line breaks, repetition, rhyme, rhythm, and stanzas.	Poetry shows little to no use of structural tools.	Poetry shows some structural tools, but usage is inconsistent or underdeveloped.	Poetry composed with mostly successful employment of structural tools.	Poetry shows mastery of structural tools.
Write in an engaging and distinctive voice, attempting to reach beyond the derivative and clichéd	Writing lacks a distinctive voice attempting to reach beyond the derivative and clichéd.	Writing shows the beginnings of a distinctive voice; however, it fails to reach beyond the derivative and clichéd.	Writing shows an engaging and distinctive voice that attempts to reach beyond the derivative and clichéd.	Writing shows an engaging and distinctive voice that successfully reaches beyond the derivative and clichéd.
Discusses and evaluates his/her creative writing in a literary context.	Unable to discuss and evaluate own creative writing in a literary context.	Attempts to discuss and evaluate own creative writing, but fails to properly place it in a literary context.	Able to discuss and evaluate one's own creative writing in a literary context.	Convincingly and insightfully evaluates own creative writing in a literary context.

Literature

Learning Outcome	Little to None	Basic	Intermediate	Advanced
<i>Analyze literary texts.</i> Student demonstrates the ability to use textual evidence from a literary text to support a debatable claim about the significance of the text.	Paper does not present a clear or debatable claim about the significance of the text. Paper makes little to no use of relevant textual evidence to support claims.	Paper presents a debatable claim lacking clarity or specificity. Textual evidence is insufficient or not fully relevant to paper's claims. Analysis of evidence is inaccurate or under-developed.	Paper presents a clear, specific, and debatable claim. Paper provides full textual support that is relevant and well developed.	Paper presents a clear, specific, insightful claim. Textual evidence is carefully chosen and fully developed.
<i>Discuss cultural and/or literary (e.g., genre, history, or movement) context.</i> Student effectively articulates how a text is related to historical events other cultural phenomena within a time period, and/or how a text is related to literary traditions, genres, or literary movements.	Paper shows little to no awareness of relevant historical, cultural, or literary contexts.	Paper shows some awareness of relevant historical, cultural, or literary contexts but analysis of contexts may be vague, inaccurate, or under-developed	Paper shows competent awareness of relevant historical, cultural, or literary contexts. Analysis of contexts is thoughtful and well developed.	Paper shows deep awareness of relevant historical, cultural, or literary contexts. Analysis of contexts is insightfully developed and carefully integrated into the paper's overall argument
<i>Write in a critical voice.</i> Student creates a voice that is authoritative, clear, and effective within the traditions of literary critical discourse.	Paper's voice is unclear or not appropriate to a literary critical analysis	Paper's voice is generally clear and appropriate but at times becomes too informal, pedantic, or otherwise inconsistent with effective literary critical discourse.	Paper's voice overall is clear, authoritative, and shows familiarity with the traditions of literary critical discourse.	Paper's voice is clear, consistent, authoritative and reflects strong familiarity with the style and tone of effective literary critical discourse
<i>Produce an effective research paper.</i> Paper achieves a coherent rhetorical structure, incorporates research that supports the argument of the paper, and demonstrates familiarity with the critical questions surrounding the literary work.	Paper incorporates little to no relevant research and shows no familiarity with significant critical questions surrounding the work(s).	Paper incorporates some research but sources are not up-to-date or relevant to topic Paper is disorganized or poorly structured. Paper shows some familiarity with critical questions surrounding the work(s) but may omit discussion of some key issues.	Paper is well researched and cites a range of relevant, up-to-date scholarly sources. Analysis of sources demonstrates familiarity with critical questions surrounding the work.	Paper is carefully and fully researched, engaging closely with relevant, up-to-date scholarly sources and integrating them fully. Paper positions its own claims thoughtfully and carefully within the on-going critical discussion surrounding the work(s).

Professional and Public Writing

Learning Outcome	Little to None	Basic	Intermediate	Advanced
Crafts effective prose in terms of content (argument, clarity, organization and form (language conventions)).	Prose shows little to no ability to craft effective content) and form. Content <u>and</u> form impede reader's ability to grasp writer's meaning.	Prose shows some ability to compose effective content and form. Content <u>or</u> form impede reader's ability to grasp writer's meaning.	Prose exhibits competence in composing effective prose content and form; writer's meaning comes across clearly in an organized text with few errors in language conventions.	Prose exhibits excellence in composing effective prose content and form; follows all principles of effective form and content while exhibiting sophistication in style and voice.
Employs professional editing principles using traditional and computer-based techniques.	Editing shows little to no attention to editing principles and ability to use professional editing techniques and technologies; evidence of knowledge and skill not present for professional setting.	Editing shows some attention to editing principles and ability to use professional editing techniques and technologies, evidence of knowledge and skill inadequate for professional setting.	Editing shows adequate/competent level of using professional editing techniques and technologies; evidence of knowledge and skill suitable for professional setting.	Editing shows superb/highly skilled level of using professional editing techniques and technologies; evidence of knowledge and skill exemplary for professional setting.
Incorporates theories relevant to professional and public writing	Incorporates discussion of theory with original writing inaccurately or vaguely; cites few or no secondary sources; cites sources inaccurately.	Incorporates theory with original writing accurately and with some specificity; cites secondary sources accurately.	Incorporates theory with original writing accurately and with specificity; supports claims with multiple secondary sources; cites secondary sources accurately.	Discusses theory accurately, cogently, and with specificity; supports claims with multiple secondary sources; cites secondary sources accurately.
Applies research-based theories of professional & public writing (i.e., outcome 3) to portfolio documents.	Includes little or no discussion of how student applies theories in his or her work; shows little or no evidence of ability to apply theories to writing and research practices.	Includes some discussion of how student applies theories in his or her work; inadequate evidence of ability to apply theories to writing and research practices.	Incorporates adequate discussion of how student applies theories in his or her work; accurate and substantive inclusion of theory applications.	Incorporates superb discussion of how student applies theories in his or her work; accurate, substantive, and eloquent inclusion of theory applications.
Analyzes and addresses a particular audience.	Little to no awareness of rhetorical situation; incorporates no content targeted to specific audience background, needs, or interests.	Some awareness of rhetorical situation; incorporates vague and insufficient content for specific audience background, needs, or interests.	Adequate awareness of rhetorical situation; incorporates appropriate but not substantive content for specific audience background, needs, or interests.	Intimate awareness of rhetorical situation; incorporates appropriate, substantive, well-conceived content for specific audience background, needs, or interests.