



2024-2025 OLE Core and Decennial Cycle Assessment October 2025

Executive Summary

OLE Core Assessment

St. Olaf assessed the following OLE Core attributes in 2024-25: Creativity (CRE), Christian Theology in Dialogue (CTD), Natural Science (NTS), and Writing Across the Curriculum (WAC). In total, 127 out of 157 faculty submitted artifacts for their assigned Intended Learning Outcome (ILO), reflecting an 81% participation rate. Teams of faculty developed rubrics for each attribute, and eleven faculty and staff gathered in late May to score 409 artifacts randomly sampled from the 2,456 received.

Teams also evaluated whether each artifact's associated assignment prompt was well-aligned with its assigned Intended Learning Outcome; of the prompts submitted, 72% were well-aligned to their ILO. Similar to past years, the scoring teams found that well-aligned prompts were more likely to produce student work that sufficiently met the ILO. While 72% of artifacts overall scored at the "sufficient" level or higher across the ten ILOs assessed, 86% demonstrated sufficient learning when considering the well-aligned assignments alone.

The Summer 2025 Assessment Workshop Team developed the following recommendations responding to what they learned during the scoring process:

1. **Share suggestions or questions raised by the scoring teams** with key stakeholders (i.e., faculty teaching CRE, CTD, NTS, and/or WAC).
 - a. Encourage more emphasis on reflection in classes where students are producing (as opposed to analyzing) creative work to illuminate the "dynamic process" of creativity described in CRE ILO 1.
 - b. Clarify how to frame the concept of "dialogue" and dialogue partners in CTD.
 - c. Share the results showing that students' data interpretation skills (NTS ILO 1) and ability to adjust their communication strategies for a particular audience (WAC

ILO 2) were comparatively weaker than the other ILO for each attribute, even when focusing only on well-aligned assignments.

- d. Post ILO-specific prompt development guidance for CRE, CTD, NTS, and WAC on the Academic Assessment Committee (AAC) [website](#) (already completed).
 - e. Address further ILO or rubric-specific questions shared in the scoring team reports (Appendices E-H).
2. **Increase engagement with OLE Core instructors**, particularly non-tenure-track or term faculty. AAC members could offer to visit department meetings to raise awareness of the assessment process and resources available to assist faculty in developing prompts.
 3. **Begin to think about holistic review of the OLE Core curriculum.** Following the 2025-26 academic year, we will be moving into the second round of OLE Core assessment and closer to the “[sunset provision](#)” written into the original OLE Core resolution that requires re-affirmation of or revisions to the curriculum after ten years. Some additional questions raised by the Summer 2025 Assessment Workshop Team will be pertinent to those future discussions:
 - a. Should students be required to complete Writing Across the Curriculum (WAC) through a course outside of their major(s), to complement the Writing in the Major requirement?
 - b. Should “scaffolded” ILOs be the norm throughout the OLE Core, as observed in the way the CTD ILOs follow a linked progression from “Identify” to “Formulate” and “Evaluate”?

Decennial Cycle Assessment

Three departments and programs (Chemistry, Physics, and Public Affairs Conversation) submitted new or revised Decennial Assessment Plans describing ways they plan to assess their ILOs and curricula. In addition, Race Matters reported on assessment of students’ “understanding of the opportunities and challenges involved in working with materials and methods drawn from the social sciences and the humanities” through their Academic Civic Engagement (ACE) course while Asian Studies highlighted a multi-layered assessment of language proficiency, disciplinary knowledge, and research skills in their recent self-study.

Full Report

2024-25 OLE Core Assessment

Following the schedule ([Appendix A](#)) for OLE Core assessment established by the Academic Assessment Committee, St. Olaf assessed the following OLE Core attributes in 2024-25: Creativity (CRE), Christian Theology in Dialogue (CTD), Natural Science (NTS), and Writing Across the Curriculum (WAC).

Methods

The Academic Assessment Committee (AAC) recruited six faculty members to serve on rubric development teams for the four OLE Core attributes assessed in 2024-25, with at least one domain-level expert per rubric team. In addition, one to two members of the AAC led each team; the resulting rubrics can be found in [Appendix B](#). The AAC gave all faculty the opportunity to provide feedback on early rubric drafts and pilot tested the final rubrics by scoring a subset of artifacts from the targeted fall OLE Core courses.

The AAC chair randomly assigned one Intended Learning Outcome (ILO) to all faculty teaching courses carrying CRE, CTD, NTS, and/or WAC in 2024-25. Faculty teaching multiple courses with these attributes received only one ILO assignment for one of their courses (though multiple sections of the *same* course were treated as a single course). The AAC asked faculty to submit all student work (artifacts) from one assignment, quiz, or exam that addressed their assigned ILO. They were also asked to submit their assignment prompt/test question(s) and a brief rationale for how their chosen prompt(s) aligned with the ILO they'd been assigned. The intentionally flexible nature of our assessment process, where faculty may use any type of assignment to address their assigned ILO, typically results in a wide variety of student artifacts. This year, particularly due to attributes like CRE and WAC, this variety was even more extensive. In the Results section below, we will highlight the different types of artifacts submitted for each OLE Core attribute.

In total, 127 out of 157 faculty submitted artifacts for their assigned ILO, reflecting an 81% submission rate and a decrease from 2023 and 2024. However, we believe this was driven primarily by the large number of music performance courses carrying Creativity. Indeed, music performance courses account for half of those where artifacts were not submitted; excluding these would put our submission rate more in line with 2024. Many of these courses are taught by contingent faculty who may not teach any other courses and thus are likely unaware of the OLE Core assessment process we've established.

The Institutional Effectiveness and Assessment (IE&A) office randomly selected 409 of the 2,456 artifacts received to score during the summer assessment workshop.¹ This met the aim of selecting approximately 40 artifacts per ILO, based on workload capacity determined from prior workshops, while evenly distributing artifact sampling across the courses submitting for each ILO. The table in [Appendix C](#) provides details on submission rates and artifact sampling numbers. Staff in IE&A removed any identifying information from the submitted artifacts and assignment prompts before the summer workshop, including student names, instructor names, and course names/numbers.

Eleven faculty and staff participated in the three-day summer scoring workshop, representing the Departments of Biology, Chemistry, English, German, MSCS, Philosophy, Psychology, and Romance Languages, as well as IE&A. The AAC chair and the Assistant Director of Assessment in IE&A facilitated the workshop, while the remaining participants split into teams of two to score different pairs of ILOs: CRE ILOs 1 & 2, CTD ILOs 1 & 2, CTD ILOs 3 & 4, NTS ILOs 1 & 2, and WAC ILOs 1 & 2². Prior to scoring, each team participated in a rubric norming exercise using a separate sample of training artifacts. When scoring artifacts, team members each scored all artifacts separately, then discussed and resolved differences in scores to reach a consensus. Teams also scored each prompt's alignment with its assigned ILO; 72% of prompts submitted were judged as well-aligned to their ILO, which is similar to prior years. On the final day of the workshop, the teams drafted recommendations for the Academic Assessment Committee based on lessons learned during the scoring process (see the "Summary and Recommendations" section and Appendices E-H for more details).

Results

The figures below show the percentage of artifacts scored as sufficiently meeting their corresponding ILO, considering all artifacts together as well as separating them by prompt alignment categories. See [Appendix D](#) for more details on prompt alignment and scoring results. As in prior years, well-aligned prompts were more likely to produce sufficient student work. While 72% of artifacts overall scored at the "sufficient" level or higher, 86% reflected sufficient learning when considering the well-aligned assignments alone. Poorly-aligned prompts make it difficult to know whether an "insufficient" score reflects a lack of learning by the student in relation to the ILO, or simply a lack of opportunity to demonstrate their learning because they

¹ In an effort to keep workload consistent for the CRE and WAC scoring teams, which had a relatively large number of course sections submitting artifacts, some courses' artifacts were used only for pilot scoring or summer scorer training and will not be reflected in the Results section of this report.

² The remaining WAC ILO, "Engage in writing as a systematic, iterative process," is more process-oriented and therefore did not lend itself to artifact scoring. Through the course approval process, courses meeting WAC must demonstrate how they meet this ILO in their syllabus and assignments.

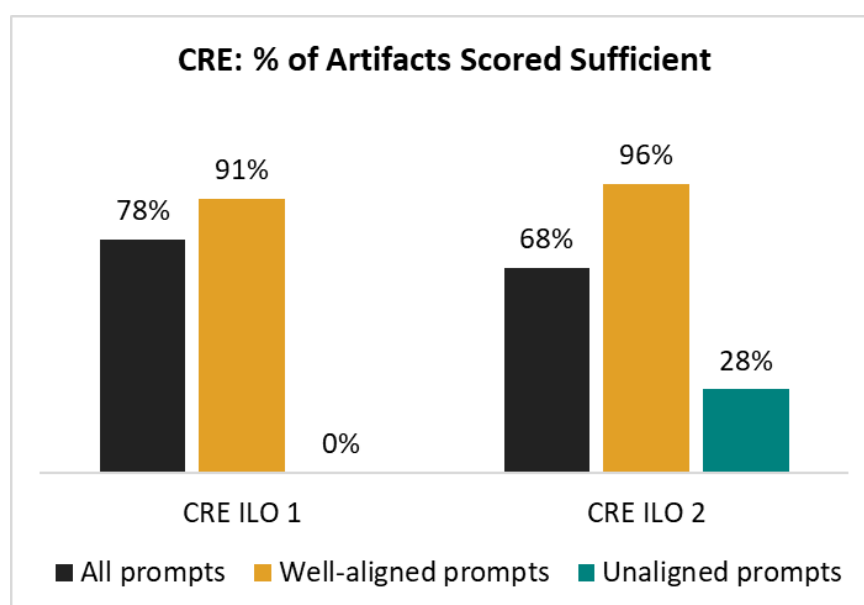
were not directly prompted to do so. The following sections go into more detail for each OLE Core attribute assessed.

Creativity

CRE ILOs:

1. Practice and/or analyze creativity as a dynamic process.
2. Analyze the purpose and impact of a creative act or process.

Types of artifacts received for Creativity: Reflection essays, creative art work, group presentations, dance and musical performances, journal entries, videos, short answer assignments, exam questions, posters, playlist annotations, podcasts, essays, language translations, and animations.



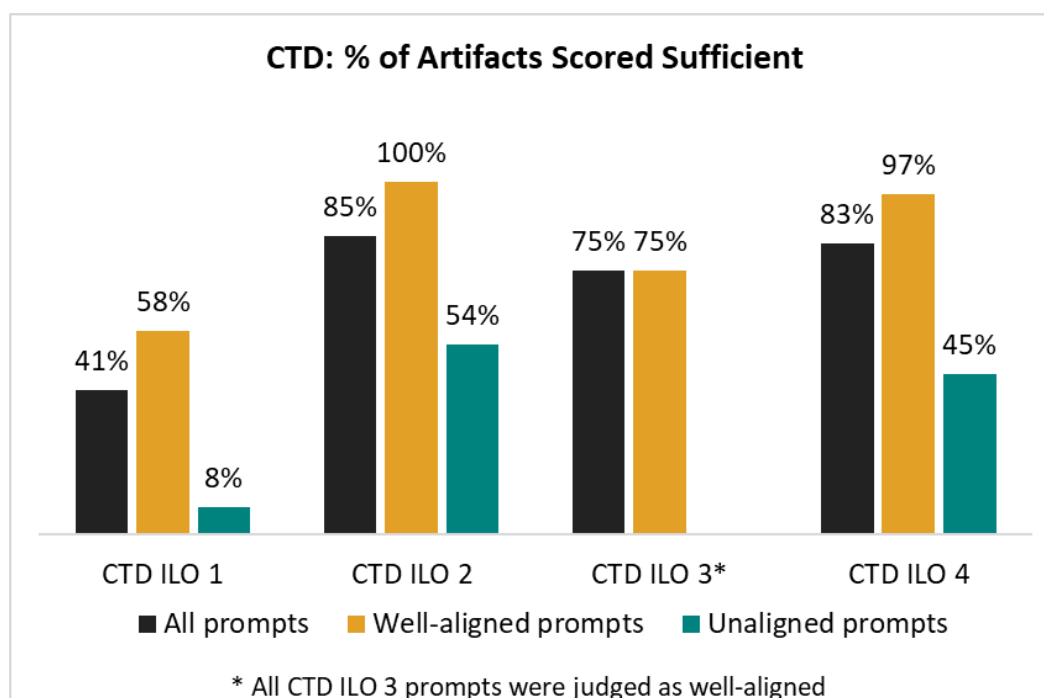
Students generally met both Creativity ILOs, particularly when the assignment was well-aligned. The scoring team did express some confusion in using the rubric, which tended to blur the line between the process-oriented ILO 1 and purpose/impact framing of ILO 2, limiting the scope of each ILO in some ways. They further observed that students “practicing” creativity (creating their own as opposed to analyzing existing works) did not always complete an accompanying reflection on their creative process for ILO 1 assignments, which made it difficult to assess artifacts that represented only the student’s final product. [Appendix E](#) includes further suggestions from the scoring team for addressing these concerns and adding clarifications to the rubric.

Christian Theology in Dialogue

CTD ILOs:

1. Identify the central concerns of the dialogue partners.
2. Identify the contexts of the dialogue.
3. Formulate theological claims in response to the dialogue.
4. Evaluate the consequences for the communities involved in the dialogue.

Types of artifacts received for Christian Theology in Dialogue: Essays and exam questions.



While somewhat limited by the small number of CTD courses (11 courses divided across the four ILOs, and nine that actually submitted artifacts), the artifacts scored showed that students generally achieved the ILOs. The one exception – ILO 1 – can be at least partially explained by two factors. First, one faculty member originally assigned to ILO 2 indicated that their artifacts could also be used for ILO 1 to help increase our small artifact pool. However, the assignment prompt wasn't as good a fit for ILO 1, and most of these artifacts were scored as “insufficient” as a result.

Second, and perhaps more importantly, the scoring team for ILOs 1 and 2 struggled with a lack of clarity around the term “dialogue” and the intended dialogue partners in these courses. The framing of this OLE Core attribute rests on a dialogue between Christian theology and another religious tradition or form of inquiry; however, one of the assignments for ILO 1 provided

students with multiple options for dialogue partners, some of which represented two different Christian perspectives. Although the scorers judged the assignment prompt as well-aligned with the ILO as written (i.e., it asked students to identify the central concerns of the dialogue), they felt that the students who selected two Christian dialogue partners were not meeting the overall intentions of the course – or the rubric, which explicitly asks for Christian and non-Christian dialogue partners in ILO 1 artifacts.

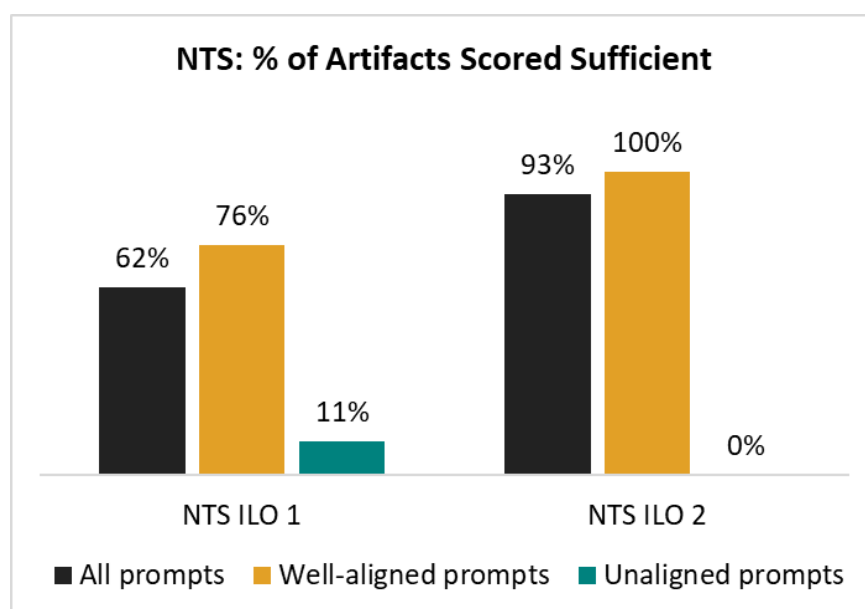
The scoring team recommended clarifying the intended function of “dialogue” in CTD courses with course instructors, as well as the boundaries around which perspectives should count as appropriate dialogue partners. [Appendix F](#) goes into more detail on these questions, includes further suggestions for clarifying the rubric and ILOs, and asks whether the scaffolded structure of the CTD ILOs should apply to all OLE Core attributes.

Natural Science

NTS ILOs:

1. Interpret data about the natural world.
2. Communicate ideas using scientific principles and data.

Types of artifacts received for Natural Science: Lab reports, exam questions, short answer assignments, research papers, group presentations, R scripts, and posters.



Students demonstrated a strong ability to communicate scientific ideas (ILO 2) and nearly all of these assignments were well-aligned with the ILO. Student performance was somewhat weaker

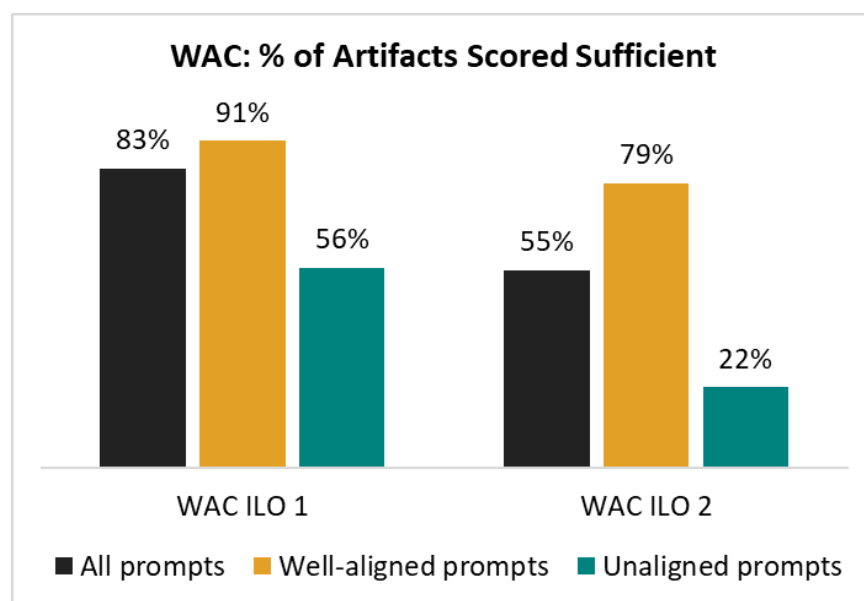
for ILO 1 (interpreting data), even on the well-aligned assignments. The more poorly-aligned ILO 1 assignments did not directly prompt students to describe the data they were interpreting and/or did not ask them to justify their answers (see more of the scoring team’s recommendations in [Appendix G](#), including a question about assessing the “correctness” of students’ data interpretations). Because many NTS assignments were lab reports or other assignments that may have occurred throughout the semester, it would be interesting to know whether ILO 1 assignments – by happenstance – tended to fall earlier in the semester than ILO 2 assignments. It is possible that student performance on ILO 1 is more reflective of “emerging” skills rather than end-of-semester abilities.

Writing Across the Curriculum

WAC ILOs:

1. Analyze a variety of texts using a particular disciplinary or interdisciplinary perspective.
2. Use communication strategies appropriate for one or more specified audiences.

Types of artifacts received for Writing Across the Curriculum: Essays, literature reviews, math proofs, exam questions, letters, group presentations, podcasts, sonnet annotations, and student-authored news articles.



The vast majority of students met ILO 1 and these assignments were more likely to be well-aligned with the ILO. Some of the unaligned assignments for ILO 2 did not clearly state the intended audience and therefore made it more difficult to judge whether students were using appropriate communication strategies. While the majority of students effectively demonstrated

this skill on the well-aligned assignments, performance was comparatively weaker than ILO 1, suggesting that some still struggled to adjust their communication strategies for a specified audience.

The scoring team also wondered more generally about the purpose of this OLE Core requirement. They questioned whether writing *across* the curriculum implies that students should engage with writing outside of their primary major; if so, WAC could complement Writing in the Major by requiring students to fulfill this requirement through a non-major course. In light of this question, it would be interesting to know whether students completing a WAC course within their major(s) performed better on ILO 2, perhaps because they had more prior experience using communication styles relevant to that field. Further suggestions from the WAC scoring team can be found in [Appendix H](#).

Summary and Recommendations

Overall, the Summer 2025 Assessment Workshop Team determined that the majority of students are achieving the learning outcomes set forth in these four OLE Core attributes. It's important to note that this scoring process – using a single assignment per course – provides just a snapshot of what students are completing in their courses and may therefore underestimate student learning and/or inflate any concerns shared by the scoring teams. On the other hand, we also face the challenge of accommodating a wide variety of artifacts for each attribute with a single scoring rubric (e.g., applying the same scoring criteria to a short answer exam question, a 5-7 page essay, and a podcast), which perhaps leads to unavoidable lenience in both judging prompt alignment and assessing student learning. Still, particular nuances within each attribute and ILO led to fruitful discussions about the ways student learning can or should be assessed, as well as how to continue improving the OLE Core assessment process. In particular, key recommendations from the Assessment Workshop Team include:

1. **Share suggestions or questions raised by the scoring teams** with key stakeholders (i.e, faculty teaching CRE, CTD, NTS, and/or WAC).
 - a. Encourage more emphasis on reflection in classes where students are producing (as opposed to analyzing) creative work to illuminate the “dynamic process” of creativity described in CRE ILO 1.
 - b. Clarify how to frame the concept of “dialogue” and dialogue partners in CTD.
 - c. Share the results showing that students’ data interpretation skills (NTS ILO 1) and ability to adjust their communication strategies for a particular audience (WAC

ILO 2) were comparatively weaker than the other ILO for each attribute, even when focusing only on well-aligned assignments.

- d. Post ILO-specific prompt development guidance for CRE, CTD, NTS, and WAC on the Academic Assessment Committee (AAC) [website](#) (already completed).
 - e. Address further ILO or rubric-specific questions shared in the scoring team reports (Appendices E-H).
2. **Increase engagement with OLE Core instructors**, particularly non-tenure-track or term faculty. AAC members could offer to visit department meetings to raise awareness of the assessment process and resources available to assist faculty in developing prompts.
- a. These resources could also be more explicitly tied together, so that the [OLE Core curriculum](#) page has links to the [rubrics](#) and assignment [prompt development advice](#) on the AAC website, and vice versa.
 - b. The AAC chair has already personally contacted each new faculty member teaching in the OLE Core attributes that will be assessed in 2025-26 in the hopes of facilitating more of a connection with our OLE Core assessment efforts.
 - c. The AAC is in conversation with CILA about conducting an OLE Core assessment workshop for faculty in the Spring. Committee members could also offer to visit department and/or Academic Leadership meetings to share more targeted findings from our artifact scoring.
3. **Begin to think about holistic review of the OLE Core curriculum.** Following the 2025-26 academic year, we will be moving into the second round of OLE Core assessment and closer to the “[sunset provision](#)” written into the original OLE Core resolution that requires re-affirmation of or revisions to the curriculum after ten years. Some additional questions raised by the Summer 2025 Assessment Workshop Team will be pertinent to those future discussions:
- a. Should students be required to complete Writing Across the Curriculum (WAC) through a course outside of their major(s), to complement the Writing in the Major requirement?
 - b. Should “scaffolded” ILOs be the norm throughout the OLE Core, as observed in the CTD ILOs? These follow a linked progression – generally mirroring Bloom’s Taxonomy – from “Identify” to “Formulate” and “Evaluate” (one faculty member pointed out that the [World Languages and Cultures](#) ILOs, which will be assessed next year, also follow a similar progression). The scoring team for CTD noted that

this kind of scaffolding is a quality of effective course design, and could help tie assessment more closely to instructional best practices.

2024-25 Decennial Cycle Assessment

The Decennial Assessment Cycle is tied to the department/program external review cycle; therefore, only a subset of departments and programs will report on their assessment activities in a given year (as determined within their Decennial Plans) or submit a new Decennial Plan. New Decennial Plans or assessment reports are due at the same time as department and program annual reports.

New or Revised Decennial Plans: Chemistry, Physics, Public Affairs Conversation

Following recent program reviews, Chemistry and Physics submitted new Decennial Assessment Plans. Additionally, Public Affairs Conversation submitted a revised Decennial Plan.

Chemistry plans to assess one of their five ILOs per year while building in time for reflection on their recent program review and preparation for their next program review in 2033-34. They are particularly focused on their ILOs for communication skills and understanding primary chemistry/science literature, which have yet to be formally assessed. They have brainstormed some potential avenues for assessing these ILOs and identified particular assignments that could be good candidates. Additionally, they acknowledged that, due to recent curricular revisions that removed their lab practicals in introductory courses, they will need to rethink assessment plans for their ILO focused on conducting experiments.

Physics is launching a pilot program to investigate a new pathway into the major, and their Decennial Plan focuses on assessing the effectiveness of this new model in preparing students to achieve the major's learning outcomes. The goal of the revised introductory course sequence is to make the major more accessible, accounting for students' diverse preparation levels in physics and mathematics. They will offer two iterations of a pilot course in Quantum Computing, assess student outcomes to determine how to redesign their introductory sequence, and follow up with an assessment of the revised sequence.

The Public Affairs Conversation program recently revised their ILOs in light of their transition to a First-Year Experience course sequence. Their subsequently revised assessment plans combine both direct (student assignments) and indirect (student surveys) approaches to assessing their program ILOs and the First-Year Experience (FYS and WRR) OLE Core ILOs. They also recently assessed the second ILO of the First-Year Seminar OLE Core – identify, evaluate, and utilize a

variety of academic sources – by adding a reflection component to an existing assignment. This approach helped them identify some weaknesses in students’ understanding of scholarly sources, which they addressed with modifications to the assignment instructions. They plan to use a similar approach (identify an existing relevant assignment and potentially add a reflection or other component) to assess their PACON program ILOs.

Assessment Report: Race Matters Learning Community

In 2024-25, Race Matters assessed their second program ILO (“Students will demonstrate an understanding of the opportunities and challenges involved in working with materials and methods drawn from the social sciences and the humanities”) within the second course of the sequence, SOAN 121: Introduction to Sociology. Race Matters students complete an Academic Civic Engagement (ACE) project through this course that helps them learn the basics of social science research, including both quantitative and qualitative methods, which they synthesize with sociological theories about race through a group presentation and individual papers. Aside from some organizational challenges related to conducting real-world research (which one might argue only gave them greater opportunities to meet this ILO), students were able to gain valuable experiences and faculty determined through students’ work that they were effectively meeting the targeted ILO. Given the success of this model, the program director is interested in expanding and integrating research projects throughout the full year of the program.

Assessment Report: Asian Studies

As their assessment report, Asian Studies shared the section of their recent self-study which summarized several years’ assessment evidence across the three majors offered in this department: Asian Studies, Chinese, and Japanese. Through their rubric-based assessment of Asian Studies student research paper abstracts, which touched on four out of the seven ILOs for majors, faculty found that most students demonstrated exemplary or proficient achievement of the ILOs. Looking more specifically at particular ILOs, students performed most strongly in ILO 6 (“understanding of contemporary and traditional cultural, social and political diversity within Asia”) and weakest in ILOs 3 and 4 (identifying and implementing the appropriate research strategies within the variety of disciplines that comprise Asian Studies). They reasoned that this could be due to the limitation of their assessment approach (utilizing the abstract rather than the full research paper) as well as the recent discontinuation of a course focused on interdisciplinary research methods.

They also assessed language proficiency-related ILOs for Chinese, Japanese, and Asian Studies majors. Chinese majors graduating in 2024 took the ACTFL Oral Proficiency Interview-Computer

(OPIC), though only a third met the desired proficiency levels for the major. The department speculated that this was likely due at least in part to the interruptions of the COVID-19 pandemic on these students' transition to college. In addition, majors are only required to complete one upper-level Chinese language course; unsurprisingly, those who voluntarily chose to take two demonstrated higher proficiency on the exam. Senior Japanese majors as well as Asian Studies majors who fulfilled the language requirement of the major through Japanese took the National Japanese Exam (NJE) across two different years. Overall, the majority of Japanese majors met the desired proficiency level, while those majoring in Asian Studies who took Japanese language courses showed more mixed performance.

In response to these findings, the department plans to revisit their curricular structure for Asian Studies to focus on a more deliberate sequence of courses, as well as seek advice from other language faculty on how to best support students' language development. For Chinese and Japanese, they are planning to develop a more unified assessment process and include ways to assess students' other language skills beyond speaking (which is the only aspect of proficiency measured by the OPIC). Finally, they plan to revisit the ILOs for all three majors to ensure they align with recent and future planned changes in the curriculum and identify where overlap between the three sets of ILOs might support more efficient assessment methods. As a starting point for this discussion, their self-study laid out a series of curriculum maps showing how courses within each major align with their respective ILOs, allowing them to identify potential weaknesses or gaps in "coverage" of the ILOs.

APPENDIX A: OLE Core Assessment Schedule

	2021-22	2022-23	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30
ACB: The Active Body: Moving Toward Health & Wellbeing		*					*		
CRE: Creativity				*			*		
CTD: Christian Theology in Dialogue				*			*		
ERC: Ethical Reasoning in Context		*				*			
FYS: First-year Experience: First-year Seminar			*					*	
GHS: Global Histories and Societies					*				*
NTS: Natural Science				*					*
OEP: Ole Experience in Practice			*			*			
PAR: Power and Race			*			*			
QCR: Quantitative and Computational Reasoning					*			*	
RFV: Religion Faith and Values		*					*		
SCS: Social Sciences	*								*
WAC: Writing Across the Curriculum				*					*
WLC: World Languages and Cultures					*			*	
WRR: First-year Experience: Writing and Rhetoric			*					*	

APPENDIX B: Rubrics

Creativity Rubric

Intended Learning Outcomes	Sufficient	Insufficient
ILO 1: Practice and/or analyze creativity as a dynamic process. For courses that involve creative practice, “dynamic process” means that the creative process is iterative and ever changing, updated and shifted based upon feedback received, not a fixed, or predetermined outcome. For courses in which students analyze examples of creativity, “dynamic process” may refer either to the process by which a work or product was created (as in creative practice), or to a dynamic process wherein elements of a creative product come together to create an effect on an audience. (A creative product may be a work of art or a product outside of the arts that involves innovation or imagination.)	For courses involving creative practice, artifacts might describe their process, or reflect on one iteration of their or their peer’s creative product and analyze what or how to change for the next iteration. For courses involving analyzing creative products in which information about the process of creation is known, artifacts might describe the process of how an artist or innovator created a final product. For courses involving analyzing a finished creative product, artifacts might draw a direct connection between important elements of the finished product and the overall impression the creative product produces for an audience.	For courses that involve creative practice, insufficient artifacts might analyze just one iteration without analysis of what or how to change for the next iteration. For courses involving analyzing finished creative products, insufficient artifacts might describe elements without connecting to an effect, or might describe an effect without connecting to the elements that combine to create the effect.
ILO 2: Analyze the purpose and impact of a creative act or process.	For courses where students are the creators, sufficient artifacts reflect on why they created what they did and the effect of going through the creative process on their own individual creative practice and/or the greater world. For courses where students are analyzing creative products of others, sufficient artifacts discuss reasons why the creator created what they did (either known or inferred), and discuss the effect of the creative product on the individual student and/or the greater world (either known or inferred).	For courses where students are the creators, insufficient artifacts might describe their creative product but are missing content about why they created what they did or the effect of their creative product. For courses where students are analyzing creative products of others, insufficient artifacts might describe the creative product but do not discuss the reasons for the creative act or the effect the creative product has on the student or the greater world.

Christian Theology in Dialogue Rubric

Intended Learning Outcomes	Sufficient	Insufficient
ILO 1: Identify the central concerns of the dialogue partners.	Name the dialogue partners (Christian and non-Christian), describe which concern is being addressed and central.	Names the dialogue partners but is unable to describe the central concern (or sort central from peripheral), or both partners reflect Christian perspectives, or Christian perspectives are overly simplified.
ILO 2: Identify the contexts of the dialogue.	Describe a specific example of how a central concern stems from historical context or fits into the life of the larger community to reveal how the community's core beliefs or values need clarification or rethinking.	Talks about the dialogue in vague, sweeping, imprecise ways that don't reference specific dimensions of the context or life of the larger community.
ILO 3: Formulate theological claims in response to the dialogue.	State new (or restated) theological claim(s) and how the claim is a response to engaging in dialogue.	Simple restatement of original (pre-dialogue) claims made by each party without connection to dialogue.
ILO 4: Evaluate the consequences for the communities involved in the dialogue.	Analyze the relationship between examples and how they impact and influence the communities' on-going life. Examples may include: historical evidence, student's own perspective as an observer.	Overly general, vague, and imprecise attention to how the dialogue impacts dialogue partners, without attention to specific evidence.

Natural Science Rubric

Intended Learning Outcomes	Sufficient	Insufficient
ILO 1: Interpret data about the natural world.	The student can describe and evaluate data to answer a question, develop a hypothesis, and/or identify patterns in the natural world.	The student describes the data but does not evaluate how it applies to the natural world. OR The student does not refer to data in their assignment.
ILO 2: Communicate ideas using scientific principles and data.	The student can clearly state a conclusion based on scientific evidence (e.g., data, academic sources).	The student states a claim that has no scientific evidence to support it. OR The student does not make a claim connected to the evidence.

Writing Across the Curriculum Rubric

Intended Learning Outcomes	Sufficient	Insufficient
WAC ILO 1: Analyze a variety of texts using a particular disciplinary or interdisciplinary perspective . <i>"Variety of texts" refers to the materials covered throughout the course; a single assignment need not consider more than one text.</i>	<i>Artifact provides evidence that the student can:</i> 1. make a claim based on relevant elements of a text; 2. provide evidence from the text and/or further sources to support the claim; 3. apply a disciplinary or interdisciplinary perspective to the text(s) that is appropriate to the task specified in the prompt.	<i>Artifact does not provide evidence that the student can:</i> 1. make a claim based on relevant elements of a text; or 2. provide evidence from the text and/or further sources to support the claim; or 3. apply a disciplinary or interdisciplinary perspective to the text(s) that is appropriate to the task specified in the prompt.
WAC ILO 2: Use communication strategies appropriate for one or more specified audiences .	<i>Artifact provides evidence that the student can:</i> appeal to a specified audience through communication strategies including, but not limited to, level of formality, level of detail, structure, language, and mode of evidence.	<i>Artifact does not provide evidence that the student can:</i> appeal to a specified audience through communication strategies including, but not limited to, level of formality, level of detail, structure, language, and mode of evidence.
	<i>"Mode of evidence" refers to the way that evidence is provided to support a claim (e.g., paraphrasing, quoting directly, using statistics).</i>	
WAC ILO 3: Engage in writing as a systematic, iterative process.	<i>This is a "checkbox" as it describes a process rather than an outcome. It is assumed that courses approved for WAC ask students to do what is described in ILO 3.</i>	

APPENDIX C: Artifact Submission Rates and Counts

OLE Core Attribute	Intended Learning Outcome	Faculty Submitting Artifacts	Departments/Programs Represented by Submitted Artifacts	Total Artifacts Submitted	Artifacts Sampled for Scoring
Creativity	1: Practice and/or analyze creativity as a dynamic process.	30 out of 41 (73%)	Art/Art History, Asian Studies, Classics, Dance, Enduring Questions, French, German, MSCS, Music, Political Science, REGSS, Spanish	468	40
	2: Analyze the purpose and impact of a creative act or process.	33 out of 44 (75%)	Art/Art History, Business and Management Studies, Classics, Dance, Enduring Questions, English, Latin, Music, Physics, REGSS, Theater	511	44
Christian Theology in Dialogue	1: Identify the central concerns of the dialogue partners.	2 out of 3 ³ (67%)	Religion	101	39
	2: Identify the contexts of the dialogue.	3 out of 3 (100%)	Philosophy, Religion	128	39
	3: Formulate theological claims in response to the dialogue.	2 out of 3 (67%)	Religion	84	40
	4: Evaluate the consequences for the communities involved in the dialogue.	2 out of 2 (100%)	Religion	85	40

³ Given the small number of course sections for this attribute and the need for more artifacts, a faculty member assigned to ILO 2 allowed us to sample some of their artifacts for ILO 1 as well. Therefore, while only 2 of the 3 faculty assigned to ILO 1 submitted artifacts, there were still 3 total course sections sampled for scoring.

Natural Science	1: Interpret data about the natural world.	14 out of 14 ⁴ (100%)	Biology, Chemistry, Environmental Studies, Neuroscience, Nursing, Physics, Psychology	363	42
	2: Communicate ideas using scientific principles and data.	10 out of 12 (83%)	Biology, Chemistry, Environmental Studies, MSCS, Physics, Psychology	209	41
Writing Across the Curriculum	1: Analyze a variety of texts using a particular disciplinary or interdisciplinary perspective.	17 out of 18 (94%)	English, History, Middle Eastern Studies, MSCS, Nordic Studies, Philosophy, Spanish	264	42
	2: Use communication strategies appropriate for one or more specified audiences.	14 out of 17 (82%)	Art/Art History, Chemistry, English, German, Norwegian, Philosophy, Russian Studies, Social Work, Spanish	243	42
TOTAL	–	127 out of 157 (81%)	31	2,456	409

⁴ All Chemistry faculty submitted jointly for both ILOs using the same assignment and artifacts were anonymized before submission; for purposes of this table and to not double-count individuals or artifacts, they are divided evenly among the two ILOs. Additionally, two Physics faculty teaching different sections of the same course used the same assignment.

APPENDIX D: Detailed Artifact Scoring Summary

OLE Core Attribute	Intended Learning Outcome	Assignment Prompt Alignment	Artifacts: % Sufficient, All Prompts	Artifacts: % Sufficient, Well-Aligned Prompts	Artifacts: % Sufficient, Unaligned Prompts
Creativity	1: Practice and/or analyze creativity as a dynamic process.	<u>20 total prompts</u> 17 Well-aligned 3 Unaligned	78% (31 out of 40)	91% (31 out of 34)	0% (0 out of 6)
	2: Analyze the purpose and impact of a creative act or process.	<u>22 total prompts</u> 13 Well-aligned 9 Unaligned	68% (30 out of 44)	96% (25 out of 26)	28% (5 out of 18)
Christian Theology in Dialogue	1: Identify the central concerns of the dialogue partners.	<u>3 total prompts</u> 2 Well-aligned 1 Unaligned	41% (16 out of 39)	58% (15 out of 26)	8% (1 out of 13)
	2: Identify the contexts of the dialogue.	<u>3 total prompts</u> 2 Well-aligned 1 Unaligned	85% (33 out of 39)	100% (26 out of 26)	54% (7 out of 13)
	3: Formulate theological claims in response to the dialogue.	<u>2 total prompts</u> 2 Well-aligned 0 Unaligned	75% (30 out of 40)	75% (30 out of 40)	N/A
	4: Evaluate the consequences for the communities involved in the dialogue.	<u>2 total prompts</u> 1 Well-aligned 1 Unaligned	83% (33 out of 40)	97% (28 out of 29)	45% (5 out of 11)
Natural Science	1: Interpret data about the natural world.	<u>12 total prompts</u> 9 Well-aligned 3 Unaligned	62% (26 out of 42)	76% (25 out of 33)	11% (1 out of 9)
	2: Communicate ideas using scientific principles and data.	<u>9 total prompts</u> 8 Well-aligned 1 Unaligned	93% (38 out of 41)	100% (38 out of 38)	0% (0 out of 3)

Writing Across the Curriculum	1: Analyze a variety of texts using a particular disciplinary or interdisciplinary perspective.	<u>14 total prompts</u> 11 Well-aligned 3 Unaligned	83% (35 out of 42)	91% (30 out of 33)	56% (5 out of 9)
	2: Use communication strategies appropriate for one or more specified audiences.	<u>14 total prompts</u> 8 Well-aligned 6 Unaligned	55% (23 out of 42)	79% (19 out of 24)	22% (4 out of 18)
TOTAL		<u>101 total prompts</u> 73 Well-aligned 28 Unaligned	72% (295 out of 409)	86% (267 out of 309)	28% (28 out of 100)

APPENDIX E: Creativity Scoring Team Report

The CRE scoring team prepared the following reflection on their experience during the Summer Assessment Workshop in May 2025. Teams were prompted to share their questions and recommendations, as well as any prompt-specific guidance they may have for faculty teaching CRE courses.

General Questions

1. Are we evaluating the creative *process* or the *purpose/outcome* of creativity? While these are treated separately in the ILOs, the rubric tends to blur the two.

The current rubric for ILOs 1 and 2 provides similar guidance for the evaluation of others' creations. ILO 1 can be satisfied by drawing "a direct connection between important elements of the finished product and the overall impression the creative product produces for an audience." Similarly, ILO 2 can be satisfied by discussing "reasons why the creator created what they did (either known or inferred), and . . . the effect of the creative product on the individual student and/or the greater world (either known or inferred)." The rubric could better distinguish between ILO 1 and ILO 2 (process in ILO 1 vs. purpose/effect of creation in ILO 2) and between "impression" of a creation (ILO 1) and the "effect" of the creation (ILO 2).

ILO-Specific Questions and Recommendations

CRE ILO 1: Practice and/or analyze creativity as a dynamic process.

1. How do we evaluate this ILO when the iterative work happens behind the scenes? E.g. a prompt specifies that students should be revising and editing based upon feedback over the course of a semester, but all we see is the final product.
2. What is a "dynamic process"? The rubric definition is narrower (focusing on iteration) than the [ILO guidelines](#) (focusing on analysis of/reflection on a creative work). We feel the rubric limits the spirit of the ILO where iteration is just one example of what makes a creative process "dynamic."

We recommend more alignment between the rubric and the ILO; for instance, drawing on the language in the ILO guidelines, we could revise the first column of the rubric to say: "In courses that involve creative practice (e.g. creative writing, studio art, music, theater, dance), students will demonstrate their understanding of the creative process through reflection and analysis of

their own creative work and/or the work of others. Courses may also focus on creative elements in the re-creation of an existing work, as in dance, music, or theater performance. (A creative product may be a work of art or a product outside of the arts that involves innovation or imagination.) In a course that involves the study of creativity in an artistic context (e.g. literary study, art history), students will demonstrate their understanding through close analysis of the creator's process." The [ILO description document](#) could also add that the analysis of "creative elements" (Course Guidelines 1c) should focus more on creative *process* (e.g. how the creative process led to these elements).

A sufficient artifact for ILO 1 will demonstrate reflection and analysis of the student's own process for something they created OR the process of someone else's creation, which may be a work of art or a product outside of the arts that involves innovation or imagination. An insufficient artifact might focus more on the purpose or effect of a creative work rather than the creative process. Alternatively, an insufficient artifact might simply describe elements of a creative work without reflecting on or analyzing the creative process.

CRE ILO 2: Analyze the purpose and impact of a creative act or process.

1. Do students need to talk about a specific creative act/process or can they speak about creativity in general? The rubric seems to highlight specificity more than the ILO itself.
2. Would an artifact that reflects on the purpose of one creative act and then comments on the impact of another creative act (for example) satisfy this ILO?

Prompt Development Guidance

For ILO 1, it may be useful to explicitly ask students to reflect on their creative process/mechanics of creation so that this is not "hidden" when looking only at the final, polished student submission.

APPENDIX F: Christian Theology in Dialogue Scoring Team Report

The CTD scoring teams prepared the following reflection on their experience during the Summer Assessment Workshop in May 2025. Teams were prompted to share their questions and recommendations, as well as any prompt-specific guidance they may have for faculty teaching CTD courses.

General Questions

1. The [ILO description document](#) header seems to imply one pair of “dialogue partners” *framing the entire course*, whereas the prompt and artifact examples we scored at times reflected multiple dialogues within the same course. Does this point to a need to revise the ILOs to account for “multitudes” of dialogues? Many of the courses’ prompts did not align with these ILOs as stated/described (referencing “the dialogue,” singular).
2. What are the “boundaries” for the non-Christian dialogue partner? The CTD ILO description document states that the second dialogue partner is either: “the theology (or its equivalent) of another religious tradition” OR “another form of inquiry.”
 - a. What about broad “schools of thought,” e.g., modernism, naturalism, secularism? Assignments submitted show that some courses engage with these as the dialogue partners.
 - b. What about “disputed” variants of Christianity, e.g., Arianism, Christian nationalism? Are these treated as “distinct” from Christian theology and therefore candidates for dialogue partners?
 - c. To what extent should a student’s personal perspective or experience be counted as one of the “dialogue” partners?
3. How do we build in the implicit scaffolding of these ILOs (“identify”, “formulate”, “evaluate”) within the rubric? The later ILOs seem to presuppose that the student has successfully achieved the earlier ILOs (e.g. identifying dialogue partners), but it’s hard to build that layering into independent rubric items.

We suggest bringing the first two questions to the relevant faculty teaching these courses. Clarifications may require adjustment of word choice in the ILOs, addition of expanded explanation in the ILO description document, and/or re-evaluation of alignment between ILO descriptions and the rubric’s interpretations of those descriptions. The third question points to a broader consideration for the Academic Assessment Committee: should these sorts of linked or staged skills (like Bloom’s taxonomy) be an aim for crafting OLE Core ILOs in general, considering that such articulation is a quality of effective course design? This will be a question to consider

as the OLE Core ILOs go through this next stage of possible revisions in response to assessment results, and as we subsequently develop and/or revise OLE Core rubrics.

ILO-Specific Questions and Recommendations

CTD ILO 1: Identify the central concerns of the dialogue partners and CTD ILO 2: Identify the contexts of the dialogue.

1. How can we make *conversation between two dialogue partners* more explicit in ILOs 1 and/or 2? ILOs reference “the dialogue” in the abstract while not explicitly asking students to discuss how partners are responding to each other. Some of the artifacts submitted asked students to discuss concerns or context of two voices or perspectives without actually requiring discussion of what they had to say one to the other.
2. What is meant with the verb “identify” in ILOs 1 and 2? The [CTD ILO description document](#) offers lengthy explanations of what sorts of things are to be identified, but that understanding does not appear to be well mapped onto the scoring rubric. If a prompt does not explicitly require detailed examples of contexts, for instance, should that prompt be considered not well-aligned with ILO 2?

We recommend addressing these questions within the ILO description document and/or CTD rubric. Both should clearly state what is meant by “dialogue” in the context of this OLE Core attribute and make more concrete that students should be able to articulate how the dialogue partners are responding to each other. Within the rubric, each “insufficient” category should add something along the lines of “or there is no reference to dialogue partners,” thus requiring focus on dialogue at each step (it may also make sense to do this for ILOs 3 and 4). The rubric should also further explain the kinds of elements students should “identify” in ILOs 1 and 2, as well as the expected level of detail.

CTD ILO 4: Evaluate the consequences for the communities involved in the dialogue.

1. ILO 4 introduces the idea of “communities involved in the dialogue,” but offers no further description of what this means. Several courses engaged more conceptual dialogue partners (e.g., naturalism, secularism); how would these be formulated as specific “communities”? Again, this should be clarified within the ILO description document and/or rubric.

Prompt Development Guidance

1. For all prompts, those that provided options or suggestions for specific dialogue partners that fit the requirements of Christian and non-Christian more often had artifacts meeting the “sufficient” rubric category.
2. For ILOs 1 and 2, more strongly aligned prompts direct students to examine the way that two representations of schools of thought respond to each other, not just to compare and contrast the points of view.
 - a. Prompts that ask students to discuss how a “representative of perspective X” might respond to a specific viewpoint would do well to specify that the response should incorporate specific ideas from the intellectual background or tradition of perspective X. This guides students to put specific ideas from both perspectives into conversation, rather than merely raising off-the-cuff observations.
3. Prompts that serve ILO 2 should explicitly ask students to discuss the specific *context* from which the concern(s) arise.

APPENDIX G: Natural Science Scoring Team Report

The NTS scoring team prepared the following reflection on their experience during the Summer Assessment Workshop in May 2025. Teams were prompted to share their questions and recommendations, as well as any prompt-specific guidance they may have for faculty teaching NTS courses.

ILO-Specific Questions and Recommendations

NTS ILO 1: Interpret data about the natural world.

1. Do we care if the student interprets data *correctly*? This was evident to us as domain experts, but the ILO simply says to interpret the data. We recognize the difficulty of assessing “correct interpretations” for non-domain experts which gives us pause about asking for evaluating this fact.

We recommend that the Academic Assessment Committee discuss this point in the context of OLE Core Assessment. If “correctness” is expected or implied then the assessment process will need to rely on domain experts to determine whether the artifact contains correct interpretations or facts. On the other hand, students who are fulfilling the NTS (and not a STEM major) gain experience interpreting data. This is a valuable experience regardless of whether the details of their interpretation are correct. So, maybe it is not necessary to assess correctness. If so, the rubric would be strengthened for future NTS scorers by mentioning that correctness does not need to be assessed.

In the rubric, there are three ways in which the student can use the data: to answer a question, develop a hypothesis, and/or identify patterns in the natural world. We suggest a minor revision to the rubric to assist scorers by making the description of “sufficient” more explicit, perhaps using bullet points, that the student must do at least one of these three things to be marked Sufficient.

We had a couple of poorly-aligned prompts where the instructions did not include the data and where the questions did not call for an answer that required data interpretation (i.e., a yes/no answer was sufficient based on the question). We think that there should be some communication back to instructors who submitted artifacts, especially about poorly aligned prompts. While this could be done at different levels (e.g., department chair, program director, Associate Dean), it might be best for this feedback to come from the Academic Assessment Committee.

NTS ILO 2: Communicate ideas using scientific principles and data.

We recommend some minor shifts in the rubric language describing the “insufficient” category to make it a bit clearer: “Insufficient evidence for this ILO can be demonstrated in two ways. First, the student makes a claim that is not backed by data provided in the prompt or part of the artifact. Second, the student either does not make any claim or makes a claim that is connected to other data not included in the artifact.”

Prompt Development Guidance

1. For all prompts:
 - a. If your prompt allows students to choose from several options, make sure that *each* option addresses the ILO.
 - b. If your artifact has several parts/figures, pointing in the rationale to what parts of the artifact are to be evaluated is highly appreciated.
2. For ILO 1:
 - a. Make sure to prompt students to describe what type of data is involved.
 - b. Avoid yes/no questions. Make sure to prompt students to justify their answers.
 - c. Make sure that the prompt aligns with at least one of the uses of data described in the rubric (answer a question, develop a hypothesis, or identify a pattern in the natural world).

APPENDIX H: Writing Across the Curriculum Scoring Team Report

The WAC scoring team prepared the following reflection on their experience during the Summer Assessment Workshop in May 2025. Teams were prompted to share their questions and recommendations, as well as any prompt-specific guidance they may have for faculty teaching WAC courses.

General Questions

1. What does it mean to write *across* the curriculum? Does this mean that students engage with writing outside of their primary major? Students also complete the writing *in the major*, and it seems that these two writing requirements should be distinct. Additionally, the [WAC ILO description document](#) includes “as students . . . engage in academic and co-curricular experiences that invest in vocation, and develop a sense of their place and role in community.” This seems to further suggest that students should complete WAC in a course that is not part of their major.
 - a. Should it be required to take the WAC OLE Core in a non-major course? (In the case of double majors this requirement could be dropped.) If so, this could be a general policy, or individual majors could specify that WAC should be satisfied in a non-major course.

ILO-Specific Questions and Recommendations

WAC ILO 1: Analyze a variety of texts using a particular disciplinary or interdisciplinary perspective.

1. Do we want to emphasize a) critical analysis of an existing “text” or b) making a claim and supporting it with evidence from (text) sources and/or logical reasoning?
2. What is meant by a “variety of texts”? Does this simply provide flexibility to the instructor on which type of “text” they engage with or is this meant to encourage engaging with multiple different types of texts across the course (as currently stated in the rubric)?

If the answer to question 1 is a preference for critical analysis, specify more clearly what this process involves (in the [ILO guidance](#) and/or rubric). If we instead want to emphasize claims and evidence, rewrite the ILO guidance and/or rubric to: 1) deemphasize analysis and instead emphasize the construction of a written argument (mentioning a claim/thesis/conclusion), and

2) clarify whether the argument needs evidence from a specific (text) source or whether opinion pieces, logical arguments, personal experience, etc. may satisfy the ILO.

Additionally, if we do want instructors to incorporate multiple texts in their WAC courses, should engagement with multiple texts be assessed in some way? This would not necessarily mean that multiple (types of) texts need to be addressed in a single assignment but could simply entail the instructors providing evidence through assignment prompts/syllabi.

WAC ILO 2: Use communication strategies appropriate for one or more specified audiences.

Depending on the answer to the question about whether students should complete WAC outside of their major, the ILO 2 guidance/rubric might specify that the “specified audience” needs to be a non-standard audience, i.e., not simply experts in the respective field.

Prompt Development Guidance:

1. For ILO 1:
 - a. If we want students to make an overarching claim and then back it up by evidence, this should be spelled out more explicitly in the prompt.
 - b. It would be helpful if the prompt specifies which “disciplinary or interdisciplinary perspective” should be taken and what that entails (e.g. which sources are appropriate, whether the essay can be an opinion piece etc).
2. For ILO 2:
 - a. The specified audience should be mentioned explicitly in the prompt. If the prompt does not specify an audience, then it is impossible to say that the student’s artifact satisfies the ILO.
 - b. The prompt should spell out/give some examples of which techniques could be applied in order to address this audience appropriately.