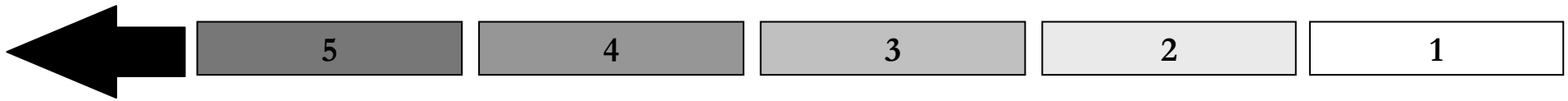


KANSAS WRITING ASSESSMENT – 8th GRADE EXPOSITORY SCORING RUBRIC

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** [1.2.1]: clear, focused, and purposeful; central idea stands out; secondary ideas are clearly discernable and do not distract from main ideas
- **Development** [1.2.2, 1.2.3]: details provide ample support of main ideas from variety of sources (observations, prior knowledge, personal experiences); details are accurate, relevant, enlightening; in control of topic
- **Addresses Readers' Needs** [1.2.4]: holds attention; thoroughly explains topic in complete and understandable terms; anticipates and responds to readers' needs
- **Knowledge & Originality** [1.2.4]: knowledge, experience, insight, or unique perspective lends a satisfying ring of authenticity and originality

Rating of 4

- **Main Ideas** [1.2.1]: clear and focused; central idea is present; secondary ideas generally support and are easy to discern from main ideas
- **Development** [1.2.2, 1.2.3]: details provide adequate support of main ideas from a variety of sources; details are accurate and clearly defined; largely in control of topic
- **Addresses Readers' Needs** [1.2.4]: piques readers' interest; explains topic in understandable terms but may leave readers with one or two questions
- **Knowledge & Originality** [1.2.4]: knowledge of topic, details, and main ideas are more original than predictable

Rating of 3

- **Main Ideas** [1.2.1]: topic is identifiable, but offers superficial information; central idea is not clearly defined; secondary ideas overshadow main ideas in places
- **Development** [1.2.2, 1.2.3]: details are relevant and from multiple sources but are sketchy or general; control is sporadic and more support would strengthen ideas
- **Addresses Readers' Needs** [1.2.4]: sometimes responds to readers' informational needs; several issues and/or questions are left hanging
- **Knowledge & Originality** [1.2.4]: some knowledge of topic; predictable, but brief glimpses of originality may exist

Rating of 2

- **Main Ideas** [1.2.1]: no clear sense of purpose; central idea is not clearly identifiable; secondary ideas consistently overshadow main ideas
- **Development** [1.2.2, 1.2.3]: development is limited, sketchy, or unclear; details are general and from few sources; limited control; reads more like a list of supporting ideas
- **Addresses Readers' Needs** [1.2.4]: rarely responds to readers' informational needs; several important questions and/or issues are left hanging
- **Knowledge & Originality** [1.2.4]: limited knowledge of topic; settles for generalities and/or personal opinions; no originality exists

Rating of 1

- **Main Ideas** [1.2.1]: topic is unclear; no central idea or secondary ideas emerge
- **Development** [1.2.2, 1.2.3]: details are missing or repetitious; no clarification or control of selected topic
- **Addresses Readers' Needs** [1.2.4]: limited or unclear information; forces readers to make inferences throughout
- **Knowledge & Originality** [1.2.4]: lack of knowledge; mundane; settles for generalities or personal opinions; no originality exists

ORGANIZATION

Rating of 5

- **Structure** [1.2.8]: compelling, guides readers through text; enhances and showcases main ideas; paragraphing is highly effective and fitting
- **Pacing & Sequencing** [1.2.10]: delivers needed information at just the right moment then moves on; flows so smoothly readers hardly think about it
- **Introduction & Conclusion** [1.2.9]: inviting introduction draws readers in; effective conclusion goes beyond simple summary
- **Transitions** [1.2.11]: strong and natural throughout; help to weave threads of information into a cohesive whole

Rating of 4

- **Structure** [1.2.8]: effective and efficient; balance of coverage could be improved; paragraphing is appropriate and effective but may be too obvious or formulaic
- **Pacing & Sequencing** [1.2.10]: effective details fit naturally where they are placed; text is easy to understand and follow
- **Introduction & Conclusion** [1.2.9]: both present; one is truly effective, one is only functional
- **Transitions** [1.2.11]: present throughout; work well and are natural and appropriate

Rating of 3

- **Structure** [1.2.8]: functional; may be so dominant, predictable, and/or formulaic that it smothers ideas and voice; paragraphing could be revised to be more effective
- **Pacing & Sequencing** [1.2.10]: main ideas are appropriate and purposeful but might be better arranged; lingers too long on some points and skims over other points
- **Introduction & Conclusion** [1.2.9]: both are recognizable and functional, but are not truly effective
- **Transitions** [1.2.11]: usually present; sometimes too obvious or too structured; connections between ideas are sometimes awkward

Rating of 2

- **Structure** [1.2.8]: beginning to take shape, but not yet functional; feels more random than purposeful; leaving readers feeling adrift; paragraphing is not effective
- **Pacing & Sequencing** [1.2.10]: very rough; main ideas should be more effectively arranged and delivered
- **Introduction & Conclusion** [1.2.9]: one present, not both
- **Transitions** [1.2.11]: occasionally present, but connections between some ideas are confusing

Rating of 1

- **Structure** [1.2.8]: haphazard and disjointed; inhibits readers' comprehension of ideas; paragraphing is not attempted or appears to be done at random
- **Pacing & Sequencing** [1.2.10]: no clear sense of pace or direction to carry readers smoothly from point to point
- **Introduction & Conclusion** [1.2.9]: neither are present
- **Transitions** [1.2.11]: missing or unclear, forcing readers to make giant leaps; connections between ideas are confusing or incomplete

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VOICE

<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"> ❑ Energy & Passion [1.2.12]: expressive; enthusiastic; honest; individualistic; brings topic to life ❑ Presentation of Ideas [1.2.12]: language is natural yet thought-provoking; has a ring of conviction; appropriate tone gives flavor to message ❑ Writer’s Involvement [1.2.12]: genuinely engaged; clearly, the writer is willing to take some risks; readers can sense the person behind the words ❑ Audience Awareness [1.2.12]: clearly written for an audience and to be read; readers are engaged and compelled to read on throughout the piece 	<ul style="list-style-type: none"> ❑ Energy & Passion [1.2.12]: strong; rarely shifts or disappears into indistinct language ❑ Presentation of Ideas [1.2.12]: pleasant and personable; fits the topic, purpose, and audience; appropriate tone flavors message ❑ Writer’s Involvement [1.2.12]: engaged; generally willing to take risks; reveals some details about the writer ❑ Audience Awareness [1.2.12]: understands audience; with minor exceptions, readers are engaged and want to read on 	<ul style="list-style-type: none"> ❑ Energy & Passion [1.2.12]: emerges strongly in spots, then retreats behind general, vague, or tentative language ❑ Presentation of Ideas [1.2.12]: balance of interesting and dull/vague language; some moments of amusement, surprise, or enlightenment move readers; tone is largely appropriate ❑ Writer’s Involvement [1.2.12]: sincere, but fairly routine; not fully engaged or committed; writing hides as much of writer as it reveals ❑ Audience Awareness [1.2.12]: 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 [1.2.12]: often retreats behind general, vague, tentative, or abstract language ❑ Presentation of Ideas [1.2.12]: moments of pleasantness and personality are overshadowed by monotonous or mechanical language; tone needs revision to better suit topic, purpose, audience ❑ Writer’s Involvement [1.2.12]: not genuinely engaged; lacks individuality; sincere only in places; hides more of writer than it reveals ❑ Audience Awareness [1.2.12]: little awareness of an audience; readers must work at remaining engaged 	<ul style="list-style-type: none"> ❑ Energy & Passion [1.2.12]: flat; lifeless; mechanical ❑ Presentation of Ideas [1.2.12]: 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 [1.2.12]: seems indifferent; not yet engaged or comfortable enough with topic to take risks or share self ❑ Audience Awareness [1.2.12]: no understanding of audience; no attempt to involve readers; readers must work hard to pay attention and gain needed information

WORD CHOICE

<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"> ❑ Accuracy [1.2.13]: both common and uncommon words are used correctly and enhance overall meaning ❑ Specificity [1.2.14]: precise diction; attention to subtleties of word meaning is shown; any specialized vocabulary used is sufficiently explained ❑ Descriptiveness [1.2.13]: powerful verbs and vivid modifiers enhance writing; imagery and figurative language are effective and enhance meaning ❑ Appeal [1.2.13]: 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 [1.2.13]: words capture meaning; experiments with uncommon words and generally uses them effectively ❑ Specificity [1.2.14]: generally precise diction; some attention to subtleties of meaning is shown; any specialized vocabulary used is most often sufficiently explained ❑ Descriptiveness [1.2.13]: energetic verbs and vivid modifiers are effective, but readers want more; imagery and figurative language add to meaning but are not powerful ❑ Appeal [1.2.13]: original and fresh; sometimes strikes a spark of interest; words convey the message in a realistic and reasonable way; rarely slips into redundancy, slang, and/or clichés 	<ul style="list-style-type: none"> ❑ Accuracy [1.2.13]: words are usually correct; incorrect words may occasionally interfere with meaning ❑ Specificity [1.2.14]: some precise diction; little or no attention to subtleties of meaning; specialized vocabulary, if used, sometimes lacks sufficient explanation ❑ Descriptiveness [1.2.13]: energetic verbs and vivid modifiers are occasionally used effectively; imagery and figuratively are partially effective but rely upon readers’ knowledge of topic ❑ Appeal [1.2.13]: ordinary, functional, little originality; words rarely capture readers’ imagination; occasionally uses redundancy, slang and/or cliché 	<ul style="list-style-type: none"> ❑ Accuracy [1.2.13]: words are frequently incorrect, superficial, and/or inadequate, often interfering with meaning ❑ Specificity [1.2.14]: generic diction used; specialized vocabulary, if used, often lacks sufficient explanation ❑ Descriptiveness [1.2.13]: repetitive, dull verbs and few modifiers are used; imagery and figurative language may appear periodically but only confuse overall meaning ❑ Appeal [1.2.13]: tired phrases inhibit clarity and creativity; 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 [1.2.13]: incorrect and inappropriate words corrupt meaning and confuse readers ❑ Specificity [1.2.14]: generic diction used; monotonous repetition, vague and abstract words (e.g. <i>It was fun, It was nice and stuff</i>) smother overall message ❑ Descriptiveness [1.2.13]: passive verbs and no modifiers are used; imagery and figurative language are confusing or absent altogether ❑ Appeal [1.2.13]: bland, unoriginal; limited vocabulary; must force self to continue reading; riddled with redundancy, slang, and/or clichés that distract readers

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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 [1.2.15, 1.2.16]: eloquent; glides along with one sentence flowing effortlessly into the next; invites expressive oral reading ❑ Structure [1.2.17]: 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 [1.2.15, 1.2.16]: consistently strong and varied structure ❑ Sentence Beginnings [1.2.16]: purposefully diverse; effective in moving readers readily from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.2.15, 1.2.16]: reads smoothly; most of the text invites expressive oral reading ❑ Structure [1.2.17]: 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 [1.2.15, 1.2.16]: good variety but occasionally tends to favor a particular sentence pattern ❑ Sentence Beginnings [1.2.16]: mostly diverse; usually effective in moving readers readily from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.2.15, 1.2.16]: reads efficiently; some parts of the text invite expressive oral reading, others may be a little stiff, choppy, or awkward ❑ Structure [1.2.17]: 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 ❑ Variety [1.2.15, 1.2.16]: some variation in sentence length and structure; tends to favor a particular pattern ❑ Sentence Beginnings [1.2.16]: frequently favors a particular beginning; may be formulaic (first, second, next, etc.); somewhat effective in moving readers from one sentence to the next 	<ul style="list-style-type: none"> ❑ Reading Ease [1.2.15, 1.2.16]: 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 [1.2.17]: 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 [1.2.15, 1.2.16]: little variation in sentence length and structure; often favors a particular pattern ❑ Sentence Beginnings [1.2.16]: 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 [1.2.15, 1.2.16]: difficult to follow or read; most sentences tend to be choppy, incomplete, rambling, awkward ❑ Structure [1.2.17]: little or no control; tends to obscure meaning, rather than showing how ideas relate; persistent run-ons and/or fragments ❑ Variety [1.2.15, 1.2.16]: little to no variety in length or structure; word patterns are monotonous ❑ Sentence Beginnings [1.2.16]: 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 [1.2.19, 1.2.20, 1.2.21, 1.2.22]: 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 [1.2.19, 1.2.20, 1.2.21, 1.2.22]: very few and minor; readers can easily skim over errors unless specifically searching for them ❑ Punctuation [1.2.19]: almost always correct; used purposefully and effectively to guide readers through the text ❑ Publication Readiness [1.2.19, 1.2.20, 1.2.21, 1.2.22]: only light editing is required to prepare the piece for publication 	<ul style="list-style-type: none"> ❑ Control [1.2.19, 1.2.20, 1.2.21, 1.2.22]: moderate control over a range of standard spelling, usage, and grammar conventions; occasionally uses them effectively to enhance readability; may manipulate for stylistic effect ❑ Error Frequency [1.2.19, 1.2.20, 1.2.21, 1.2.22]: few; occasionally serious enough to be mildly distracting ❑ Punctuation [1.2.19]: terminal (end-of-sentence) punctuation is correct; a few errors with internal punctuation ❑ Publication Readiness [1.2.19, 1.2.20, 1.2.21, 1.2.22]: generally light editing is needed; certain places need more thorough editing 	<ul style="list-style-type: none"> ❑ Control [1.2.19, 1.2.20, 1.2.21, 1.2.22]: reasonable control over a small range of standard spelling, usage, and grammar conventions; grammar and usage problems are not serious enough to distort meaning ❑ Error Frequency [1.2.19, 1.2.20, 1.2.21, 1.2.22]: good control over some conventions, but errors in other conventions are serious enough to be somewhat distracting ❑ Punctuation [1.2.19]: terminal (end-of-sentence) punctuation is typically correct; internal punctuation often incorrect ❑ Publication Readiness [1.2.19, 1.2.20, 1.2.21, 1.2.22]: more thorough editing is still needed 	<ul style="list-style-type: none"> ❑ Control [1.2.19, 1.2.20, 1.2.21, 1.2.22]: 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 [1.2.19, 1.2.20, 1.2.21, 1.2.22]: numerous or serious enough to distract readers frequently ❑ Punctuation [1.2.19]: terminal punctuation is sometimes correct; internal punctuation is rarely correct or is missing ❑ Publication Readiness [1.2.19, 1.2.20, 1.2.21, 1.2.22]: substantial editing is still required 	<ul style="list-style-type: none"> ❑ Control [1.2.19, 1.2.20, 1.2.21, 1.2.22]: little or no control over standard spelling, usage, and grammar conventions; problems with grammar and usage frequently distort meaning ❑ Error Frequency [1.2.19, 1.2.20, 1.2.21, 1.2.22]: continually distracts readers; readers must read once to decode, then for meaning ❑ Punctuation [1.2.19]: both terminal and internal punctuation are often missing or incorrect ❑ Publication Readiness [1.2.19, 1.2.20, 1.2.21, 1.2.22]: extensive editing is required