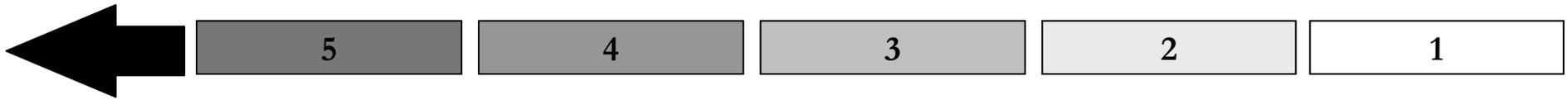


KANSAS WRITING ASSESSMENT – HIGH SCHOOL PERSUASIVE SCORING RUBRIC

Rubric Point Levels and a Recursive Writing Process



From the blossoming of an initial idea to the act of publication, writing is an ongoing recursive process, not necessarily a linear one. The Kansas scoring rubric is designed to reinforce this idea and help writers to understand at what particular stage a piece of writing may be for each of the six traits (Ideas and Content, Organization, Voice, Word Choice, Sentence Fluency, and Conventions). The descriptions of each stage below also suggest specific activities a writer might engage to reach this level.

Rating of 5 – Publishing Stage

Although maybe not perfect, the writing has generally reached its goal and achieved its potential. The writing captures readers’ interest, is insightful, and is skillfully crafted. The publishing stage suggests that the writing is ready to share publicly and that the writer has progressed through such activities as revising and editing for standard usage, mechanics, spelling, varied sentence structure, and/or word choice as necessary.

Rating of 4 – Polishing Stage

The writing demonstrates the thoughtful attention to meeting the needs of readers that comes from revising an earlier draft(s). Although the writing may need some additional small-scale revision and editing, generally it is “one draft away” from the publishing stage. The polishing stage suggests that the writer has progressed through such activities as extending ideas, adding examples, supporting with additional evidence, clarifying confusing ideas, strengthening voice, and/or reorganizing structure as necessary.

Rating of 3 – Drafting Stage

The writing demonstrates a fully realized draft that begins to satisfy both the writer’s and readers’ needs and helps to identify areas where large-scale revision is still needed. The drafting stage suggests that the writer has progressed through such activities as writing introductions, full body paragraph(s), transitions, and conclusions.

Rating of 2 – Shaping Stage

The writing demonstrates a focus and at least some supporting details; it is “beginning to take shape,” but it is not yet a complete draft. The shaping stage suggests that the writer has progressed through such activities as organizing main points and ideas, blocking, and/or developing an outline.

Rating of 1 – Inventing Stage

The writing demonstrates that the writer is at the very beginning stages of generating ideas and selecting a focus for writing. The inventing stage suggests that the writer has progressed through such activities as brainstorming, questioning, and/or free-writing.

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IDEAS AND CONTENT

Rating of 5

- **Main Ideas** [1.4.1]: position and all ideas are clear, focused, and compelling
- **Development** [1.4.2, 1.4.3]: details are selectively chosen and highly effective in expanding the main topic, supporting the argument, and providing insight
- **Persuasiveness** [1.4.4, 1.4.5]: argument is convincing; strong appeals to reason are made; appeals to emotion or authority, if used, are appropriate; alternate viewpoints are presented and addressed effectively
- **Originality** [1.4.6]: knowledge, experience, insight, or unique perspective lends a satisfying ring of authenticity, novelty, and inventiveness

Rating of 4

- **Main Ideas** [1.4.1]: position and most ideas are clear and focused; some elements may not be fully compelling
- **Development** [1.4.2, 1.4.3]: needs additional details in one or two places to expand the main topic, support the argument, and provide insight
- **Persuasiveness** [1.4.4, 1.4.5]: argument is largely convincing; appeals to reason are made; appeals to emotion or authority, if used, are appropriate; alternate viewpoints are addressed, but in a less than satisfying manner
- **Originality** [1.4.6]: knowledge of topic, details, and main ideas are more original than predictable; some degree of novelty and inventiveness is present

Rating of 3

- **Main Ideas** [1.4.1]: position/ideas are identifiable but could be more precisely worded; lack of clarity interferes with readers' interest
- **Development** [1.4.2, 1.4.3]: more detail and support needed in several places; repetitive, trivial, or rambling info. interrupts, but essay largely consists of focused and well-developed information
- **Persuasiveness** [1.4.4, 1.4.5]: argument is partially convincing; some points supported by facts, examples, or reasons; emotional appeals used may not be entirely appropriate; alternate viewpoints mentioned but not addressed
- **Originality** [1.4.6]: predictable; brief glimpses of novelty and inventiveness may exist

Rating of 2

- **Main Ideas** [1.4.1]: position is vague, requires readers to infer; ideas are unfocused and rarely compelling
- **Development** [1.4.2, 1.4.3]: missing details/support require readers to fill in many blanks; moments of well-focused support are over-shadowed by repetitive, trivial, or rambling information
- **Persuasiveness** [1.4.4, 1.4.5]: argument is not yet convincing; ideas based largely on emotional appeals and unsupported opinions; alternate viewpoints are not presented in an adequate manner
- **Originality** [1.4.6]: settles too often for predictable generalities and/or personal opinions; no moments of novelty and inventiveness exist

Rating of 1

- **Main Ideas** [1.4.1]: unclear; out of focus; indistinct; not yet known
- **Development** [1.4.2, 1.4.3]: rarely attempted; lists of minor details or facts may be substituted for true development
- **Persuasiveness** [1.4.4, 1.4.5]: argument is not convincing; built on unsupported opinions or emotional appeals only; no attempt to present alternate viewpoints
- **Originality** [1.4.6]: mundane; settles for generalities and personal opinions throughout; no moments of novelty and inventiveness exist

ORGANIZATION

Rating of 5

- **Structure** [1.4.7]: compelling, guides readers purposefully through the text; key issues stand out clearly with equal development; paragraphing is highly effective and fitting
- **Pacing & Sequencing** [1.4.9]: delivers needed information at just the right moment then moves on; flows so smoothly readers hardly think about it
- **Introduction & Conclusion** [1.4.8]: inviting, draws readers in; goes beyond a simple summary
- **Transitions** [1.4.10]: present throughout; strong and natural; help to weave threads of information into a cohesive whole

Rating of 4

- **Structure** [1.4.7]: effective but not compelling; balance of ideas and relationships among ideas could be improved; paragraphing is appropriate and effective but may be too obvious or formulaic
- **Pacing & Sequencing** [1.4.9]: details fit naturally and effectively where they are placed; sequencing makes the text easy to follow and understand, but is overly-obvious
- **Introduction & Conclusion** [1.4.8]: both present; one is truly effective, one is only functional
- **Transitions** [1.4.10]: present throughout but not necessarily strong or natural; help to weave together threads of info. but may be occasionally awkward

Rating of 3

- **Structure** [1.4.7]: functional; gets the job done; may be so dominant, predictable, and/or formulaic that it smothers the ideas; paragraphing is mostly effective, could be revised in one or two spots
- **Pacing & Sequencing** [1.4.9]: main ideas are appropriate and purposeful but might be better arranged; lingers too long on some points and skims over other points
- **Introduction & Conclusion** [1.4.8]: both are recognizable and functional, but not truly effective
- **Transitions** [1.4.10]: usually present, but may be too obvious, too structured, or awkward

Rating of 2

- **Structure** [1.4.7]: beginning to take shape, but not yet functional; feels more random than purposeful, often leaving readers with a sense of being adrift; paragraphing is not effective
- **Pacing & Sequencing** [1.4.9]: very rough; main ideas should be more effectively arranged and delivered
- **Introduction & Conclusion** [1.4.8]: one present, not both
- **Transitions** [1.4.10]: occasionally present, but connections between some ideas are confusing

Rating of 1

- **Structure** [1.4.7]: haphazard and disjointed; severely inhibits readers' comprehension of ideas; paragraphing is not attempted or appears to be done at random
- **Pacing & Sequencing** [1.4.9]: no clear sense of pace or direction to carry readers smoothly from point to point
- **Introduction & Conclusion** [1.4.8]: neither are present
- **Transitions** [1.4.10]: missing or unclear, forcing readers to make giant leaps; connections between ideas seem confusing or incomplete

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VOICE

Rating of 5

- **Energy & Passion** [1.4.11]: lively, expressive, and engaging; holds readers' attention
- **Tone** [1.4.11]: effective; fits the topic, purpose, and audience; ideas are presented in fair and equitable language
- **Writer's Involvement** [1.4.11]: the writer is clearly involved in the text; readers can sense the person behind the words
- **Audience Awareness** [1.4.11]: clearly written for an audience; readers are engaged and compelled to read on throughout the piece

Rating of 4

- **Energy & Passion** [1.4.11]: results are pleasant or intriguing, if not unique and engaging
- **Tone** [1.4.11]: mostly effective; largely fits the topic, purpose, and audience with minor exceptions; ideas presented in fair, equitable language with minor lapses
- **Writer's Involvement** [1.4.11]: strong, but could improve involvement in the text in a few spots; reveals some details about the writer
- **Audience Awareness** [1.4.11]: understands audience but could better engage audience in spots; with minor exceptions, readers are engaged and want to read on

Rating of 3

- **Energy & Passion** [1.4.11]: sincere; communicates on a functional, if somewhat distant level; seems reluctant to "let go"
- **Tone** [1.4.11]: somewhat effective; could be altered slightly to better fit the topic, purpose, or audience; ideas presented in fair, equitable language some of the time
- **Writer's Involvement** [1.4.11]: sincere, but not genuinely involved or committed; writing hides as much of the writer as it reveals
- **Audience Awareness** [1.4.11]: aware of an audience, but does not fully engage that audience; readers are informed, but must work at remaining engaged

Rating of 2

- **Energy & Passion** [1.4.11]: shaky; seems somewhat distanced from topic or audience; the text lacks life, spirit, or energy
- **Tone** [1.4.11]: ineffective; needs revision throughout to better fit the topic, purpose, or audience; ideas are rarely presented in fair and equitable language
- **Writer's Involvement** [1.4.11]: seems sincere in places, but generally is not fully involved or committed; writing hides more of writer than it reveals
- **Audience Awareness** [1.4.11]: little awareness of an audience; readers must work at remaining engaged

Rating of 1

- **Energy & Passion** [1.4.11]: disengaged; seems definitely distanced from topic, audience, or both
- **Tone** [1.4.11]: inappropriate for the issue, purpose, and audience; ideas are not presented in fair and equitable language
- **Writer's Involvement** [1.4.11]: seems indifferent, uninvolved; not yet engaged or comfortable with topic to take risks or share self
- **Audience Awareness** [1.4.11]: no understanding of audience; no attempt to involve readers; readers must work hard to remain engaged and gain needed information

WORD CHOICE

Rating of 5

- **Accuracy** [1.4.12]: both common and uncommon words are used correctly and enhance overall meaning
- **Specificity** [1.4.13]: precise diction; attention to subtleties of word meaning is shown; any specialized vocabulary used is sufficiently explained
- **Descriptiveness** [1.4.13]: powerful verbs and vivid modifiers enhance writing; imagery and figurative language, if used, enhance meaning appropriately within the context of the topic
- **Appeal** [1.4.12]: rich, fresh, appealing; striking words and phrases catch interest; the language is natural and never overdone; slang and clichés are used sparingly and purposefully

Rating of 4

- **Accuracy** [1.4.12]: words capture meaning; experiments with uncommon words and generally uses them effectively
- **Specificity** [1.4.13]: generally precise diction; some attention to subtleties of meaning is shown; any specialized vocabulary used is most often sufficiently explained
- **Descriptiveness** [1.4.13]: energetic verbs and vivid modifiers are effective but readers want more; imagery and figurative language, if used, are effective within context of the topic but readers want more
- **Appeal** [1.4.12]: some originality and freshness; striking words and phrases largely catch interest but may be overdone in places; rarely slips into redundancy, slang, or clichés

Rating of 3

- **Accuracy** [1.4.12]: words are usually correct; words may occasionally interfere with meaning
- **Specificity** [1.4.13]: some precise diction; little or no attention to subtleties of meaning; specialized vocabulary, if used, sometimes lacks sufficient explanation
- **Descriptiveness** [1.4.13]: energetic verbs and vivid modifiers are occasionally used effectively; imagery and figurative language, if used, are only partially effective within the context of topic; readers want more
- **Appeal** [1.4.12]: little originality; readers occasionally lose interest; occasional use of redundancy, slang, cliché; overly familiar words and phrases rarely capture readers' imagination

Rating of 2

- **Accuracy** [1.4.12]: words are frequently incorrect, superficial, and/or inadequate, often interfering with meaning
- **Specificity** [1.4.13]: generic diction used; specialized vocabulary, if used, often lacks sufficient explanation
- **Descriptiveness** [1.4.13]: repetitive, dull verbs and few modifiers are used; imagery and figurative language, if used, fit context but are not effective
- **Appeal** [1.4.12]: functional, but lacks punch and originality; words convey ideas but do not capture readers' imagination; readers often lose interest; frequent redundancy; overuse of slang and/or clichés

Rating of 1

- **Accuracy** [1.4.12]: incorrect and inappropriate words corrupt meaning and confuse readers
- **Specificity** [1.4.13]: generic diction used; words are so vague and abstract (e.g., *It was a fun time, It was nice and stuff*), only a general message is conveyed
- **Descriptiveness** [1.4.13]: passive verbs and no modifiers are used; imagery and figurative language are inappropriate to the context
- **Appeal** [1.4.12]: bland, unoriginal; limited vocabulary does not speak to audience; riddled with redundancy, slang, and/or clichés that distract readers; must force self to continue reading

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SENTENCE FLUENCY

<u>Rating of 5</u>	<u>Rating of 4</u>	<u>Rating of 3</u>	<u>Rating of 2</u>	<u>Rating of 1</u>
<ul style="list-style-type: none"> ❑ Reading Ease [1.4.14, 1.4.15]: eloquent; glides along with one sentence flowing effortlessly into the next; invites expressive oral reading ❑ Structure [1.4.14, 1.4.16]: sentences are well built and skillfully crafted; reflect logic and sense, helping to show how ideas relate; fragments, if used, are purposeful and work well ❑ Variety [1.4.14]: consistently strong and varied structure ❑ Sentence Beginnings [1.4.15]: purposefully diverse; effective in moving readers readily from one sentence to the next (e.g., uses connecting words like <i>however</i>, <i>therefore</i>, <i>still</i>, <i>on the other hand</i>, <i>specifically</i>, <i>for example</i>, <i>next</i>, etc) 	<ul style="list-style-type: none"> ❑ Reading Ease [1.4.14, 1.4.15]: reads smoothly though it may lack a certain rhythm or grace; most of the text invites expressive oral reading ❑ Structure [1.4.14, 1.4.16]: sentences are grammatically correct but may not seem skillfully crafted; most sentences reflect logic and, for the most part, show how ideas relate; fragments, if used, are purposeful ❑ Variety [1.4.14]: good variety but occasionally tends to favor a particular sentence pattern ❑ Sentence Beginnings [1.4.15]: mostly diverse; usually effective in moving readers from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.4.14, 1.4.15]: reads efficiently for the most part, tends to be more mechanical than fluid; only parts of the text invite expressive oral reading ❑ Structure [1.4.14, 1.4.16]: shows control over simple structure, more variable control over complex structure; reflects some logic but may not always show how ideas relate; some run-ons and/or fragments present ❑ Variety [1.4.14]: some variation in sentence length and structure; tends to favor a particular pattern ❑ Sentence Beginnings [1.4.15]: frequently favors a particular beginning; may be formulaic (first, second, etc.); somewhat effective in moving readers from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.4.14, 1.4.15]: word patterns are often jarring or irregular, forcing readers to pause or re-read; very few parts of the text invite expressive oral reading ❑ Structure [1.4.14, 1.4.16]: shows some control over simple structure, little or no control over more complex structure; few sentences reflect logic and show how ideas relate; frequent run-ons and/or fragments ❑ Variety [1.4.14]: little variation in sentence length and structure; often favors a particular pattern ❑ Sentence Beginnings [1.4.15]: relies on one or more formulaic beginnings; rarely effective in moving readers from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.4.14, 1.4.15]: difficult to follow or read aloud; most sentences tend to be choppy, incomplete, rambling, awkward; does not invite expressive reading ❑ Structure [1.4.14, 1.4.16]: little or no control; tends to obscure meaning, rather than showing how ideas relate; persistent run-ons and/or fragments ❑ Variety [1.4.14]: little to no variety in length or structure; word patterns are monotonous ❑ Sentence Beginnings [1.4.15]: repetitive patterns make readers weary (<i>I believe</i>, <i>I think</i>, <i>I feel...</i>); not effective in moving readers from one sentence to the next

CONVENTIONS

<u>Rating of 5</u>	<u>Rating of 4</u>	<u>Rating of 3</u>	<u>Rating of 2</u>	<u>Rating of 1</u>
<ul style="list-style-type: none"> ❑ Control [1.4.18, 1.4.19, 1.4.20, 1.4.21]: solid control over a wide range of standard spelling, grammar, and usage conventions that enhances readability; may manipulate conventions for stylistic effect ❑ Error Frequency [1.4.18, 1.4.19, 1.4.20, 1.4.21]: very few and minor; readers can easily skim over errors unless specifically searching for them ❑ Punctuation [1.4.18]: almost always correct; used purposefully and effectively to guide readers through the text ❑ Publication Readiness [1.4.18, 1.4.19, 1.4.20, 1.4.21]: only light editing is required to prepare the piece for publication 	<ul style="list-style-type: none"> ❑ Control [1.4.18, 1.4.19, 1.4.20, 1.4.21]: moderate control over a range of standard spelling, usage, and grammar conventions which generally enhances readability ❑ Error Frequency [1.4.18, 1.4.19, 1.4.20, 1.4.21]: few; occasionally serious enough to be mildly distracting ❑ Punctuation [1.4.18]: terminal (end-of-sentence) punctuation is almost always correct; a few errors with internal punctuation (commas, apostrophes, semicolons) ❑ Publication Readiness [1.4.18, 1.4.19, 1.4.20, 1.4.21]: generally light editing is needed, but certain places need more thorough editing 	<ul style="list-style-type: none"> ❑ Control [1.4.18, 1.4.19, 1.4.20, 1.4.21]: fair control over a small range of standard spelling, usage, and grammar conventions; problems with grammar and usage do not distort meaning ❑ Error Frequency [1.4.18, 1.4.19, 1.4.20, 1.4.21]: numerous or serious enough to be a bit distracting, but the writer handles most conventions well ❑ Punctuation [1.4.18]: terminal (end-of-sentence) punctuation is typically correct; internal punctuation may be often incorrect or missing ❑ Publication Readiness [1.4.18, 1.4.19, 1.4.20, 1.4.21]: more thorough editing is still needed 	<ul style="list-style-type: none"> ❑ Control [1.4.18, 1.4.19, 1.4.20, 1.4.21]: weak control over a small range of standard spelling, usage, and grammar conventions; in some places, problems with grammar and usage distort meaning ❑ Error Frequency [1.4.18, 1.4.19, 1.4.20, 1.4.21]: numerous or serious enough to distract readers frequently ❑ Punctuation [1.4.18]: terminal punctuation is sometimes correct; internal punctuation is rarely correct or is missing ❑ Publication Readiness [1.4.18, 1.4.19, 1.4.20, 1.4.21]: substantial editing is still required 	<ul style="list-style-type: none"> ❑ Control [1.4.18, 1.4.19, 1.4.20, 1.4.21]: little or no control over standard spelling, usage, and grammar conventions; problems with grammar and usage frequently distort meaning ❑ Error Frequency [1.4.18, 1.4.19, 1.4.20, 1.4.21]: continually distracts readers; readers must read once to decode, then again for meaning ❑ Punctuation [1.4.18]: both terminal and internal punctuation is often missing or incorrect ❑ Publication Readiness [1.4.18, 1.4.19, 1.4.20, 1.4.21]: extensive editing is required

