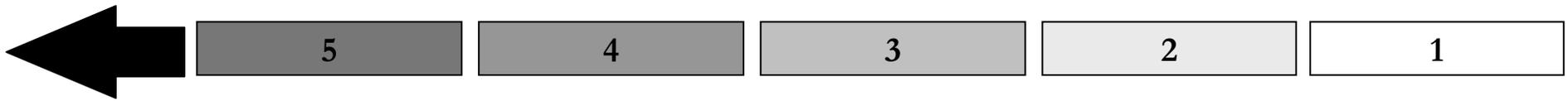


KANSAS WRITING ASSESSMENT – 5th GRADE NARRATIVE SCORING RUBRIC

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** [1.1.1]: central focus and point is clearly expressed; captures attention and interest; has balance
- **Development** [1.1.2, 1.1.3]: strong control; develops topic in an enlightening, entertaining way; anecdotes and details enrich central theme or story line; relevant, telling details give readers important info. that could not personally be brought to text
- **Insight** [1.1.3]: shapes ideas and makes connections; writes from experiences, showing clearly how events unfold and/or how people respond to life and to each other
- **Originality** [1.1.4]: fresh and original; holds readers' attention; has satisfying ring of authenticity

Rating of 4

- **Main Ideas** [1.1.1]: clear and focused, but could be presented in a more interesting manner
- **Development** [1.1.2, 1.1.3]: in control, but could be made more enlightening or entertaining; relevant anecdotes and details enrich central theme or story line, but more would be better; easy to see where writing is headed, though more info. needed in spots
- **Insight** [1.1.3]: shapes ideas and makes some connections; writes from experiences, showing how some events unfold and/or how people respond to life or each other
- **Originality** [1.1.4]: strong; fresh ideas, but not necessarily unique

Rating of 3

- **Main Ideas** [1.1.1]: starting to define and control topic, but not there yet
- **Development** [1.1.2, 1.1.3]: shows promise but development is limited, sketchy, or general; has some trouble going from general observations to specifics; ideas are reasonably purposeful and clear, but not detailed or expanded to show depth of understanding
- **Insight** [1.1.3]: makes connections among some ideas; writes from experiences and begins to show how events unfold and/or how people respond to life or each other
- **Originality** [1.1.4]: themes or main points seem a blend of the original and the predictable

Rating of 2

- **Main Ideas** [1.1.1]: unclear and confusing in key spots; hard to sift out what is important
- **Development** [1.1.2, 1.1.3]: readers must make inferences based on sketchy details; lack of development impedes readers' ability to comprehend central theme or story line; more information is crucial
- **Insight** [1.1.3]: few connections among ideas made; no insights offered
- **Originality** [1.1.4]: predictability outweighs and overshadows glimpses of originality

Rating of 1

- **Main Ideas** [1.1.1]: no clear purpose or central theme; topic not well defined
- **Development** [1.1.2, 1.1.3]: information is very limited or unclear; everything seems as important as everything else; no sense of direction to guide development
- **Insight** [1.1.3]: no connections among ideas made; no insights offered; reads like a collection of random thoughts
- **Originality** [1.1.4]: very predictable and repetitious; no originality

ORGANIZATION

Rating of 5

- **Structure** [1.1.5]: compelling, guides readers purposefully through the text; key issues clearly stand out with equal development; paragraph(s) are highly effective
- **Pacing & Sequencing** [1.1.5]: delivers needed information at just the right moment then moves on; flows so smoothly readers hardly think about it
- **Introduction & Conclusion** [1.1.6]: inviting, draws readers in; satisfying, reinforces central idea
- **Transitions** [1.1.7]: strong and natural throughout; help to weave threads of information into a cohesive whole

Rating of 4

- **Structure** [1.1.5]: effective but not compelling; key issues are somewhat equally developed; paragraph(s) are effective but may be overly obvious or formulaic
- **Pacing & Sequencing** [1.1.5]: details fit naturally and effectively where they are placed, making the text easy to follow and understand; somewhat predictable
- **Introduction & Conclusion** [1.1.6]: both present; one is truly effective, one is only functional
- **Transitions** [1.1.7]: present throughout but not necessarily strong or natural; help to weave threads of info. into a cohesive whole but are occasionally awkward

Rating of 3

- **Structure** [1.1.5]: functional; may be so dominant, predictable, and/or formulaic that it smothers the ideas and voice; paragraph(s) are mostly effective, could maybe be revised in one or two spots
- **Pacing & Sequencing** [1.1.5]: main ideas are appropriate and purposeful, but might be better arranged; lingers too long on some points and skims over other points
- **Introduction & Conclusion** [1.1.6]: both are present and are functional, but are not truly effective
- **Transitions** [1.1.7]: usually present, sometimes too obvious or too structured; connections between ideas are sometimes awkward

Rating of 2

- **Structure** [1.1.5]: beginning to take shape, but not yet functional; feels more random than purposeful, often leaving readers with a sense of being adrift; paragraph(s) are not effective
- **Pacing & Sequencing** [1.1.5]: rough; main ideas should be more effectively arranged and delivered
- **Introduction & Conclusion** [1.1.6]: one present, not both
- **Transitions** [1.1.7]: occasionally present, but connections between some ideas are confusing

Rating of 1

- **Structure** [1.1.5]: not functional or identifiable; haphazard, disjointed and/or confusing; inhibits readers' comprehension of ideas; paragraph(s) appear to be random
- **Pacing & Sequencing** [1.1.5]: no clear sense of pace or direction to carry readers smoothly from point to point
- **Introduction & Conclusion** [1.1.6]: neither are present
- **Transitions** [1.1.7]: missing or unclear, forcing readers to make giant leaps; connections between ideas seem confusing or incomplete

KANSAS WRITING ASSESSMENT – 5th GRADE NARRATIVE SCORING RUBRIC

VOICE

Rating of 5	Rating of 4	Rating of 3	Rating of 2	Rating of 1
<ul style="list-style-type: none"> □ Energy & Passion [1.1.8]: expressive; enthusiastic; shows personality; honest; written from the heart; brings topic to life □ Presentation of Ideas [1.1.8]: language is natural yet provocative; has a ring of conviction; appropriate tone gives flavor to message □ Writer’s Involvement [1.1.8]: clearly, the writer is involved in the text; readers can sense the person behind the words □ Audience Awareness [1.1.8]: clearly written for an audience; readers are compelled to read on throughout the piece 	<ul style="list-style-type: none"> □ Energy & Passion [1.1.8]: mostly strong, but occasionally retreats behind general, vague, or tentative language □ Presentation of Ideas [1.1.8]: pleasant and personable; brief moments of dull, vague, or stilted language; appropriate tone flavors message □ Writer’s Involvement [1.1.8]: strong, but could improve involvement in the text in a few spots; reveals some details about the writer □ Audience Awareness [1.1.8]: understands audience but could better engage audience in spots; with minor exceptions readers want to read on 	<ul style="list-style-type: none"> □ Energy & Passion [1.1.8]: emerges strongly in spots, then retreats behind general, vague, or tentative language □ Presentation of Ideas [1.1.8]: balance of interesting and dull/vague language; some moments of delight move readers; tone is largely appropriate □ Writer’s Involvement [1.1.8]: sincere, but not genuinely engaged or committed; writing hides as much of the writer as it reveals □ Audience Awareness [1.1.8]: aware of an audience, but does not fully engage that audience; readers are informed, but must work at remaining engaged 	<ul style="list-style-type: none"> □ Energy & Passion [1.1.8]: rarely emerges; typically general, vague, tentative, or abstract language □ Presentation of Ideas [1.1.8]: moments of pleasantness and personality are overshadowed by monotonous or mechanical language; tone could better suit topic, purpose, and/or audience □ Writer’s Involvement [1.1.8]: seems sincere only for brief moments, but generally is not truly involved or committed; writing hides more of the writer than it reveals □ Audience Awareness [1.1.8]: little awareness of an audience; readers must work hard at remaining engaged 	<ul style="list-style-type: none"> □ Energy & Passion [1.1.8]: flat; lifeless; mechanical □ Presentation of Ideas [1.1.8]: monotone language tends to flatten all potential highs and lows of the message; language is overly technical or jargonistic; tone is inappropriate □ Writer’s Involvement [1.1.8]: seems indifferent, uninvolved; not yet engaged or comfortable with topic to take risks or share self □ Audience Awareness [1.1.8]: no understanding of audience; no attempt to involve readers; readers must work hard to pay attention and gain information

WORD CHOICE

Rating of 5	Rating of 4	Rating of 3	Rating of 2	Rating of 1
<ul style="list-style-type: none"> □ Accuracy [1.1.10]: both common and uncommon words are used correctly and enhance overall meaning □ Specificity [1.1.9]: precise diction; attention to subtleties of word meaning is shown □ Descriptiveness [1.1.9]: powerful verbs and vivid modifiers enhance and give writing energy; imagery and figurative language are effective and enhance meaning □ Appeal [1.1.10]: rich, fresh, appealing; striking words and phrases catch interest; the language is natural and never overdone; slang and clichés are used sparingly and purposefully 	<ul style="list-style-type: none"> □ Accuracy [1.1.10]: words capture meaning; experiments with uncommon words and generally uses them effectively □ Specificity [1.1.9]: generally precise diction is used; some attention to subtleties of meaning is shown □ Descriptiveness [1.1.9]: energetic verbs and vivid modifiers are effective, but readers want more of them in several places; imagery and figurative language are effective but readers want more □ Appeal [1.1.10]: some originality and freshness; striking words and phrases largely catch interest, but may be overdone in places; rarely slips into redundancy, slang, and/or clichés 	<ul style="list-style-type: none"> □ Accuracy [1.1.10]: words are usually correct; words may occasionally interfere with meaning □ Specificity [1.1.9]: some precise diction is used; little or no attention to subtleties of meaning is shown □ Descriptiveness [1.1.9]: energetic verbs and vivid modifiers are occasionally used effectively; imagery and figurative language are partially effective but rely upon readers’ knowledge of topic □ Appeal [1.1.10]: little originality; readers occasionally lose interest; occasional use of redundancy, slang, and/or cliché; overly familiar words and phrases rarely capture readers’ imagination 	<ul style="list-style-type: none"> □ Accuracy [1.1.10]: words are frequently incorrect, superficial, and/or inadequate, often interfering with meaning □ Specificity [1.1.9]: generic diction is used □ Descriptiveness [1.1.9]: repetitive, dull verbs and few modifiers are used; imagery and figurative language may appear periodically but only confuse overall meaning □ Appeal [1.1.10]: 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 	<ul style="list-style-type: none"> □ Accuracy [1.1.10]: incorrect and inappropriate words corrupt meaning and confuse readers □ Specificity [1.1.9]: generic diction used; vague and abstract words (e.g. <i>It was fun, It was nice and stuff</i>) smother overall message □ Descriptiveness [1.1.9]: imagery and figurative language are confusing or absent altogether □ Appeal [1.1.10]: bland, unoriginal; limited vocabulary simply 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 [1.1.11, 1.1.14]: eloquent; glides along with one sentence flowing effortlessly into the next; invites expressive oral reading; dialogue, if used, is effective and sounds natural ❑ Structure [1.1.11, 1.1.13]: sentences are well built and skillfully crafted; reflect logic and sense, helping to show how ideas relate; fragments, if used, are effective ❑ Variety [1.1.11]: consistently strong and varied structure ❑ Sentence Beginnings [1.1.12]: purposefully diverse; effective in moving readers readily from one sentence to the next (e.g., uses connecting words like <i>however, therefore, still, on the other hand, next, specifically, for example</i>, etc) 	<ul style="list-style-type: none"> ❑ Reading Ease [1.1.11, 1.1.14]: reads smoothly though it may lack a certain rhythm or grace; most of the text invites expressive oral reading; dialogue, if used, is effective but does not sound completely natural ❑ Structure [1.1.11, 1.1.13]: sentences are grammatically correct but may not seem musical or skillfully crafted; reflect logic and sense, helping to show how ideas relate; fragments, if used, are effective ❑ Variety [1.1.11]: good variety but occasionally tends to favor a particular sentence pattern ❑ Sentence Beginnings [1.1.12]: mostly diverse; usually effective in moving readers readily from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.1.11, 1.1.14]: reads efficiently for the most part, more businesslike or mechanical; some parts of text invite expressive oral reading, others may be stiff, choppy, or awkward; dialogue, if used, is not completely effective ❑ Structure [1.1.11, 1.1.13]: sentences are mostly grammatical and solid; they basically hang together and get the job done; some run-ons and/or fragments present ❑ Variety [1.1.11]: may tend to favor a particular pattern; some variation in sentence length and structure ❑ Sentence Beginnings [1.1.12]: frequently favors a particular beginning; somewhat effective in moving readers from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.1.11, 1.1.14]: word patterns are often jarring or irregular, forcing readers to pause or re-read; very few, if any, parts of the text invite expressive oral reading; dialogue, if used, is not natural or effective ❑ Structure [1.1.11, 1.1.13]: shows some control over simple structure, more variable control over complex structure; frequent fragments and/or run-ons ❑ Variety [1.1.11]: often favors a particular pattern; little variation in sentence length and structure ❑ Sentence Beginnings [1.1.12]: favors a particular beginning; rarely effective in moving readers from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.1.11, 1.1.14]: difficult to follow or read aloud; most sentences tend to be choppy, incomplete, rambling, or awkward; does not invite expressive oral reading ❑ Structure [1.1.11, 1.1.13]: tends to obscure meaning, rather than showing readers how ideas relate; persistent run-ons and/or fragments ❑ Variety [1.1.11]: word patterns are very monotonous; no variety in length or structure ❑ Sentence Beginnings [1.1.12]: repetitive patterns make readers weary (<i>I believe, I think, 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 [1.1.16, 1.1.17, 1.1.18, 1.1.19]: solid control over a wide range of standard spelling, usage, and grammar conventions; uses conventions effectively to enhance readability; may manipulate conventions for stylistic effect ❑ Error Frequency [1.1.16, 1.1.17, 1.1.18, 1.1.19]: very few and minor; can easily skim over errors unless specifically searching for them ❑ Punctuation [1.1.16]: almost always correct; used purposefully and effectively to guide readers through the text ❑ Publication Readiness [1.1.16, 1.1.17, 1.1.18, 1.1.19]: only light editing is required 	<ul style="list-style-type: none"> ❑ Control [1.1.16, 1.1.17, 1.1.18, 1.1.19]: moderate control over a range of standard spelling, usage, and grammar conventions; uses conventions effectively to enhance readability; may manipulate conventions for effect ❑ Error Frequency [1.1.16, 1.1.17, 1.1.18, 1.1.19]: few; occasionally serious enough to be mildly distracting ❑ Punctuation [1.1.16]: terminal (end-of-sentence) punctuation is almost always correct; a few errors with internal punctuation ❑ Publication Readiness [1.1.16, 1.1.17, 1.1.18, 1.1.19]: generally light editing needed, but certain places need more thorough editing 	<ul style="list-style-type: none"> ❑ Control [1.1.16, 1.1.17, 1.1.18, 1.1.19]: reasonable control over a small range of standard spelling, usage, and grammar conventions; problems with grammar and usage are not serious enough to distort meaning ❑ Error Frequency [1.1.16, 1.1.17, 1.1.18, 1.1.19]: numerous or serious enough to be distracting, but the writer handles most conventions well ❑ Punctuation [1.1.16]: terminal (end-of-sentence) punctuation is typically correct; internal punctuation often incorrect ❑ Publication Readiness [1.1.16, 1.1.17, 1.1.18, 1.1.19]: more thorough editing is still needed 	<ul style="list-style-type: none"> ❑ Control [1.1.16, 1.1.17, 1.1.18, 1.1.19]: weak control over a small range of standard spelling, usage, and conventions; in some places problems with grammar and usage distort meaning ❑ Error Frequency [1.1.16, 1.1.17, 1.1.18, 1.1.19]: numerous or serious enough to distract readers frequently ❑ Punctuation [1.1.16]: terminal punctuation is sometimes correct; internal punctuation is rarely correct or is missing ❑ Publication Readiness [1.1.16, 1.1.17, 1.1.18, 1.1.19]: substantial editing is still required 	<ul style="list-style-type: none"> ❑ Control [1.1.16, 1.1.17, 1.1.18, 1.1.19]: little or no control over standard spelling, usage, and grammar conventions; problems with grammar and usage frequently distort meaning ❑ Error Frequency [1.1.16, 1.1.17, 1.1.18, 1.1.19]: continually distracts readers; readers must read once to decode, then again for meaning ❑ Punctuation [1.1.16]: both terminal and internal punctuation is often missing or incorrect ❑ Publication Readiness [1.1.16, 1.1.17, 1.1.18, 1.1.19]: extensive editing is required