PRESENTATION OF ASSESSMENT TOOLS
FOR EVALUATING CREATIVE LEARNING

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November 2012
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INTRODUCTION

Evaluating creative learning is a complex field and does not lend itself easily to standard, objective testing. At the same time, the concept of creativity is multidimensional, which can cause evaluators to arrive at a variety of interpretations. We should add that there are other problems associated with the evaluation of creative learning, in particular, the subjective aspect of professional judgment and the difficulty of properly defining evaluation criteria associated with creativity in complex productions.

That said, creative learning can be evaluated through competency-based evaluation. For instance, professional judgment-related processes, such as evaluation grids with criteria and descriptive scales\(^2\) can help to reduce the weight of subjectivity.

Using this framework, our research-development project enabled us to produce tools to evaluate creative learning. These tools are presented at the end of this document. Our research, conducted in three study programs at Cégep Marie-Victorin (Visual Arts, Special Education and Fashion Design), is based on the concept of creativity model as defined by Filteau (2012).

The analysis and interpretation of the data gathered in the course of this research allowed us to formulate eleven generic criteria for evaluating creative learning. Based on these criteria, we were able to construct an evaluation grid using three comprehensive descriptive scales that account for the creative product, the creative process and the creative person/discourse (called the “3P” in this document). In total, this document contains five assessment tools:

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1 Translation of the original French text Présentation des outils pour l’évaluation des apprentissages en créativité was made possible through Entente Québec-Canada.

2 A descriptive scale comprises statements describing various levels to be reached. It is often accompanied by scores associated with each of the levels, for instance, excellent, very good, satisfactory, etc.
Validation of the tools we developed highlighted their usefulness in supporting professional judgment in summative evaluation and formative assessment of creativity. Research participants agreed that the tools developed constitute a basis for teachers to make progress with their assessment practices during complex productions that require students to demonstrate creativity. The purpose of this introductory text is to provide teachers with a means of facilitating their understanding of the tools resulting from our research, so that they can reflect on how they can adapt them to their subject area.

**GENERIC EVALUATION CRITERIA**

The eleven generic criteria enabling evaluation of creative learning comprise indicators and qualities. The indicator for a criterion refers to a behaviour or an element of a performance or a process. It provides information about the progress or completion of learning. It is therefore an observable, measurable element. The quality of a criterion marks the expectations associated with the indicator. Quality nuances and ascribes value to the indicator.

The eleven generic criteria on page 11 are grouped together based on the 3P: creative product (4), creative process (4) and creative person/discourse (3). The table below provides a summary presentation of them. A legend was designed to facilitate the reading of the evaluation criteria. Text in **bold type** denotes the indicator for the criterion. Text in *italics* denotes the quality of the criterion.

<table>
<thead>
<tr>
<th>Evaluation of the 3P</th>
<th>Indicators and qualities</th>
</tr>
</thead>
</table>
| The criteria for the creative PRODUCT concern the final production… | 1. **coherent choices** consistent with the **objective** and the **intent** developed by the student  
2. adaptation to the **context** and its relevance for the **targeted persons**  
3. **polished** and harmonious **characteristics** and its **innovative approach**  
4. convincing **rendering** due to skilful **utilization** of **techniques** and **means of expression** specific to the field |
| The criteria for the creative PROCESS concern the production leading up to the final product… | 1. **process observed** is dynamic and personal and in the spirit of the **proposed process**  
2. **relevant research** conducted **before** and during **production**  
3. **clear demonstration** of the four **skills** associated with creative thinking (fluidity, flexibility, originality and complexity)…  
4. **relevant utilization** of **knowledge, techniques** and **language** specific to the field |
| The criteria for the creative PERSON /DISCOURSE concern discourse and behaviours… | 1. **in-depth, accurate reflection** leading to a sensitive, justified and coherent **interpretation** … (content of the discourse)  
2. convincing (oral or written) **communication** … (form of the discourse)  
3. assured **demonstration** of professional **behaviours** and personal **attitudes** (interpersonal skills) deemed important to the field |
ELEMENTS OF THE EVALUATION GRID WITH THREE COMPREHENSIVE DESCRIPTIVE SCALES

Many elements were taken into account to guide the production of the descriptive scales found at the end of this document. Assimilating these elements can help teachers reflect on adapting the assessment tools to their subject area. The elements below are explained in the following text:

- Number of descriptive scales
- Type of descriptive scales
- Weighting
- Decisive criteria
- Number of performance levels
- Generic aspect of formulating the performance levels
- Glossaries accompanying the descriptive scales
- Description of the performance levels
- Marking scheme
- Format of the assessment tools

**Number of descriptive scales**
Choosing to construct an evaluation grid based on three descriptive scales, including one scale per P, makes it possible to distinguish among the 3P as objects of evaluation. This means that the dimension (or the P) is clearly isolated and identified with regard to the learning outcomes associated with the P in question. This kind of grid also avoids confusing the criteria and losing sight of their meaning and their context. Moreover, adding the word creative to the 3P is intended to clarify that this involves an assessment in a context of demonstrating creativity. Lastly, a single comprehensive descriptive scale composed of eleven generic criteria would be difficult to construct and to use when correcting the students’ work.

However, the number of criteria and scales can be adapted according to the needs of the required task and the context. Such a possibility is illustrated in the example provided on page 18. In this example of a scale composed of one criterion per P, the intent is to take an overall view of the development of creative thinking. Observation is focused on the demonstration of the four skills associated with creative thinking (creative process), the demonstration of openness to risk-taking (creative person) and on the result and the approach (creative product).

**Type of descriptive scales**
The type of descriptive scale to be constructed—analytical or comprehensive—is an element to be considered. The descriptive scales found at the end of the document are of the comprehensive type. They make it possible to take an overall view in the course of professional judgment, because the criteria are grouped together in a descriptive paragraph

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3 An object of evaluation indicates what the evaluator should consider.
for each of the performance levels. The resulting mark or score applies to all the criteria of the scale.

Several factors may influence teachers in choosing one type of descriptive scale over another. Whichever one they choose, they can convert the comprehensive scales into analytical descriptive scales for each of the criteria. To do so, the teacher must separate the generic criteria and group together the sentences that describe the performance levels for each of the criteria.\(^4\) In this case, each criterion is evaluated individually. The total for all the criteria represents the final mark or score.

**Weighting**
The relative weight assigned to each of the 3P through correspondence to a percentage weighting is not indicated in the descriptive scales. The data gathered in the course of the research did not allow us to define generic information about weighting. Thus, teachers are required to establish the weighting for the 3P based on the program, the subject area, the competencies, the course, the required task and the learning outcomes.

**Decisive criteria**
The designation of a decisive criterion or decisive criteria facilitates the construction of the comprehensive descriptive scales, particularly during the stage of formulating the performance levels. The generic criteria on page 11 have relative weight that is not indicated as a percentage. They are numbered to give greater weight to the numbers 1, then to the numbers 2, and so forth. The following table shows the decisive criteria for each P. These choices originate from the analysis and the interpretation of the data gathered during the research with regard to the importance assigned by participants to certain criteria.

<table>
<thead>
<tr>
<th>Decisive criteria for each P</th>
<th>For the creative product, the criteria associated with <strong>choices</strong> (1) and <strong>context</strong> (2) are decisive.</th>
<th>For the creative <strong>process</strong>, the criteria associated with the <strong>process observed</strong> (1) and with <strong>research</strong> (2) are decisive.</th>
<th>For the creative <strong>person</strong> /<strong>discourse</strong>, the criterion associated with <strong>reflection</strong> (1) is decisive.</th>
</tr>
</thead>
</table>

It should be noted that the weight assigned to each of the criteria could be changed to take into account the program, the subject area, the competencies, the course, the required task and the learning outcomes. In this sense, the order of presentation of the generic criteria found on page 11 is not prescriptive. It can be adapted to the context, to take into account the importance assigned to certain criteria based on progressive creative learning related to the program competencies.

\(^4\) To observe examples of adapted analytical descriptive scales based on Mastracci’s tools (2011), consult appendix B in *Outils d’évaluation des apprentissages de la créativité en graphisme*. This RCCFC collaborative project between New Brunswick Community College – Campus de Dieppe and Cégep Marie-Victorin was carried out during the 2011-2012 academic year. The document can be downloaded at the following address: [http://rccfc.ca/pdf/rapport_final_CCNB_Marie-Victorin.pdf](http://rccfc.ca/pdf/rapport_final_CCNB_Marie-Victorin.pdf)
Number of performance levels
It is common to observe a descriptive scale composed of four or five performance levels. The data gathered in the course of the research highlighted the difficulty of nuancing the description of a scale with five performance levels, particularly when four of the five levels represent passing levels. Thus, four performance levels were selected for the descriptive scales, three of which represent passing levels. The description of the methodology used as the basis for drafting the performance levels is found on page 10. The performance levels are called: excelling, expressing, emerging and not yet evident. They refer to observations related to the concept of creativity.

The descriptive scales can be adapted based on teachers’ assessment practices in order to include the desired number of performance levels while at the same time describing the nature of each level.

Generic aspect of formulating the performance levels
Drafting the generic formulation of the performance levels follows the rationale of the generic criteria. During this stage of producing the tools, it was important to avoid including explanations that would only apply to one targeted study program. However, this choice limits the use of the tools, because they do not represent a turnkey evaluation grid. On the other hand, the generic aspect of the tools resulting from our research means they can be adapted to one’s subject area. This involves making the formulations more meaningful by integrating explanations or examples drawing on specific vocabulary related to one’s subject area.

In order to make the descriptions neutral, a formulation that refers to the indicators associated with the creative product, the creative process and the creative person/discourse is preferred. The term “student” is avoided\(^5\) so that it is not perceived as a description of the qualities of the person being evaluated.

It should be noted that the generic criteria and the descriptive scales are formulated for use by teachers. The vocabulary and formulations could be adapted for the purposes of an evaluation grid used by students, for example during a self-assessment or peer-assessment activity.

Glossaries accompanying the descriptive scales
During the production of the tools, we took into consideration the adaptive aspect of the terms used to define the generic criteria. For this reason, a glossary accompanies each of the descriptive scales (pages 13, 15 and 17). The glossaries propose alternatives, definitions or explanations about the indicators and the qualities of the criteria. Producing glossaries enabled us to include all the terms derived from the research data, which may facilitate the reading of the descriptive scales and foster application in one’s subject area. The glossaries

\(^5\) Note that two formulations include the term “student” (first criterion for both the creative product and the creative person/discourse) to clarify the indicators.
that accompany the descriptive scales in this document are not comprehensive. Terms can be added or excluded depending on one’s subject area.

**Description of performance levels**

The most complex task of producing descriptive scales could well be perceived as the description of performance levels. Having access to students’ work from previous years can facilitate this task. It may be helpful to determine the description of the performance levels in course-teams or departmental teams, in order to ensure evaluation fairness and equivalency. In actual fact, this involves establishing a clear, unified and consistent idea of expectations about the required task at hand. A number of questions may foster the emergence of these expectations and facilitate the process of determining the description and gradation of the performance levels, for example:

- Which competency (ies) does the task call upon?
- What is the expected level of mastery of resources?\(^6\)
- What are the expectations for each performance level?
- What defines the boundary between the emerging level and the not yet evident level?
- What differentiates the excelling level from the expressing level?
- What is (are) the decisive or essential criterion or criteria?

The data gathered during the research guided the determination of the description and the gradation of the performance levels. Generally speaking, each of the sentences in a paragraph corresponds to a criterion. In some cases, two sentences are combined as one to better define the meaning of the criteria.

There are different ways of determining the gradation of performance levels. For the tools developed here, gradation is based on the degree of expected quality, often qualified by an adverb or by the choice of another adjective. To facilitate the reading of the performance levels, underlining indicates the gradation of one level with regard to the higher level. The descriptive scales found at the end of the document represent a prototype. There may be grey areas. Adapting the tools to specific subject areas and testing them in the classroom may enhance their validity.

The research participants validated the accuracy of the descriptions and suggested a few ideas to clarify them for the subject areas they teach. According to their validation, the current state of the tools resulting from our research seems better suited to tasks required at the end of a study program. In a course at the outset of a program, expectations of creativity could be less demanding than for a course at the end of a program. In such a context, the criteria qualities could be redefined so that they better reflect the level expected for the course.

**The marking scheme**

The marking scheme or marking system establishes the way in which performance levels are assigned a numerical value or marked. The data gathered during the research did not

\(^6\) Resources to be put to use can relate to knowledge, know-how or interpersonal skills. They can be internal (acquired or integrated) or external (consultation of books, resource-persons, etc.)
allow us to define generic information about this, so a marking scheme is not included with the descriptive scales. Thus, teachers in a study program will have to define the marking scheme that could be applied to their courses. For example: between 100 and 88 points = excelling, between 87 and 75 points = expressing, between 74 and 60 points = emerging and 59 points or less = not yet evident. This example is not prescriptive.

**Format of the assessment tools**
The simple format of the descriptive scales and the glossaries allows teachers full latitude for adapting it to their needs. Among other things, it can accommodate a comments area.

**USE OF THE ASSESSMENT TOOLS**

During validation of the tools resulting from our research, several ideas emerged regarding how they can be used in one’s program or course. Here are just a few:

1. Discussion and coordination in departmental teams or course-teams to adapt and apply the criteria and the scales to the real circumstances of the program.
   - *Coordinated information can be integrated into the course outlines or can be used during a classroom learning activity. It can be used to inform students of the department’s recommended assessment practices related to creativity.*

2. Development of an observation list that clarifies the expectations (or the indicators) for each of the criteria with regard to a course.
   - *The use of an observation list helps promote the learning of criteria and expectations during a classroom formative assessment activity. The students can use them during self-assessment, co-assessment or peer-assessment activities.*

3. Discussion in course-teams to clarify the importance to be assigned to each of the criteria based on the course, the learning outcomes, the objectives or the task, etc., through the assignment of a percentage weighting to explain the relative weight of each of the criteria.
   - *This kind of clarification may help enhance evaluation fairness and equivalency among teachers who give the same course, while making evaluation very explicit for the students.*

4. Discussion in departmental teams to clarify the importance to be assigned to each P based on the place of the course in the course grid and based on the development of course-related competencies.
   - *This kind of clarification may promote progress in creative learning, by targeting certain courses to develop the creative process, the creative person/discourse or the creative product based on a program-specific logic.*

5. Teaching and learning of the criteria during classroom learning activities, particularly the definition of the four intellectual skills associated with creative thinking (fluidity, flexibility, originality, and complexity).
   - *The glossaries represent teaching material that can be used for classroom learning. The degree of difficulty of the four intellectual skills is a less common concept, which can aid professional judgment in creative learning and evaluation situations.*
The following assessment tools were developed for the purpose of being reformulated, adapted and used by college educators so that their content and their form continue to evolve. Thus, they are protected under a Creative Commons contract. Thank you for abiding by the explanations for the use of the tools provided on the following page.

FURTHER EXPLORATION…

The purpose of this introductory text was to provide teachers with a means of facilitating their understanding of the tools resulting from this research, so that they can reflect on potential ways of adapting them to their subject area. The text may raise further questions regarding creativity, competency-based evaluation and the production of judgment tools. The following list of references suggests further reading for those who would like to explore these topics.


Wiggins, G. (2012). On assessing for creativity: yes you can, and yes you should. Blog: Granted, but…thoughts on education by Grant Wiggins. Available online at the following address: [http://grantwiggins.wordpress.com/2012/02/03/on-assessing-for-creativity-yes-you-can-and-yes-you-should/]


Wiggins, G. (2012). On assessing for creativity: yes you can, and yes you should. Blog: Granted, but…thoughts on education by Grant Wiggins. Available online at the following address: [http://grantwiggins.wordpress.com/2012/02/03/on-assessing-for-creativity-yes-you-can-and-yes-you-should/]
ASSESSMENT TOOLS
FOR EVALUATING CREATIVE LEARNING

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This document contains five assessment tools:

a) Generic criteria for evaluating creative learning
   b) Comprehensive descriptive scale and glossary: Creative PRODUCT
   c) Comprehensive descriptive scale and glossary: Creative PROCESS
   d) Comprehensive descriptive scale and glossary: Creative PERSON/DISCOURSE
   e) Example of an adapted comprehensive descriptive scale with three criteria (one per P)

Legend for the description of the levels (Freely adapted from Treffinger et al., 2002, p. 49)

**Excelling**: the characteristics and qualities associated with the selected definition of the concept of creativity are presented through one or several tasks that attest to a superior level of originality, depth and quality.

**Expressing**: often and regularly shows characteristics and qualities associated with the selected definition of the concept of creativity. In addition, there are occasional signs of superior quality.

**Emerging**: demonstrates, in a limited manner, characteristics and qualities associated with the selected definition of the concept of creativity. The limitations concern the quality, regularity or relevance of the expected characteristics or qualities.

**Not Yet Evident** (fail): the characteristics and qualities associated with the selected definition of the concept of creativity are not sufficiently observable or evident.

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You are free to reproduce, distribute and communicate the assessment tools and you are free to modify them while complying with the following three conditions:

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b) The use of the assessment tools for commercial purposes is prohibited.
c) If you modify, change or adapt the assessment tools, you are only entitled to distribute the resulting tool under a contract identical to this one.

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7 Source: Creative Commons France: [http://creativecommons.org/licenses/by-nc-sa/2.0/fr/](http://creativecommons.org/licenses/by-nc-sa/2.0/fr/)
a) Generic criteria for evaluating creative learning

<table>
<thead>
<tr>
<th>Creative product</th>
<th>Creative process</th>
<th>Creative person/Discourse</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-result consisting of coherent choices consistent with the objective and with the intent developed by the student</td>
<td>1-process observed is dynamic and personal and in the spirit of the proposed process</td>
<td>1-in-depth, accurate reflection leading to a sensitive, justified and coherent interpretation of his intent, his knowledge and the choices surrounding the result</td>
</tr>
<tr>
<td>2-result adapted to the context and perceived as relevant for the targeted persons</td>
<td>2-relevant research performed before and during production</td>
<td>2-convincing (oral or written) communication due to an organized, clear structure and appropriate utilization of language and vocabulary specific to the field</td>
</tr>
</tbody>
</table>
| 3-polished, harmonious result, attesting to an innovative approach:  
• innovative = the addition of a step to what already exists, new, inventive | 3-clear demonstration of the four skills associated with creative thinking:  
• fluidity = many relevant ideas (divergence)  
• flexibility = diversity of ideas; variety of ideas; (divergence)  
• originality = relevant associations far removed from the data in play; skilful, astute, ingenious solutions, that are unusual (divergence)  
• complexity = formulation of ideas; deepening of ideas; carefully chosen, articulated and polished ideas (convergence) | 3-assured demonstration of professional behaviours (for example: autonomy, compliance with the schedule, ethical aspects…) and personal attitudes (for example: sensitivity, commitment, conviction, confidence, investment, openness to risks, attention to details…) deemed important to the field |
| 4-convincing rendering that reflects skilful utilization of techniques and means of expression specific to the field | 4-relevant utilization of knowledge, techniques and language specific to the field | N.B. Criteria 1 and 2 require an evaluation of a written or oral presentation. Criterion 3 requires observation or self-evaluation by the person during the process and the production leading up to the result. |

N.B. The evaluation of a creative product presupposes acceptance by (or a positive reception from) experts in the targeted field (targeted clientele, experienced evaluators, spectators, audience, etc.).

N.B. The evaluation of these criteria presupposes observation and documentation (the student’s record of his work) of the stages and the ideas.

Legend: **Bold type** represents the indicator for the criterion  *Italics* indicate the quality of the criterion
b) Comprehension descriptive scale: Creative PRODUCT

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excelling</td>
<td>The result consists of coherent choices consistent with the objective and with the intent developed by the student. The result is adapted to the context and it is perceived to be relevant for the targeted persons. The result is polished and harmonious, and it attests to an innovative approach. The rendering is convincing and reflects skilful utilization of techniques and means of expression specific to the field.</td>
</tr>
<tr>
<td>Expressing</td>
<td>The result consists of coherent choices consistent with the objective and with the intent developed by the student. The result is generally suitable to the context and is perceived as having a degree of relevance for the targeted persons. The result is harmonious and attests, in part, to an original approach. The rendering is suitable and reflects adequate utilization of techniques and means of expression specific to the field.</td>
</tr>
<tr>
<td>Emerging</td>
<td>The result consists of generally coherent choices consistent with the objective or with the intent developed by the student. The result is perceived to have a degree of potential for the targeted persons even though it is only partly suitable to the context. The result may be harmonious and may partly attest to an original approach. The rendering is suitable and reflects adequate utilization of techniques or means of expression specific to the field.</td>
</tr>
<tr>
<td>Not Yet Evident</td>
<td>The result consists of relatively coherent choices consistent with the objective and with the intent developed by the student. The result is barely adapted to the context and it may be perceived to be inadequate for the targeted persons despite partial presence of an original approach. The rendering may be inadequate despite correct utilization of techniques or means of expression specific to the field.</td>
</tr>
</tbody>
</table>

**Bold type** represents the indicator for the criterion, **italics** indicate the quality of the criterion and **underlining** indicates gradation from one level to the higher one. The word or means: and/or.

Angela Mastracci, 2011
b) Glossary: Creative PRODUCT

Indicators:

- **Approach** — elements and principles associated with the field
- **Choices** — decisions, final selections
- **Context** — the essentials of the situation or the required task: needs of the clientele, instructions, limitations, benchmarks, realism, time, etc.
- **Intent** — inspiration, source of inspiration, orientation
- **Means of expression** — ways or means of expressing oneself depending on the field
- **Objective** — purpose, mandate, and work to be accomplished
- **Rendering** — obvious aspects of the result: visual, verbal, musical, gestural, etc.
- **Result** — product, idea, performance, drawing, text, activity, concept, etc.
- **Targeted persons** — targeted clientele, targeted market, targeted public, observers, spectators, audience, etc.
- **Techniques** — processes, strategies and skills (know-how) specific to the field
- **Utilization** — application

Qualities:

- **Adapted** — adjusted
- **Adequate** — suitable
- **Coherent** — logical, holds together, comprehensible
  - **Generally coherent** — logical on the whole
  - **Relatively coherent** — difficult to follow the logic or to see the connections
- **Consistent** — conforming to
- **Convincing** — enhancement, credibility, persuasive
- **Correct** — little more than acceptable
- **Harmonious** — balanced, pleasing, nothing superfluous
- **Innovative** — the addition of a step to what already exists, new, inventive
- **Original** — different from what is currently being done, and rare
- **Polished** — developed, refined, detailed
- **Potential** — possibility
- **Relevant** — useful, functional, valid, having a meaning, meaningful, having added value
- **Skilful** — relevant, mastered
- **Suitable** — adequate
  - **Partly suitable** — minimally adequate
  - **Generally suitable** — adequate on the whole

Angela Mastracci, 2011
c) Comprehensive descriptive scale: Creative PROCESS

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excelling</td>
<td>The process observed is <em>dynamic</em> and <em>personal</em> in the spirit of the proposed process. It is supported by <em>relevant research</em> conducted <em>before</em> and <em>during</em> the production. The search for ideas clearly demonstrates the four skills associated with creative thinking: <em>fluidity</em>, <em>flexibility</em>, <em>originality</em> and <em>complexity</em>. The ideas indicate <em>relevant utilization</em> of <em>knowledge</em>, <em>techniques</em> and <em>language</em> specific to the field.</td>
</tr>
<tr>
<td>Expressing</td>
<td>The process observed is <em>valid</em> with regard to the proposed process. It is supported by <em>adequate research</em> conducted <em>before</em> and <em>during</em> the production. The search for ideas demonstrates skills such as <em>fluidity</em> and <em>flexibility</em> and <em>sometimes</em> attests to <em>originality</em> or <em>complexity</em>. The ideas indicate <em>adequate utilization</em> of <em>knowledge</em>, <em>techniques</em> and <em>language</em> specific to the field.</td>
</tr>
<tr>
<td>Emerging</td>
<td>The process observed is <em>valid</em> with regard to the proposed process. It is supported by <em>research conducted</em> before or <em>during</em> the production. The search for ideas demonstrates skills such as <em>fluidity</em> and <em>flexibility</em> and <em>may</em> attest to <em>originality</em> or <em>complexity</em>. <em>Some of the ideas</em> indicate <em>adequate utilization</em> of <em>knowledge</em>, <em>techniques</em> and <em>language</em> specific to the field.</td>
</tr>
<tr>
<td>Not Yet Evident</td>
<td>The process observed <em>may be inadequate</em> with regard to the proposed process. It is <em>not sufficiently</em> supported by <em>research conducted</em> before or <em>during</em> the production. The search for ideas <em>barely</em> demonstrates the presence of the four skills associated with creative thinking even though <em>some ideas</em> <em>may</em> indicate correct <em>utilization</em> of <em>knowledge</em>, <em>techniques</em> or <em>language</em> specific to the field.</td>
</tr>
</tbody>
</table>

**Bold type** represents the indicator for the criterion, **italics** indicate the quality of the criterion and **underlining** indicates the gradation from one level to the higher one.

The word **or** means: and/or.
c) Glossary: Creative PROCESS

Indicators:

**Ideas**—thoughts, sketches, drawings, concepts, outlines, etc., based on the field

**Knowledge**—theoretical knowledge of a declarative type, specific to the field

**Language**—means of expression based on the field

**Process observed**—process, set of stages perceived during the situation or the required task

**Proposed process**—process suggested before the start of the production

**Research**—traces of documentation of one's intentions and ideas (creativity log, research file, experiment records, study file, etc.)

**Search for ideas**—traces of creative thinking (divergent and convergent)

**Skills**—intellectual skills associated with creative thinking (in increasing order of difficulty):

- **Fluidity**—many relevant ideas (divergence)
- **Flexibility**—diversity of ideas; variety of ideas: (divergence)
- **Originality**—relevant associations far removed from the data in play; skilful, astute, ingenious solutions that are unusual (divergence)
- **Complexity**—formulation of ideas; deepening of ideas; carefully chosen, articulated and polished ideas (convergence)

**Techniques**—processes, strategies and skills (know-how), including creativity techniques specific to the field

**Utilization**—application

Qualities:

**Adequate**—suitable

**Barely**—insufficiently

**Before**—prior, preliminary

**Clearly**—easily observable, explicitly

**Correct**—little more than acceptable

**During**—in the course of

**Dynamic**—active, spirit of initiative

**Personal**—shaped by the characteristics of the person being assessed, authentic

**Relevant**—meaningful, intelligent, appropriate

**Sometimes**—occasionally

**Sufficiently**—enough, acceptably

**Valid**—having a degree of value, importance or interest

Angela Mastracci, 2011
d) Comprehensive descriptive scale: Creative PERSON/DISCOURSE

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excelling</td>
<td>The student's discourse attests to in-depth, accurate reflection leading to a sensitive, justified and coherent interpretation of his intent, his knowledge and the choices surrounding the result. Written or oral communication is convincing due to an organized, clear structure and appropriate utilization of language and vocabulary specific to the field. There is assured demonstration of professional behaviours and personal attitudes deemed important for the field (specify them), through the product, the process and the discourse.</td>
</tr>
<tr>
<td>Expressing</td>
<td>The student's discourse attests to accurate reflection leading to a justified and coherent interpretation of his intent, his knowledge and the choices surrounding the result. Written or oral communication is suitable due to an organized structure and correct utilization of language and vocabulary specific to the field. There is demonstrated evidence of some professional behaviours and personal attitudes deemed important for the field (specify them), through the product, the process and the discourse.</td>
</tr>
<tr>
<td>Emerging</td>
<td>The student's discourse attests to a degree of reflection leading to a coherent interpretation of his intent, his knowledge and the choices surrounding the result. Written or oral communication is suitable due to an organized structure and correct utilization of language or vocabulary specific to the field. There is demonstrated evidence of basic professional behaviours and personal attitudes deemed important for the field (specify them), through the product, the process or the discourse.</td>
</tr>
<tr>
<td>Not Yet Evident</td>
<td>The student’s discourse attests to a degree of reflection but raise doubts about a coherent interpretation of his intent, his knowledge and the choices surrounding the result. Written or oral communication may present some deficiencies in the structure, or in the utilization of language or vocabulary specific to the field. Demonstration of a degree of basic professional behaviours and personal attitudes deemed important for the field (specify them) may be absent, through the product, the process or the discourse.</td>
</tr>
</tbody>
</table>

Bold type represents the indicator for the criterion, italics indicate the quality of the criterion and underlining indicates the gradation from one level to the higher one. The word or means: and/or.

Angela Mastracci, 2011
d) Glossary: Creative PERSON/DISCOURSE

**Indicators:**

*Personal attitudes*—behaviours conforming to the individual qualities associated with creativity based on the field (sensitivity, commitment, conviction, confidence, investment, openness to risk, attention to detail, etc.).

*Professional behaviours*—behaviours conforming to the qualities associated with the trade or the profession in the field (autonomy, abiding by deadlines, ethical aspects, etc.)

*Choices*—decisions, final selections

*Communication*—expression, formulation

*Demonstration*—demonstrable evidence

*Discourse*—words, oral or written discourse

*Intent*—inspiration, source of inspiration, orientation

*Interpretation*—adaptation, representation, meaning, translation, development, dialogue

*Knowledge*—theoretical knowledge of a declarative type, specific to the field

*Language*—communication tool, for example: The French language

*Process*—process, set of stages

*Product*—result, outcome

*Reflection*—introspection, thoughts, analysis

*Result*—product, idea, performance, drawing, text, activity, concept, etc.

*Structure*—form

*Utilization*—application

*Vocabulary specific to*—language specific to the field

**Qualities:**

*Absent*—missing, not observable

*Accurate*—founded

*Appropriate*—good, opportune

*Assured*—attested, convincing, established

*Clear*—explicit

*Coherent*—logical, holds together, comprehensible

*Convincing*—enhancement, credibility, persuasive

*Correct*—little more than acceptable

*Deficient*—incomplete, insufficient

*Doubtful*—uncertain, questionable

*In-depth*—detailed, explored in-depth, well thought-out

*Justified*—well argued

*Organized*—methodical, systematic

*Sensitive*—perceptible, appreciable, identifiable

*Suitable*—adequate

Angela Mastracci, 2011
Example of an adapted comprehensive descriptive scale with three criteria (one per P):
For a situation in which learning objectives are mainly concerned with the
development of creative thinking
(divergent and convergent)

Three criteria, one per P
Process: clear demonstration of the four skills associated with creative thinking
Person: assured demonstration of personal attitudes (openness to risks)
Product: polished, harmonious result that attests to an innovative approach

| Excellent | The search for ideas clearly demonstrates the four skills associated with creative thinking: fluidity, flexibility, originality and complexity of ideas. There is assured demonstration of personal attitudes deemed important for the field (openness to risks), throughout the process and the product. The product is polished and harmonious, and it attests to an innovative approach. |
| Expressing | The search for ideas demonstrates skills such as fluidity and flexibility and sometimes attests to originality or complexity of the ideas. There is demonstration of personal attitudes deemed important for the field (openness to risks), throughout the process and the product. The product is harmonious and attests, in part, to an original approach. |
| Emerging | The search for ideas demonstrates skills such as fluidity and flexibility and may attest to originality or complexity of the ideas. There is demonstration of basic personal attitudes deemed important for the field (open mindedness), throughout the process. The product may be harmonious and may partly attest to an original approach. |
| Not Yet Evident | The search for ideas barely demonstrates the presence of the four skills associated with creative thinking. The demonstration of basic personal attitudes deemed important for the field (open-mindedness) may be absent throughout the process. The product does not attest to a sufficiently harmonious or original approach. |

Bold type represents the indicator for the criterion, italics indicate the quality of the criterion and underlining indicates the gradation from one level to the higher one.
The word or means: and/or.

Angela Mastracci, 2011