



Office of the Deputy Superintendent
Instruction and Curriculum Division
Literacy and History-Social Science Department

Samples of Proficient Writing with Commentaries

Grade 5

Developed in collaboration with
SDUSD teachers, principals and literacy support staff.

August 2006

San Diego Unified School District
Office of the Deputy Superintendent
Instruction and Curriculum Division
Literacy and History-Social Science Department

Samples of Proficient Writing with Commentaries
Grades K-6

Overview

The Literacy Department worked closely with teachers to develop standards-based writing rubrics. These rubrics are intended to provide a district-wide tool to support the teaching, learning, and assessment of writing utilizing consistent expectations. All writing applications identified in the Reading/Language Arts Framework are supported by a corresponding rubric. In addition, rubrics have been developed for all grade levels to support narrative texts, informational/expository texts, and response to reading to assure vertical alignment across grades.

Samples of proficient student writing have been collected, analyzed, and scored by teachers in collaboration with the Literacy Department. These samples are accompanied by written commentaries that provide a clear rationale for scoring and are supported by specific examples from the student texts.

Writing Rubrics

All writing rubrics have been aligned to the Framework and content standards. The following abbreviations are used to reference the standards alignment:

<i>WS</i>	Writing Strategies
<i>WA</i>	Writing Applications
<i>RC</i>	Reading Comprehension
<i>LR</i>	Literacy Response and Analysis
<i>LS</i>	Listening and Speaking Strategies
<i>LC</i>	Language Conventions
<i>FW</i>	Framework

The six components of writing assessed with the rubrics: ideas, organization, voice, word choice, sentence fluency, and conventions, have been influenced by the work of Vicky Spandel and are explicitly referenced in the Reading/Language Arts Framework (CDE, 1999, p. 26). These components have been aligned to three substrands of writing called out in the standards: writing strategies, writing applications, and writing conventions.

Writers can demonstrate different levels of strength within and across writing applications. To honor the variability of student strengths/needs and the complexity of the writing standards, each column (advanced, proficient, basic, and below basic) includes a graduated scale that allows teachers to indicate relative strengths and areas for growth. For example, a writer may demonstrate well-developed ideas (Proficient 3), proficient use of organizational structures (Proficient 2), and voice that is appropriate to the audience and purpose but, perhaps, inconsistent (Proficient 1).

The holistic score is used to document the writer's overall level of proficiency. However, it is important to remember that any evaluation of student achievement should be based on a rich body of evidence -- not on a single piece of writing. This rich body of evidence should include multiple writing applications and both prompted and processed texts.

Writing Samples and Commentaries

Each sample of proficient student writing is accompanied by a completed rubric and a written commentary that provides a rationale for and specific examples used to determine proficiency. The commentaries include the instructional context, student text, analysis, and instructional implications.

The benchmark writing samples and commentaries are intended to serve multiple purposes:

- To inform instructional planning,
- To provide clear examples of proficiency for administrators, teachers, students, and parents,
- To provide benchmarks against which to determine student progress relative to grade level content standards, and
- To promote professional dialogue.

Notes of Caution

The benchmark writing samples and commentaries represent a work in progress. Currently, a single example is provided for most writing applications. A single example is, clearly, insufficient to fully describe proficiency for any writer, at any grade level, or for any writing application. Over time, many additional samples will be included to represent the scope and range of proficiency. Teachers are invited to submit samples of proficient student writing to the Literacy Department across the year to strengthen the current library of samples.

Teachers are reminded that it is not necessary to score every piece of writing. Teachers may choose to engage in formal scoring for end-of-unit assessments, process writing that grows across a unit of study, monthly grade-level meetings, at designated times in the academic calendar, and/or to plan differentiated instruction. The primary value in analyzing student writing against a rubric is to inform instruction.

Please submit additional samples of proficient writing to:

Donna Marriott
Literacy and History-Social Science Department
Eugene Brucker Education Center
Room 2009

A Horrible Day...

Have you ever suffered so much pain in your life I have and it wasn't pretty.

It started out like the most wonder full day of my life. It was the last day of fourth grade and my whole class was excited and sad at the same time, but we had a water fight so when I got home I needed to switch my clothes since I was soackend wet, and I remember that my mom had bought me some new sandals. I placed them on and rushed out to go enjoy my self outside.

When I got outside every body was around the tallest smoothest tree shouting the cats going to fall!!! So I rushed over there to see, not found out that it was my little kitty so I tried to climb up to get it, but since the tree was slippery I slipped and I landed on my poor hand I felt a crack.

I cried and cried that it was like a river of tears. My mom came out crying because she heard what happend so she drove me to the hospital as quickly

she could, but every time she would
I would feel my bone, kept cracking
and I couldn't stop crying. When I got to
the hospital I had to wait a long time,
but still I couldn't stop crying.

finally when the doctor saw me he
took x-rays of my arm and told me it
was broken I cried even stronger. They
put a temporary cast just for the mean
time and told my mom to make an appointment.

When it was time for my appointment
I went in super quick. I have always wondered
what it would be like having a cast and I
knew I was going to get one today. I got
to select the color of the cast of course
I elected pink. When I was getting my
cast I saw pictures of what happens if
I get my cast wet. So I got very frightened
and I was never close to going in the
water.

The whole summer I was in my
room really bored and hot, but I didn't
want to get my skin wet either way
and I lasted one whole month like
that.

When it was finally the day to get my cast off I was so cheerful. When I saw what they were going to use I got terrified and the whole time I was hitting the doctor because I was really frightened. The doctor said that I looked like I was catching flies.

When it was finally over my hand felt weak. I couldn't do anything with it. When I finally wanted to play it was time to go back to school I was furious. So this summer I am going to observe myself very carefully so I won't break a bone again. Every summer something happens to me, but not this summer. At least I hope nothing happens to me.

Proficient Narrative Text

Instructional Context: This text was written independently in class.

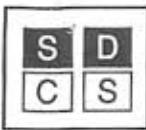
Student Text	Commentary
<p style="text-align: center;">A Horrible Day</p> <p>Have you ever sufferd so much pain in your life. I have and it wasnt pretty.</p> <p>It started out like the most wonderful day of my life. It was the last day of fourth grade and my whole class was excited and sad at the same time but we had a water fight so when I got home I needed to switch my clothes since I was soackend wet, and I remembered that my mom had bought me some new sandles. I placed them on and rushed out to go enough myself out side.</p> <p>When I got outside every body was around the tallest smootheist tree shouting the cats goinog to fall!!! So I rushed over there to see and found out that it was my little kitty so I tried to climb up to get it, but since the tree was slippery I slipped and landed on my poor hand I felt a crack.</p> <p>I cried and cried that it was like a river of tears. My mom came out crying because she heard what happened so she drove me to the hospital as quickly as she could, but every time she would turn I would feel my bone, kept craking and I couldnt stop crying. When I got to the hospital I had to wait a long time, but still I couldnt stop crying.</p> <p>finally when the doctor saw me He took x-rays of my arm and told me it was broken I cried even stronger. They put on a tempory cast just for the mean time and told my mom to make a apomeint.</p> <p>When it was time for my apomeint I went in speedy quick. I have always wondered what it would be like having a cast and I knew I was going to get one today. I got to select the color of cast of course I elected pink. When I was getting my cast I saw pictures of what happendes if I get</p>	<p>Writing Application</p> <p><u>Ideas/Content</u></p> <p>The writer develops the central idea of pain and suffering by relating a personal experience of breaking an arm. The writer relates the central idea though the setting, events, conflict, resolution, and insights into the character.</p> <p><u>Organization</u></p> <ul style="list-style-type: none"> • The introduction invites the reader into the piece with an engaging hook (i.e., “Have you ever suffered so much pain in your life? I have and it wasn’t pretty.”). • The conclusion wraps up the story in a satisfying manner and includes the writer’s reflection on the personal importance of the story (i.e., “So this summer I am going to observe myself very carefully so I won’t break a bone again.”). • Description of the events clearly establishes the situation and emotional reaction of the character. Example: outside by tree, cat trapped in tree, fall from the tree, broken hand. • The sequential structure is appropriate for the genre and supportive of the reader. <p>Writing Strategies</p> <p><u>Voice</u></p> <ul style="list-style-type: none"> • The writer’s voice is evident in the piece (i.e., “I have always wondered what it would be like having a cast and I knew I was going to get one today. I got to select the color of cast of course I selected pink.” “I lasted one whole month like that.”). • The story is told effectively through the first person <p><u>Word and Language Choice</u></p> <ul style="list-style-type: none"> • The writer includes some precise words (i.e. rushed, soaked, suffered, cracking). • The writer includes some descriptive phrases/figurative language to show the reader rather than just tell (i.e., “...it was like a river of tears.” “When I saw what they were going to use

<p>my cast wet. So I got very frightened and I was never close to getting in the water.</p> <p>The whole summer I was in my room really bored and hot, but I didn't want to get my skin wet either way and I lasted one whole month like that.</p> <p>When it was finally the day to get my cast off I was so cheerful. When I saw what they were going to use got terrified and the whole I was hitting the doctor because I was really frightened. The doctor said that I looked like I was catching flies.</p> <p>When it was finally over my hand felt weak. I couldn't do anything with it. When I finally wanted to play It was time to go back to school I was furious. So this summer I am going to observe myself very carefully so I wont Break a bone again. Every summer something happens to me, but not this summer. At least I hope nothing happens to me.</p>	<p>[to remove the cast, I] got terrified and the whole [time] I was hitting the doctor because I was really frightened. The doctor said that I looked like I was catching flies.”).</p> <p><u>Sentence Fluency</u></p> <ul style="list-style-type: none"> • Sentences are well built with strong and varied structure and length. • Transitional expressions link sentences and paragraphs (i.e., finally, but then it started out). The writer over-relies on the word <i>when</i>. <p>Written English Language Conventions</p> <p><u>Conventions</u></p> <p>Numerous errors in spelling, grammar, and punctuation impede the reader and impact the meaning.</p>
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*To determine a student's *overall* writing proficiency, analysis must span a body of evidence.

Instructional Implications:

- Study mentor texts to explore how writers develop the ending of their stories and reinforce the central idea(s).
- Model how writers “slow down the moment” by using precise verbs and adjectives to describe and capture the moment.
- In word/language study model multiple ways to express an idea (i.e., synonyms, antonyms, figurative language).
- Provide strong models of and authentic opportunities to engage in editing with feedback.



Grade 5
NARRATIVE Writing Rubric

HOLISTIC SCORE	Advanced			Proficient			Basic			Below Basic			
	3	2	1	3	2	1	3	2	1	3	2	1	
WRITING APPLICATION	IDEAS/CONTENT	<ul style="list-style-type: none"> Literary elements (i.e., character, plot, point of view, setting, and conflict) are skillfully developed around a central idea 			<ul style="list-style-type: none"> Literary elements (i.e., character, plot, point of view, setting, and conflict) are clear, coherent and focused around a central idea <i>WS 1.0, 1.1, 1.6; WA 2.0, 2.1; FW pp. 120-121, 124-125</i>			<ul style="list-style-type: none"> Literary elements and/or central idea are underdeveloped 			<ul style="list-style-type: none"> Literary elements and/or central idea are indiscernible/confusing 		
	ORGANIZATION	<ul style="list-style-type: none"> Skillfully develops an effective introduction that compels the reader forward Conclusion conveys a compelling or unexpected sense of resolution for the reader Structure is creative and purposeful to the genre, task and clear to the reader 			<ul style="list-style-type: none"> Develops an effective introduction that moves the reader forward Conclusion conveys a satisfying resolution for the reader Structure is purposeful to the genre, purpose and clear to the reader <i>WS 1.0, 1.1; WA 2.0, 2.1; FW pp. 120-121, 125</i>			<ul style="list-style-type: none"> Introduction is underdeveloped and may not create a sense of anticipation for the reader Conclusion is underdeveloped Structure is formulaic and/or underdeveloped 			<ul style="list-style-type: none"> Introduction is indiscernible and/or confusing Conclusion is abrupt No identifiable structure 		
	VOICE	<ul style="list-style-type: none"> Writer's voice adds interest to the message Point of view (e.g., who tells the story) is evident and skillfully articulated 			<ul style="list-style-type: none"> Writer's voice is appropriate to the audience and purpose Point of view (e.g., who tells the story) is evident <i>WS 1.0; WA 2.0, 2.1; FW pp. 120-121, 125</i>			<ul style="list-style-type: none"> Writer's voice is mechanical and/or repetitive (e.g., series of facts/ideas) Point of view (e.g., who tells the story) is confusing 			<ul style="list-style-type: none"> No sense of voice, purpose and/or audience Point of view (e.g., who tells the story) is absent 		
	WORD AND LANGUAGE CHOICE	<ul style="list-style-type: none"> Words/phrases convey precise meaning appropriate to purpose, audience and genre Various figurative language devices are used to show, not tell 			<ul style="list-style-type: none"> Words/phrases convey meaning appropriate to purpose, audience and genre Descriptions are used to show, not tell <i>WS 1.0, 1.5, 1.6; WA 2.0, 2.1.b; FW pp. 19-21, 120</i>			<ul style="list-style-type: none"> Words/phrases are vague or repetitive Descriptions are sometimes used to show, not tell 			<ul style="list-style-type: none"> Limited use of vocabulary/phrasing Descriptions are simplistic or absent 		
	SENTENCE FLUENCY	<ul style="list-style-type: none"> Purposeful and innovative sentence structures are used to enhance intended meaning/effect Transitional expressions skillfully connect ideas within and between sentences and paragraphs 			<ul style="list-style-type: none"> Uses purposeful and varied sentence structures to convey intended meaning Transitional expressions effectively connect ideas within and between sentences and paragraphs <i>WS 1.0, 1.2.b; LC 1.0, 1.1; FW pp. 97, 121</i>			<ul style="list-style-type: none"> Sentence structures convey meaning but are mechanical/repetitive Limited/repetitive use of transitional expressions 			<ul style="list-style-type: none"> Sentences are incomplete, rambling and/or awkward Lacks transitional expressions 		
CONVENTIONS	<ul style="list-style-type: none"> Shows creativity and flexibility when using conventions to enhance meaning 			<ul style="list-style-type: none"> Uses grade level appropriate conventions; errors are minor and do not obscure meaning <i>WS 1.0, 1.6; LC 1.0, 1.1, 1.2, 1.3, 1.4, 1.5; FW pp. 121-125</i>			<ul style="list-style-type: none"> Uses grade level appropriate conventions; errors occasionally obscure meaning 			<ul style="list-style-type: none"> Limited understanding of grade level appropriate conventions 			

Proficient Narrative Text

Instructional Context: This text was written independently in class.

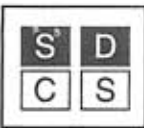
Student Text	Commentary
<p style="text-align: center;">Dancing</p> <p>I walk on. Stomp! I hit my pose. I hear the music. “Ease on down, ease on down the road.” It has started. I turn around and I’m off. I know it so well I could do it with my eyes closed. I smile big and do all the facial expetions my teacher has taught me. I think back. How did I start? How did I get this far?</p> <p>“I don’t want to go!” My mom’s friend Mellisa was taking her niece to dance and asked me to come along. I was a three year old having a fit out in front. I hated the idea of trying something new. I would rather be at home. In class we tried some things. My favorite part was when we put ballet shoes on and skiped around the room. I liked it but, I still did not want to come back. Bu the time the reciatal cam, I loved it. I knew the whole dance by heart just like I do now. I kept going till I was 5. We were moving and I could not dance anymore. When I started school my friend started dance with me. It was fun to have a friend with me. just my luck my friend did not like it and I was alone again. My mom worked with a lady that has a daughter that helps teach classes at a studio. Believe it or not, she is now my teacher. My mom takes me their and I love it. Everyone is so nice. I keep going and going. Each recial I get better and better. Each compation my dance gets better and better ratings.</p> <p>Each year we have different coustumes and different songs. No two dances are ever the same. There are so many really good teachers that come up with some creative moves and formations. I think it would be neat to be a teacher. Making up dances, picking out songs, and best of all, designing coustumes. When I’m 16 I want to get a part time job at my studio. It would be so fun just to help.</p> <p>It’s almost the end. I hit my pose and yell “Yah”. There is a huge appulusule. The judges nodd to each other and scribble down on their papers. I</p>	<p>Writing Application</p> <p><u>Ideas/Content</u></p> <p>The writer establishes character around a central idea (i.e., not liking to dance at first and being very comfortable with dancing now). The writer begins sharing her thoughts as she is dancing, flashes back to beginning her dance classes, and concludes the writing by finishing her dance confidently from the beginning of the piece.</p> <p>Writing Strategies</p> <p><u>Organization</u></p> <ul style="list-style-type: none"> • The writer engages the reader by jumping right into the action. The writer provides sufficient context, using a very rhythmic text, to support the reader’s understanding (i.e., “I walk on. Stomp! I hit my pose. I hear the music. “Ease on down, ease on down the road.” It has started. I turn around and I’m off. I know it so well I could do it with my eyes closed.”). • The writer crafts the conclusion to echo the temporal setting of the introduction. The ending thought is somewhat detached from the action (i.e., “I am proud of myself and I am proud I am a dancer.”). • The writer effectively transitions from the present to the past (i.e., dancing right now, threw a fit like a 3 year old, danced until age 5, went to school, at 16, dancing now). The writer’s flashback in time is creative and purposeful to the genre and clear to the reader. <p><u>Voice</u></p> <ul style="list-style-type: none"> • The writer’s voice is authentic and confident. (i.e., “I smiled big.” “I was alone again.” “I hit my pose.” “I’m proud of myself and I am a dancer.”). • The writer uses the first person to convey the narrative. <p><u>Word and Language Choice</u></p> <ul style="list-style-type: none"> • The writer’s choice of words and phrases is appropriate to the purpose and considerate of the audience. • The writer uses topic-specific language that adds authenticity and clarity to the piece (i.e., stomp, costumes, pose, formation, creative moves).

<p>take a bow and walk off. I am proud of myself and I am proud I am a dancer.</p>	<p><u>Sentence Fluency</u></p> <ul style="list-style-type: none"> • Sentences vary in length and structure. Dialogue is used sparingly but effectively. • Sentences and paragraphs are well connected through the use of transitional devices (i.e., flashback) and transitional terms (i.e., by the time, when, when I started, each year, it's almost the end). <p>Written English Language Conventions <u>Conventions</u></p> <p>Spelling, grammars, and punctuation are mostly correct.</p>
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*To determine a student's *overall* writing proficiency, analysis must span a body of evidence.

Instructional Implications:

- Use appropriate resources and models (i.e., thesaurus, dictionary, mentor texts) to enhance word choice that supports the central idea.
- Use mentor texts to study how authors use dialogue to convey information and develop the central idea.
- Study the ways in which authors present their work and the impact of presentation on the reader.



Grade 5
NARRATIVE Writing Rubric

HOLISTIC SCORE B		Advanced			Proficient			Basic			Below Basic		
		3	2	1	3	2	1	3	2	1	3	2	1
WRITING APPLICATION	IDEAS/CONTENT	<ul style="list-style-type: none"> Literary elements (i.e., character, plot, point of view, setting, and conflict) are skillfully developed around a central idea 			<ul style="list-style-type: none"> Literary elements (i.e., character, plot, point of view, setting, and conflict) are clear, coherent and focused around a central idea <p><i>WS 1.0, 1.1, 1.6; WA 2.0, 2.1; FW pp. 120-121, 124-125</i></p>			<ul style="list-style-type: none"> Literary elements and/or central idea are underdeveloped 			<ul style="list-style-type: none"> Literary elements and/or central idea are indiscernible/confusing 		
	ORGANIZATION	<ul style="list-style-type: none"> Skillfully develops an effective introduction that compels the reader forward Conclusion conveys a compelling or unexpected sense of resolution for the reader Structure is creative and purposeful to the genre, task and clear to the reader 			<ul style="list-style-type: none"> Develops an effective introduction that moves the reader forward Conclusion conveys a satisfying resolution for the reader Structure is purposeful to the genre, purpose and clear to the reader <p><i>WS 1.0, 1.1; WA 2.0, 2.1; FW pp. 120-121, 125</i></p>			<ul style="list-style-type: none"> Introduction is underdeveloped and may not create a sense of anticipation for the reader Conclusion is underdeveloped Structure is formulaic and/or underdeveloped 			<ul style="list-style-type: none"> Introduction is indiscernible and/or confusing Conclusion is abrupt No identifiable structure 		
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~~Dance~~ ~~Dancing~~

I walk on. Stamp! I hit my pose.

I hear the music. ~~Ease on down, ease~~
Ease on down, ease
on down the road. It has started. I

turn around and I'm off. I

know it so well I could do it with
my eyes closed. I smile big and do

all the facial ~~expressions~~
expressions my teacher

has taught me. I think back. How

did I start? How did I get this far?

"I don't want to go!" My Mom's
friend Melissa was taking her niece

to dance and asked me to come

along. I was a three year old having

a fit out in front. I hated

The idea of trying something new.

I would rather be at home. In class

we tried some things. My favorite

part was when we put ballet

shoes on and ~~skipped~~^{skipped} around

the room. I liked it, but, I still

did not want to come back. By

the time the ~~recital~~^{recital} came, I loved

it. I knew the whole dance by

heart just like I do now. I kept

going till I was 5. We were moving

and I could not dance anymore.

When I started school my friend

started dance with me. It was

fun to have a friend, with me.

just ^{my luck} My friend did not like it and

I was alone again. My Mom works with a lady that has a daughter

that helps teach classes at a Studio. ^{Believe it or not, she is now my teacher} My Mom takes me ^{there}

and I love it. Everyone is so nice.

I keep going and going. Each ^{recital}

I get better and better. Each ^{competition} my dance gets better and better ratings.

Each year we have different ^{Costumes} and different songs. No two dances

are ever the same. ^{there} There are so ^{many}

good teachers that come up with some ^{re} creative moves and formations. I think

would be neat to be a teacher.

making up dances, picking out songs,

and best of all, designing costumes.

When I'm 16 I want to get a part

time job at my studio. It would

be so fun just to help.

It's almost the end. I hit my pose

and yell "Yah". There is a huge

applause. The judges nod to each

other and scribble down on their

papers. I take a bow and walk off. I

am proud of myself and I am

and I am a dancer.

Proficient Response to Literature

Instructional Context: This was a response to literature at the end of a study around fiction.

Student Text	Commentary
<p style="text-align: center;">Two Were Left</p> <p>“Two Were Left” is about making a really hard decision. It is also about staying loyal to a relationship with someone you really love.</p> <p>The characters in the story are Noni and Nimuk. Noni is a boy and Nimuk is a dog Nimuk is Noni’s dog. Even though Nimuk is a dog they are still best friends. They have a really good relationship between them. Noni’s love for Nimuk was real, very real. You can tell that they are really best friends when you hear Noni’s love was real.</p> <p>Noni and Nimuk got stuck on an iceberg. Something happened and the iceberg fell apart. All of Noni’s food and everything that he had fell into the icy water. But, he saved his great devoted husky. Noni and Nimuk were starving. The really hard decision was that Noni was hungry and he kept thinking whether he should eat his dog. The reason that Noni kept thinking that, is because the men of his village killed their dogs when they didn’t have food they didn’t even think about it twice.</p> <p>Noni thought that either way one of them was going to devour the other. Noni constructed a knife with the parts of his injured leg brace. The text said that Noni forced himself to call the dog. So maybe he doesn’t want to eat the dog. It also said in the text that Noni’s heart wept. I really don’t know what that means, but I think that he is confused and he doesn’t know what to do. He hated himself and faught against himself. He started to sob. This I think shows that he is confused and upset because he wants to stay loyal to his best friend.</p> <p>I have mixed feelings about Noni’s decisions. On the one hand, Noni made the right decision. Noni made the right decision because if he would have killed Nimuk, when he was rescued he would have</p>	<p style="text-align: center;">Writing Application</p> <p><u>Ideas/Content</u> The writer demonstrates an understanding of a literary work by stating the central idea (i.e., choices and decisions) in the introduction and restating it in the conclusion.</p> <p><u>Analysis</u> The writer expresses how the characters’ relationship heightens the conflict about what decision needs to be made. The writer describes the character’s struggle for life and his struggle with whether to kill his best friend (his dog).</p> <p><u>Interpretation</u> The writer’s interpretation adequately supports the theme statement (i.e., “This I think shows that he is confused and upset because he wants to stay loyal to his best friend.”). The interpretation includes a synthesis of character, problem, and theme.</p> <p><u>Support</u> The writer’s interpretation is supported by appropriate text references (i.e., “Noni’s love for Nimuk was real, very real.” “Noni forced himself to call the dog.”).</p> <p style="text-align: center;">Writing Strategies</p> <p><u>Organization</u></p> <ul style="list-style-type: none"> • The writer states and supports the central idea by referring to the key events in the story. The writer concludes this piece by referring to the central idea and stating an opinion of the resolution. The structure is appropriate for the purpose and considerate of the audience. • The writer provides sufficient background information to support the reader’s understanding. <p><u>Voice</u></p> <ul style="list-style-type: none"> • The writer speaks clearly to the reader (i.e., “I really don’t know what that means, but I think...” “It also said...” “I have mixed feelings about...”). • The writer’s stance is tentative (i.e., “I have mixed feelings about Noni’s decisions.” “I really don’t know what that means...”).

had his best friend. However he also made the wrong decision because if they wouldn't have been saved, he would have died of hunger.

So, he would have had his dog, the both of them would die what is the point of that? I think that he didn't eat Nimul because he loves Nimuk. This story was making a really hard decision and staying loyal to a relationship with someone you really love.

Word and Language Choice

- The writer uses descriptive and precise words from the text to convey meaning (i.e., devoted dog, devour, Noni's heart wept).
- The writer's language palette is limited; language choices are functional though not vivid (i.e., good relationship, hard decision, Noni's love for Nimuk was real).

Sentence Fluency

The writer uses varied sentence structures and some transitional expressions (i.e., on the one hand, however, so).

Written English Language Conventions

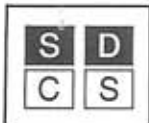
Conventions

Spelling, punctuation, and grammar are mostly correct.

*To determine a student's *overall* writing proficiency, analysis must span a body of evidence.

Instructional Implications:

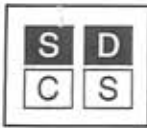
- Use mentor texts to identify and expand on alternative word choices/phrases and study the impact of word choices/shades of meaning.
- Generate a list of common verbs and adjectives that can express the same concept (i.e., hard versus difficult).
- Study mentor texts to identify the ways in which authors convey their point of view (stance) and the impact of this on the reader.



Grade 5
RESPONSE TO LITERATURE Writing Rubric

HOLISTIC SCORE <i>P2</i>	Advanced			Proficient			Basic			Below Basic		
	3	2	1	3	2	1	3	2	1	3	2	1
WRITING APPLICATION	IDEAS/CONTENT	• States a compelling central idea that demonstrates an insightful understanding of a literary work	• States a central idea that demonstrates an understanding of a literary work <i>WS 1.0; WA 2.0, 2.2; FW pp. 97, 120</i>	• Weak central idea that demonstrates a limited understanding of a literary work	• Lacks central idea and/or demonstrates little to no understanding of a literary work							
	Analysis	• Analysis demonstrates an insightful understanding of the impact of literary elements/devices within and across texts	• Analysis demonstrates understanding of the impact of literary elements/devices (e.g., character, conflict, theme, imagery, symbolism) within and across texts <i>RC 2.0, 2.3; LR 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7; FW pp. 97, 119-120</i>	• Analysis includes limited understanding of the impact of literary elements/devices	• Analysis is absent or illogical							
	Interpretation	• Insightful interpretation of texts/ideas/literary elements • Interpretation skillfully supports central idea	• Effective interpretation of texts/ideas/literary elements • Interpretation effectively supports central idea <i>RC 2.0, 2.2, 2.4; LR 3.0, 3.2, 3.3, 3.4; FW pp. 97, 119-120</i>	• Summarizes text details and/or limited interpretation • Interpretation is loosely linked to central idea	• Literal retell or no interpretation • Interpretation does not support central idea							
	Support	• Judgments are skillfully supported with significant and convincing examples from multiple texts and relevant prior knowledge	• Supports judgments with references to text and prior knowledge <i>RC 2.0, 2.3, 2.4; LR 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7; FW pp. 97, 119-120</i>	• Judgments are inadequately supported with limited references to text and/or prior knowledge	• Evidence is absent or does not support interpretation							
STRATEGIES	ORGANIZATION	• Structure is effectively organized, appropriate to purpose and genre and creatively conveys meaning to the reader • Writer's response includes pertinent information from the text for their purpose and audience	• Structure is effectively organized appropriate to purpose, audience and genre • Writer's response includes appropriate context about the text for the reader (summary, reference, title/author) <i>WS 1.0, 1.6; WA 2.0, 2.2; FW pp. 97, 120-121</i>	• Structure is formulaic • Writer's response includes limited information about the text	• Structure is random • Writer's response is disconnected from the text							
	VOICE	• Writer's voice adds interest to the message • Point of view (e.g., writer's stance) is evident and skillfully articulated	• Writer's voice is appropriate to the audience and purpose • Point of view (e.g., writer's stance) is evident <i>WS 1.0; WA 2.0, 2.1; FW pp. 120-121, 125</i>	• Writer's voice is mechanical and/or repetitive (e.g., series of facts/ideas) • Point of view (e.g., writer's stance) is confusing	• No sense of voice, purpose and/or audience • Point of view (e.g., writer's stance) is absent							
	WORD AND LANGUAGE CHOICE	• Words/phrases convey precise meaning appropriate to purpose, audience and genre • Various figurative language devices are used to show, not tell	• Words/phrases convey meaning appropriate to purpose, audience and genre • Descriptions are used to show, not tell <i>WS 1.0, 1.5, 1.6; WA 2.0, 2.1.b; FW pp. 19-21, 120</i>	• Words/phrases are vague or repetitive • Descriptions are sometimes used to show, not tell	• Limited use of vocabulary/phrasing • Descriptions are simplistic or absent							

from the text



Grade 5
RESPONSE TO LITERATURE Writing Rubric (continued)

WRITING	SENTENCE FLUENCY	<ul style="list-style-type: none"> • Purposeful and innovative sentence structures are used to enhance intended meaning/effect • Transitional expressions skillfully connect ideas within and between sentences and paragraphs 	<ul style="list-style-type: none"> • Uses purposeful and varied sentence structures to convey intended meaning • Transitional expressions effectively connect ideas within and between sentences and paragraphs <i>WS 1.0, 1.2.b; LC 1.0, 1.1; FW pp. 97, 121</i>	<ul style="list-style-type: none"> • Sentence structures convey meaning but are mechanical/repetitive • Limited/repetitive use of transitional expressions 	<ul style="list-style-type: none"> • Sentences are incomplete, rambling and/or awkward • Lacks transitional expressions
	CONVENTIONS	<ul style="list-style-type: none"> • Shows creativity and flexibility when using conventions to enhance meaning 	<ul style="list-style-type: none"> • Uses grade level appropriate conventions; errors are minor and do not obscure meaning <i>WS 1.0, 1.6; LC 1.0, 1.1, 1.2, 1.3, 1.4, 1.5; FW pp. 121-125</i>	<ul style="list-style-type: none"> • Uses grade level appropriate conventions; errors occasionally obscure meaning 	<ul style="list-style-type: none"> • Limited understanding of grade level appropriate conventions

Two Were Left by Hugh-

"Two Were Left" is about making a really hard decision. It's also about staying loyal to a relationship with someone you really love.

The characters in the story are Noni and Nimuk. Noni is a boy and Nimuk is a dog. Nimuk is Noni's dog. Even though Nimuk is a dog they are still best friends. They have a really good relationship between them. Noni's love for Nimuk was real, very real. You can tell that they are really best friends when you hear Noni's love was real.

Noni and Nimuk got stuck on an iceberg. Something happened and the iceberg fell apart. All of Noni's food and everything that he had fell into the icy water. But, he saved his great devoted husky. Noni and Nimuk were starving. The really hard decision was that Noni was hungry and he kept thinking whether he should eat his dog. The reason that Noni kept thinking that, is because the men of his village killed their dogs when they didn't have food they didn't even think about it twice.

Noni thought that either way one of them was going to devour the other. Noni constructed a knife with the

parts of his injured leg brace. The text said that Noni forced himself to call the dog. So maybe he doesn't want to eat the dog. It also said in the text that Noni's heart wept. I really don't know what that means, but I think that he is confused and he doesn't know what to do. He hated himself and fought against himself. He started to sob. This I think shows that he is confused and upset because he wants to stay loyal to his best friend.

I have mixed feelings about Noni's decisions. On the one hand, Noni made the right decision. Noni made the right decision because if he would have killed Nimuk, when he was rescued he would ~~not~~ have had his best friend. However he also made the wrong decision because if they wouldn't have been saved, he would have died of hunger.

So, he would have had his dog but, the both of them would die what is the point of that? I think that he didn't eat Nimuk because he loves Nimuk. This story was about making a really

hard decision and staying
loyal to a relationship with
someone you really love.

Proficient Response to Literature

Instructional Context: This is a response to literature, A Boy Called Slow by Joseph Bruchac.

Student Text	Commentary
<p>This is a story of a Lakota warrior's son. The warrior, Returns Again, got his name by winning a battle for his people when everyone was frightened. On the other hand, his son was observed to be taking a long time in everything he did. Therefore, his family names him Slon-he which means slow. Slow could never measure up to his father with a name like "Slow". Can you imagine how Slow felt.</p> <p>Compared to his father, Slow felt ashamed of his name. What's in a name you ask? During those times a name tells about a person's character, reputation, and how a person acted. He didn't want to be called "Slow" forever. Slow knew that he had to do something about his name. But in order to change his name he had to do a great deed, so he wished for all this to come true.</p> <p>Finally, Slow's wish came true. First, he made an effort to change the meaning of his name. The new meaning to his name means determination and courage. But did he ever accomplish his goal on changing his name.</p> <p>If you think making a difference is easy, think again. When Slow was about seven everyone knew him as one of the strongest boys among them all. Slow was only ten when he caught his first baby buffalo. Till then nobody has been making fun of him, but his name was still the same. Now fourteen, Slow had a great opportunity to change his name. Slow became a hero by making the Crow warriors run away. Slow's father, Returns Again, changed his name to Tatan'ka Iyota'ke which means Sitting Bull-one of the highest of the whole Lakota warriors. Since then he is now known as Sitting Bull.</p> <p>After all that Sitting Bull did, he became a brave, heroic, and respected by his people. His family also changed their opinion of Slow that they even gave him a new name. His people changed by not making fun of him and by giving him more respect. You see a lot of people</p>	<p>Writing Application</p> <p><u>Ideas/Content</u> The writer clearly states the central idea of the piece in the first paragraph (i.e., "Slow could never measure up to his father with a name like 'Slow'") and identifies both the character and context of the story.</p> <p><u>Analysis</u> Throughout the piece, the writer explores the character's problem (i.e., "...his son was observed to be taking a long time in everything he did." "Slow felt ashamed of his name." "Slow knew that he had to do something about his name."). The writer describes key events to describe the character's determination to resolve his problem (i.e., "First, he made an effort to change the meaning of his name." "Slow was only ten when he caught his first baby buffalo.")</p> <p><u>Interpretation</u> The writer interprets the text to develop the central idea around the importance of earning respect.</p> <p><u>Support</u> The writer relates multiple events that describe how Slow became a hero and how he earned the respect of his people (i.e., interaction with Crow warriors, first baby buffalo, changing his name).</p> <p>Writing Strategies</p> <p><u>Organization</u></p> <ul style="list-style-type: none"> • The structure is appropriate for the purpose and supportive of the reader. • The writer introduces the context and central idea in the first paragraph; develops this central idea in subsequent paragraphs with appropriate facts and details; and crafts an interpretative conclusion that supports the central idea. <p><u>Voice</u></p> <ul style="list-style-type: none"> • The writer's voice is apparent as he speaks to the reader (i.e., "Can you imagine how..." "One thing I'll always keep..." "That's what I call..."). • The writer respects/admires the character's tenacity, focus, and impact (i.e., "You see a lot of people changed [as a result of Sitting Bull's actions]. That's what I call making a real

changed. That's what I call making a real difference.

One thing I'll always keep is that you have to earn the things that you want. One example is that you have to do your homework before you get to do anything else. Or like Sitting Bull, he had to do great deeds to change his name.

"The best way," Returns Again told him "to gain respect of your people is to be both brave and wise."

- Returns Again
Page 12

difference.”).

Word and Language Choice

- The writer's word and language choices adequately convey meaning, however the language palette is nonspecific and somewhat limited.
- While not vivid, the descriptions are functional (i.e., "Slow felt ashamed of his name." "Slow had a great opportunity to change his name.”).

Sentence Fluency

- The writer uses appropriate transitional expressions (i.e., "Compared to his father...," "Since then he is...," "After all that ..."). The writer uses variation in sentence structure.
- The writer uses a variety of transitional words and phrases that move the reader through the piece (i.e., on the other hand, therefore, during those times, finally, first, when slow was about seven, now fourteen).

Written English Language Conventions

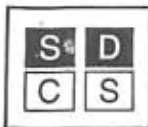
Conventions

Spelling and punctuation are generally correct.

*To determine a student's *overall* writing proficiency, analysis must span a body of evidence.

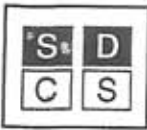
Instructional Implications:

- Study a variety of mentor texts and identify various vocabulary/word phrases to state an idea multiple ways. Study the impact of these alternative words/phrases on the shades of meaning.
- Model the use of sophisticated vocabulary orally and in writing.
- Use mentor texts to identify various figurative language devices that provide vivid descriptions.



Grade 5
RESPONSE TO LITERATURE Writing Rubric

HOLISTIC SCORE <i>P2</i>	Advanced			Proficient			Basic			Below Basic		
	3	2	1	3	2	1	3	2	1	3	2	1
WRITING APPLICATION	IDEAS/CONTENT	• States a compelling central idea that demonstrates an insightful understanding of a literary work	• States a central idea that demonstrates an understanding of a literary work <i>WS 1.0, WA 2.0, 2.2; FW pp. 97, 120</i>	• Weak central idea that demonstrates a limited understanding of a literary work	• Lacks central idea and/or demonstrates little to no understanding of a literary work							
	Analysis	• Analysis demonstrates an insightful understanding of the impact of literary elements/devices within and across texts	• Analysis demonstrates understanding of the impact of literary elements/devices (e.g., character, conflict, theme, imagery, symbolism) within and across texts <i>RC 2.0, 2.3; LR 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7; FW pp. 97, 119-120</i>	• Analysis includes limited understanding of the impact of literary elements/devices	• Analysis is absent or illogical							
	Interpretation	• Insightful interpretation of texts/ideas/literary elements • Interpretation skillfully supports central idea	• Effective interpretation of texts/ideas/literary elements • Interpretation effectively supports central idea <i>RC 2.0, 2.2, 2.4; LR 3.0, 3.2, 3.3, 3.4; FW pp. 97, 119-120</i>	• Summarizes text details and/or limited interpretation • Interpretation is loosely linked to central idea	• Literal retell or no interpretation • Interpretation does not support central idea							
	Support	• Judgments are skillfully supported with significant and convincing examples from multiple texts and relevant prior knowledge	• Supports judgments with references to text and prior knowledge <i>RC 2.0, 2.3, 2.4; LR 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7; FW pp. 97, 119-120</i>	• Judgments are inadequately supported with limited references to text and/or prior knowledge	• Evidence is absent or does not support interpretation							
STRATEGIES	ORGANIZATION	• Structure is effectively organized, appropriate to purpose and genre and creatively conveys meaning to the reader • Writer's response includes pertinent information from the text for their purpose and audience	• Structure is effectively organized appropriate to purpose, audience and genre • Writer's response includes appropriate context about the text for the reader (summary, reference, title/author) <i>WS 1.0, 1.6; WA 2.0, 2.2; FW pp. 97, 120-121</i>	• Structure is formulaic • Writer's response includes limited information about the text	• Structure is random • Writer's response is disconnected from the text							
	VOICE	• Writer's voice adds interest to the message • Point of view (e.g., writer's stance) is evident and skillfully articulated	• Writer's voice is appropriate to the audience and purpose • Point of view (e.g., writer's stance) is evident <i>WS 1.0; WA 2.0, 2.1; FW pp. 120-121, 125</i>	• Writer's voice is mechanical and/or repetitive (e.g., series of facts/ideas) • Point of view (e.g., writer's stance) is confusing	• No sense of voice, purpose and/or audience • Point of view (e.g., writer's stance) is absent							
	WORD AND LANGUAGE CHOICE	• Words/phrases convey precise meaning appropriate to purpose, audience and genre • Various figurative language devices are used to show, not tell	• Words/phrases convey meaning appropriate to purpose, audience and genre • Descriptions are used to show, not tell <i>WS 1.0, 1.5, 1.6; WA 2.0, 2.1.b; FW pp. 19-21, 120</i>	• Words/phrases are vague or repetitive • Descriptions are sometimes used to show, not tell	• Limited use of vocabulary/phrasing • Descriptions are simplistic or absent							



Grade 5
RESPONSE TO LITERATURE Writing Rubric (continued)

WRITING	SENTENCE FLUENCY	<ul style="list-style-type: none">• Purposeful and innovative sentence structures are used to enhance intended meaning/effect• Transitional expressions skillfully connect ideas within and between sentences and paragraphs	<ul style="list-style-type: none">• Uses purposeful and varied sentence structures to convey intended meaning• Transitional expressions effectively connect ideas within and between sentences and paragraphs <p><i>WS 1.0, 1.2.b; LC 1.0, 1.1; FW pp. 97, 121</i></p>	<ul style="list-style-type: none">• Sentence structures convey meaning but are mechanical/repetitive• Limited/repetitive use of transitional expressions	<ul style="list-style-type: none">• Sentences are incomplete, rambling and/or awkward• Lacks transitional expressions
	CONVENTIONS	<ul style="list-style-type: none">• Shows creativity and flexibility when using conventions to enhance meaning	<ul style="list-style-type: none">• Uses grade level appropriate conventions; errors are minor and do not obscure meaning <p><i>WS 1.0, 1.6; LC 1.0, 1.1, 1.2, 1.3, 1.4, 1.5; FW pp. 121-125</i></p>	<ul style="list-style-type: none">• Uses grade level appropriate conventions; errors occasionally obscure meaning	<ul style="list-style-type: none">• Limited understanding of grade level appropriate conventions

"Making A Difference"
Book Report
A Boy Called Slow

This is a story of a Lakota warrior's son. The warrior, Returns Again, got his name by winning a battle for his people when everyone was frightened. On the other hand, his son was observed to be taking a long time in everything he did. Therefore, his family named him *Slon-he* which means slow. Slow could never measure up to his father with a name like "Slow". Can you imagine how Slow felt.

Compared to his father, Slow felt ashamed of his name. What's in a name you ask? During those times a name tells about a person's character, reputation, and how a person acted. He didn't want to be called "Slow" forever. Slow knew that he had to do something about his name. But in order to change his name he had to do a great deed, so he wished for all this to come true.

Finally, Slow's wish came true. First, he made an effort to change the meaning of his name. The new meaning to his name means determination and courage. But did he ever accomplish his goal on changing his name.

If you think making a difference is easy, think again. When Slow was about seven everyone knew him as one of the strongest boys among them all. Slow was only ten when he caught his first baby buffalo. Till then nobody has been making fun of him, but his name was still the same. Now fourteen, Slow had a great opportunity to change his name. Slow became a hero by making the Crow warriors run away. Slow's father, Returns Again, changed his name to *Tatan'ka Iyota'ke* which means Sitting Bull - one of the highest of the whole Lakota warriors. Since then he is now known as Sitting Bull.

After all that Sitting Bull did, he became a brave, heroic, and respected by his people. His family also changed their opinion of Slow that they even gave him a new name. His people changed by not making fun of him and by giving him more respect. You see a lot of people changed. That's what I call making a real difference.

One thing I'll always keep is that you have to earn the things that you want. One example is that you have to do your homework before you get to do anything else. Or like Sitting Bull, he had to do great deeds to change his name.

"The best way," Returns Again told him "to gain respect of your people is to be both brave and wise."

Note: This example has been drawn from the Houghton Mifflin anthology (p. 492) to support teachers in their understanding of proficiency for this writing application.

Grade 5

Proficient Research Report

Instructional Context: This piece is a final draft taken through the writing process.

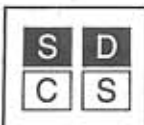
Student Text	Commentary
<p style="text-align: center;">Pioneers</p> <p>Being a pioneer was an exciting adventure and involved plenty of hard work for men, women, boys, and girls. Pioneers from 1780 to 1850 traveled in wagon trains on a long, hazardous journey to the American West. They had oxen horses, and even dogs tied to their wagons. Some also traveled by large boats, called flatboats, that carried two or three families down a river, along with their livestock and everything else they owned. More than a million people and animals traveled. Lots of them died on their journey.</p> <p>The pioneers always helped one another while they traveled. Once they reached their destination, they continued this practice. They worked together as a team. The men made tools, carried water, and sawed wood. The women made candles and clothing. The boys and girls ground corn. The pioneers usually ate vegetables such as beans, quash, turnips, potatoes, and cabbages, but they mostly ate corn. They shared their food with one another.</p> <p>The pioneers needed shelter during their journey and after they reached their destination. The wagons and flatboats provided shelter for the travelers. The flatboats had a large boxlike structure in the center, which the families used as a house when they traveled. Once they reached the end of their journey, the pioneers usually built log cabins, which they could put together quickly.</p> <p>Clothing was harder to provide on the frontier than either food or shelter, because clothing materials were expensive and difficult to get. Linsey-woolsey, a coarse cloth, woven with wool and cotton, was the favorite material of the pioneer housewife for making clothes for herself, her husband, and her</p>	<p>Writing Application</p> <p><u>Ideas/Content</u> The writer presents a central idea (e.g., “Being a pioneer was an exciting adventure and involved plenty of hard work for men, women, boys, and girls.”) after researching the life of pioneers in a self-directed study. The writer develops the central idea across the piece.</p> <p><u>Support</u></p> <ul style="list-style-type: none"> • The writer provides substantive evidence including facts (e.g., “Pioneers from 1780 to 1850 traveled in wagon trains on a long, hazardous journey to the American West.”), detail (e.g., “Lots of them died on their journey.”), examples (e.g., “The pioneers always helped one another while they traveled” because it was such hard work.), and explanations (e.g., “The flatboats had a large boxlike structure in the center, which the families used as a house when they traveled.”). • The writer includes a bibliography that cites two encyclopedias and one reference book. <p><u>Elaboration</u> The writer effectively interprets the information in the concluding paragraph (i.e., “Pioneering was challenging, exciting, and very difficult. Only the strong and persistent were able to answer the challenge to find and settle in new territories.”).</p> <p>Writing Strategies</p> <p><u>Organization</u></p> <ul style="list-style-type: none"> • The writer establishes the controlling idea in the first sentence (“Being a pioneer was an exciting adventure and involved plenty of hard work for men, women, boys, and girls.”). • The writer summarizes ideas in the conclusion (“Pioneering was challenging, exciting, and very difficult. Only the strong and persistent were able to answer the challenge to find and settle in new territories.”).

<p>children.</p> <p>When the pioneers farmed, they made their own tools, such as rakes, hoes, and plows. They also built themselves workshops, where they made their tools and household items.</p> <p>Almost every large pioneer settlement had a church. Parents taught prayers and songs to their children, and kept Sunday as a day of rest and worship.</p> <p>Pioneering was challenging, exciting, and very difficult. Only the strong and persistent were able to answer the challenge to find and settle in new territories.</p>	<ul style="list-style-type: none"> • Paragraphs are organized by topics that describe examples of the pioneers’ challenging life (i.e., travel, support for one another, shelter, clothing, farming, church). <p><u>Voice</u></p> <ul style="list-style-type: none"> • The writer’s voice is appropriate to the audience and purpose (e.g., explaining the exciting and challenging life of pioneers to other fifth grade students). • The writer’s point of view/perspective is implicit in the selection of facts and details and made explicit in both the introduction and conclusion (i.e., “Pioneering was challenging, exciting, and very difficult.”). <p><u>Word and Language Choice</u></p> <p>The writer uses appropriate, content-specific vocabulary (i.e., Linsey-woolsey, flatboat, destination, shelter, pioneer settlement) and phrases (i.e., “once they reached their destination...” “Almost every large pioneer settlement...”).</p> <p><u>Sentence Fluency</u></p> <ul style="list-style-type: none"> • The writer uses a variety of complex sentences (i.e., “Clothing was harder to provide on the frontier than either food or shelter, because clothing materials were expensive and difficult to get.”) and appositives (i.e., “Linsey-woolsey, a coarse cloth,” “large boats, called flatboats”). • Transitional expressions within sentences are limited (i.e., because, also, but, which). Transitions between paragraphs are also limited in that most paragraphs simply begin a new idea. <p>Written English Language Conventions</p> <p><u>Conventions</u></p> <p>Grade level appropriate use of conventions is evident.</p>
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*To determine a student’s *overall* writing proficiency, analysis must span a body of evidence.

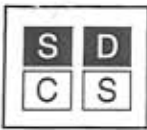
Instructional Implications:

- Study mentor texts to explore a variety of ways that authors develop central ideas in informational/expository text.
- Study mentor texts to discover and apply use of transitional expressions appropriate to informational/expository writing.
- Consider graphics, text features, and technology sources that may enhance the understanding of the content for a reader.



Grade 5
RESEARCH REPORT Writing Rubric

HOLISTIC SCORE <i>P2</i>		Advanced			Proficient			Basic			Below Basic		
		3	2	1	3	2	1	3	2	1	3	2	1
WRITING APPLICATION	IDEAS/CONTENT	<ul style="list-style-type: none"> Develops a controlling idea around a compelling investigation 			<ul style="list-style-type: none"> Develops a controlling idea to support a self-directed investigation <i>RC 2.3; WS 1.0, 1.2, 1.3, 1.4, 1.5; WA 2.0, 2.3; LS 1.1, 1.4, 1.5; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Limited development of a controlling idea 			<ul style="list-style-type: none"> No controlling idea 		
	Support	<ul style="list-style-type: none"> Skillfully supports the controlling idea with compelling research-based evidence Uses appropriate resources including technology to locate and skillfully present relevant information 			<ul style="list-style-type: none"> Effectively supports the controlling idea with relevant research-based evidence (e.g., facts, details, examples, explanations) Uses appropriate resources including technology to locate and present relevant information <i>RC 2.0, 2.1, 2.2, 2.3; WS 1.0, 1.2, 1.3, 1.4; WA 2.0, 2.3; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Limited support for the controlling idea Uses limited resources to locate and present information 			<ul style="list-style-type: none"> No clear support for the controlling idea No evidence of the use of resources 		
	Elaboration	<ul style="list-style-type: none"> Clearly explains and skillfully interprets information 			<ul style="list-style-type: none"> Effectively explains and interprets information <i>RC 2.0, 2.1, 2.2, 2.3, 2.4, 2.5; WS 1.0, 1.2; WA 2.3; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Provides some explanation and interpretation 			<ul style="list-style-type: none"> Explanation and interpretation is missing or irrelevant 		
WRITING STRATEGIES	ORGANIZATION	<ul style="list-style-type: none"> Introduction skillfully establishes the controlling idea/research questions Conclusion skillfully summarizes important ideas and findings Structure is purposeful to the task and genre, clear to the reader and skillfully developed 			<ul style="list-style-type: none"> Introduction establishes the controlling idea/research questions Conclusion summarizes important ideas and findings Structure is purposeful to the task, genre and clear to the reader <i>WS 1.0, 1.2, 1.3, 1.6; WA 2.0, 2.3; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Introduction is underdeveloped Conclusion is underdeveloped Structure is formulaic and/or underdeveloped 			<ul style="list-style-type: none"> Introduction is absent or confusing Conclusion is absent or confusing Structure is random 		
	VOICE	<ul style="list-style-type: none"> Writer's voice adds interest to the message Point of view (e.g., writer's stance) is evident and skillfully articulated 			<ul style="list-style-type: none"> Writer's voice is appropriate to the audience and purpose Point of view (e.g., writer's stance) is evident <i>WS 1.0; WA 2.0, 2.1; FW pp. 120-121, 125</i> 			<ul style="list-style-type: none"> Writer's voice is mechanical and/or repetitive (e.g., series of facts/ideas) Point of view (e.g., writer's stance) is confusing 			<ul style="list-style-type: none"> No sense of voice, purpose and/or audience Point of view (e.g., writer's stance) is absent 		
	WORD AND LANGUAGE CHOICE	<ul style="list-style-type: none"> Words/phrases convey precise meaning appropriate to purpose, audience and genre 			<ul style="list-style-type: none"> Words/phrases convey meaning appropriate to purpose, audience and genre <i>WS 1.0, 1.5, 1.6; WA 2.0, 2.1.b; FW pp. 19-21, 120</i> 			<ul style="list-style-type: none"> Words/phrases are vague or repetitive 			<ul style="list-style-type: none"> Limited use of vocabulary/phrasing 		
	SENTENCE FLUENCY	<ul style="list-style-type: none"> Purposeful and innovative sentence structures are used to enhance intended meaning/effect Transitional expressions skillfully connect ideas within and between sentences and paragraphs 			<ul style="list-style-type: none"> Uses purposeful and varied sentence structures to convey intended meaning Transitional expressions effectively connect ideas within and between sentences and paragraphs <i>WS 1.0, 1.2.b; LC 1.0, 1.1; FW pp. 97, 121</i> 			<ul style="list-style-type: none"> Sentence structures convey meaning but are mechanical/repetitive Limited/repetitive use of transitional expressions 			<ul style="list-style-type: none"> Sentences are incomplete, rambling and/or awkward Lacks transitional expressions 		



Grade 5
RESEARCH REPORT Writing Rubric (continued)

CONVENTIONS	• Shows creativity and flexibility when using conventions to enhance meaning	• Uses grade level appropriate conventions; errors are minor and do not obscure meaning <i>WS 1.0, 1.6; LC 1.0, 1.1, 1.2, 1.3, 1.4, 1.5; FW pp. 121-125</i>	• Uses grade level appropriate conventions; errors occasionally obscure meaning	• Limited understanding of grade level appropriate conventions
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Proficient Research Report

Instructional Context: This published piece was independently researched and written.

Student Text	Commentary
<p style="text-align: center;">Helping Elephants to Survive</p> <p>Picture the scene. Thousands of hacked up bodies of gentle giants as they all are being slaughtered away for land. Ruthless humans take away all the land for their greedy selves. Many people slaughter thousands and thousands of elephants to solve the overpopulation of land. Some people are making new environments for many elephants to live in because they are in danger. The humans will kill as many elephants they want so there is more land for the humans. The governments should be caring for elephants and other endangered animals.</p> <p>Some people are making new environments for elephants to live in because they are in danger. The animals that are in danger need to live in a safe environment away from poachers and hunters. Most conservationists think that the only way elephants can survive being poached for their ivory is to stop the ivory trade from going on. When the conservationists try to build new reserves it becomes harder each time to build. It is hard because the humans that live on that land have crops growing there. One conservation group called the African Elephant Conservation Trust is helping the elephants survive by making more reserves. Also other people around the world like conservationists and scientists are trying to help the elephants survive. The elephant population is becoming a big deal to many conservationists and they will try to stop poachers from poaching animals around the world.</p> <p>I think that it is finally great that more people are helping animals that are endangered. There also needs to be a new place where the elephants have enough room to lie in and can be safe at the same time.</p> <p>The humans will kill as many elephants as they want so there is more ivory for the ivory trade and more land for the humans. What people can do to help the elephant future become better is to stop buying ivory products. There are conservationist groups who think that the future</p>	<p>Writing Application</p> <p><u>Ideas/Content</u> The writer develops a central idea to support a self-directed investigation of how to help elephants survive.</p> <p><u>Support</u></p> <ul style="list-style-type: none"> • The writer provides information to support the idea that elephants could become endangered or that they are a threatened species (i.e., development of their natural environment, ivory trade, farm land, poachers). • The writer cites topical experts (i.e., “Michael Fay, an elephant researcher ...”) and includes four references on the bibliography. There is no evidence of the use of technology to locate or present information. <p><u>Elaboration</u></p> <ul style="list-style-type: none"> • The writer effectively explains information that supports the central idea. The writer shares multiple examples of what is currently being done to help elephants survive (i.e., African Elephant Conservation group, Zimbabwe, Michael Fay-elephant researcher) and offers some personal suggestions about how the government could help elephants survive (i.e., Zimbabwe animal reserves, tourism money). <p>Writing Strategies</p> <p><u>Organization</u></p> <ul style="list-style-type: none"> • The writer engages the reader in the introduction by describing a specific scene that shows the situation many elephants face (i.e., “Picture the scene. Thousands of hacked up bodies of gentle giants as they all are being slaughtered away for land.”). The introduction delineates the problem (i.e., “Many people slaughter thousands and thousands of elephants to solve the overpopulation of land.”), current strategies for supporting the survival of elephants (i.e., “Some people are making new environments for many elephants to live in because they are in danger.”), and a call for action (i.e., “The governments should be caring for elephants and other endangered animals.”).

for the elephants is bad because to many poachers are poaching them for more land. Many farmers will kill the elephants because they are afraid that the elephants will kill them first. Masai herdsmen also kill elephants to protect their grass for their own cattle to survive.

A lot of conservationist groups want more people to help the elephants so the future of the elephants will become better. Because elephants are being slaughtered for land, there are now fewer elephants than in the past year. If no one continue to help, more of the elephants might become extinct.

I think that, if people don't help animals they could all be gone forever. The people should at least try to give more land for animals to live in. I was surprised to learn that so many elephants are being slaughtered and we only have about 50,000 left of them on earth.

The governments should be caring for elephants and other endangered animals. Michael Fay, an elephant researcher wants to investigate more to help stop elephant slaughter. Some governments are going against poaching because the elephant population might become extinct. Several countries are banning raw ivory and other ivory products from crossing their countries. African countries like Zimbabwe have many elephants and they are building several reserves to keep the elephants safe. However, some governments that are poor still slaughter elephants to pay for guns and other fire arms. Conservationist and other people also try to help the elephants by using the money from tourism they get.

I think that the government needs to be more responsible and make more laws to stop poaching. There should be more reserves for animals and more people helping. I think that banning ivory trade is good because the elephants might be able to live longer.

Humans that do not care for elephants are killing gentle and harmless elephants, just to solve the over population problem on the land. The people that care for elephants like scientists are helping more to save the elephants from being wiped off the face of this planet.

- The conclusion provides a sense of closure and resolution.
- The overall structure is appropriate to the purpose and showcases the central idea.

Voice

- The writer's voice is appropriate to the audience and purpose. Sometimes the writer speaks directly to the reader (i.e., "Picture the scene. Thousands of hacked up bodies of gentle giants as they all are being slaughtered away for land.") and other times the writer's voice is appropriately detached (i.e., "One conservation group called the African Elephant Conservation Trust is helping the elephants survive by making more reserves.").
- The writer's point of view is abundantly clear (i.e., "Ruthless humans take away all the land for their greedy selves." "I think that it is finally great that more people are helping animals that are endangered." "I think that the government needs to be more responsible and make more laws to stop poaching.").

Word and Language Choice

The writer uses topic-specific language (i.e., poacher, endangered, reserves, ivory, conservationists, investigate), persuasive language (i.e., overpopulation, ruthless, slaughtered, gentle giants, greedy selves, wiped off the face of this planet) to enhance/develop the central idea.

Sentence Fluency

- The writer uses some variation in sentence structure.
- Sentences and paragraphs are effectively connected.

Written English Language Conventions

Conventions

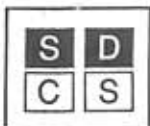
Spelling, grammar, and punctuation are mostly correct.

*To determine a student's *overall* writing proficiency, analysis must span a body of evidence.

Instructional Implications:

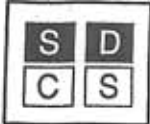
- Use mentor texts to study the transitions between paragraphs.

- Provide opportunities to develop questions that frame a central idea.
- Use mentor texts to study how a strong conclusion reiterates and summarizes the central idea.



Grade 5
RESEARCH REPORT Writing Rubric

HOLISTIC SCORE <i>P2</i>	Advanced			Proficient			Basic			Below Basic			
	3	2	1	3	2	1	3	2	1	3	2	1	
WRITING APPLICATION	IDEAS/CONTENT	<ul style="list-style-type: none"> Develops a controlling idea around a compelling investigation 			<ul style="list-style-type: none"> Develops a controlling idea to support a self-directed investigation <i>RC 2.3; WS 1.0, 1.2, 1.3, 1.4, 1.5; WA 2.0, 2.3; LS 1.1, 1.4, 1.5; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Limited development of a controlling idea 			<ul style="list-style-type: none"> No controlling idea 		
	Support	<ul style="list-style-type: none"> Skillfully supports the controlling idea with compelling research-based evidence Uses appropriate resources including technology to locate and skillfully present relevant information 			<ul style="list-style-type: none"> Effectively supports the controlling idea with relevant research-based evidence (e.g., facts, details, examples, explanations) Uses appropriate resources including technology to locate and present relevant information <i>RC 2.0, 2.1, 2.2, 2.3; WS 1.0, 1.2, 1.3, 1.4; WA 2.0, 2.3; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Limited support for the controlling idea Uses limited resources to locate and present information 			<ul style="list-style-type: none"> No clear support for the controlling idea No evidence of the use of resources 		
	Elaboration	<ul style="list-style-type: none"> Clearly explains and skillfully interprets information 			<ul style="list-style-type: none"> Effectively explains and interprets information <i>RC 2.0, 2.1, 2.2, 2.3, 2.4, 2.5; WS 1.0, 1.2; WA 2.3; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Provides some explanation and interpretation 			<ul style="list-style-type: none"> Explanation and interpretation is missing or irrelevant 		
WRITING STRATEGIES	ORGANIZATION	<ul style="list-style-type: none"> Introduction skillfully establishes the controlling idea/research questions Conclusion skillfully summarizes important ideas and findings Structure is purposeful to the task and genre, clear to the reader and skillfully developed 			<ul style="list-style-type: none"> Introduction establishes the controlling idea/research questions Conclusion summarizes important ideas and findings Structure is purposeful to the task, genre and clear to the reader <i>WS 1.0, 1.2, 1.3, 1.6; WA 2.0, 2.3; FW pp. 97-98, 120-121</i> 			<ul style="list-style-type: none"> Introduction is underdeveloped Conclusion is underdeveloped Structure is formulaic and/or underdeveloped 			<ul style="list-style-type: none"> Introduction is absent or confusing Conclusion is absent or confusing Structure is random 		
	VOICE	<ul style="list-style-type: none"> Writer's voice adds interest to the message Point of view (e.g., writer's stance) is evident and skillfully articulated 			<ul style="list-style-type: none"> Writer's voice is appropriate to the audience and purpose Point of view (e.g., writer's stance) is evident <i>WS 1.0; WA 2.0, 2.1; FW pp. 120-121, 125</i> 			<ul style="list-style-type: none"> Writer's voice is mechanical and/or repetitive (e.g., series of facts/ideas) Point of view (e.g., writer's stance) is confusing 			<ul style="list-style-type: none"> No sense of voice, purpose and/or audience Point of view (e.g., writer's stance) is absent 		
	WORD AND LANGUAGE CHOICE	<ul style="list-style-type: none"> Words/phrases convey precise meaning appropriate to purpose, audience and genre 			<ul style="list-style-type: none"> Words/phrases convey meaning appropriate to purpose, audience and genre <i>WS 1.0, 1.5, 1.6; WA 2.0, 2.1.b; FW pp. 19-21, 120</i> 			<ul style="list-style-type: none"> Words/phrases are vague or repetitive 			<ul style="list-style-type: none"> Limited use of vocabulary/phrasing 		
	SENTENCE FLUENCY	<ul style="list-style-type: none"> Purposeful and innovative sentence structures are used to enhance intended meaning/effect Transitional expressions skillfully connect ideas within and between sentences and paragraphs 			<ul style="list-style-type: none"> Uses purposeful and varied sentence structures to convey intended meaning Transitional expressions effectively connect ideas within and between sentences and paragraphs <i>WS 1.0, 1.2.b; LC 1.0, 1.1; FW pp. 97, 121</i> 			<ul style="list-style-type: none"> Sentence structures convey meaning but are mechanical/repetitive Limited/repetitive use of transitional expressions 			<ul style="list-style-type: none"> Sentences are incomplete, rambling and/or awkward Lacks transitional expressions 		



Grade 5
RESEARCH REPORT Writing Rubric (continued)

CONVENTIONS	• Shows creativity and flexibility when using conventions to enhance meaning	• Uses grade level appropriate conventions; errors are minor and do not obscure meaning <i>WS 1.0, 1.6; LC 1.0, 1.1, 1.2, 1.3, 1.4, 1.5; FW pp. 121-125</i>	• Uses grade level appropriate conventions; errors occasionally obscure meaning	• Limited understanding of grade level appropriate conventions
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May 6, 2003 Helping Elephants To Survive

Picture the scene. Thousands of hacked up bodies of gentle giants as they all are being slaughtered away for land. Ruthless humans take away all the land for their greedy selves. Many people slaughter thousands and thousands of elephants to solve the overpopulation of land. Some people are making new environments for many elephants to live in because they are in danger. The humans will kill as many elephants ^{as} they want so there is more land for the humans. The governments should be caring for elephants and other endangered animals.

Some people are making new environments for elephants to live in because they are in danger. The animals that are in danger need to live in a safe environment away from poachers and hunters. Most conservationists think that the only way elephants can survive being poached for their ivory is to stop the ivory trade from going on. When the conservationists try to build new reserves it becomes harder each time to build. It is hard because the humans that live on that land have crops growing there. One conservation group called the African Elephant

May 7, 2003 Helping Elephants To Survive

Conservation Trust is helping the elephants survive by making more reserves. Also other people around the world like conservationists and scientists are trying to help the elephants survive. The elephant population is becoming a big deal to many conservationists and they will try to stop poachers from poaching animals around the world.

I think that it is finally great that more people are helping animals that are endangered. There also needs to be a new place where the elephants have enough room to live in and can be safe at the same time.

The humans will kill as many elephants as they want so there is more ivory for the ivory trade and more land for the humans. What people can do to help the elephant future become better is to stop buying ivory products. There are conservationist groups who think that the future for the elephants is bad because too many poachers are poaching them for more land. Many farmers will kill the elephants because they are afraid that the elephants will kill them first. Masai herdsmen also kill elephants to protect their grass for their

Writing

May 8, 2008 Helping Elephants To Survive

A lot

own cattle to survive. A lot of conservationist groups want more people to help the elephants so the future of the elephants will become better. Because elephants are being slaughtered for land, there are now fewer elephants than in the past years. If no one continues to help, more of the elephants might become extinct.

I think that, if people don't help animals they could all be gone forever. The people should at least try to give more land for animals to live in. I was surprised to learn that so many elephants are being slaughtered and we only have about 50,000 left of them on earth.

The governments should be caring for elephants and other endangered animals. Micheal Fay, an elephant researcher, wants to investigate more to help stop elephant slaughtering. Some governments are going against poaching because the elephant population might become extinct. Several countries are banning raw ivory and other ivory products from crossing their countries. African countries like Zimbabwe have many elephants and they are building several reserves to keep the elephants safe. However, some governments

May 8, 2003

Helping Elephants To Survive

that are poor still slaughter elephants to pay for guns and other fire arms. Conservationists and other people also try to help the elephants as much as they can. A lot of governments can only save elephants by using the money from tourism they get.

I think that the government needs to be more responsible and make more laws to stop poaching. There should be more reserves for animals and more people helping. I think that banning ivory trade is good because the elephants might be able to live longer.

Humans that do not care for elephants are killing gentle and harmless elephants, just to solve the overpopulation problem on the land. The people that care for elephants like scientists are helping more to save the elephants from being wiped off the face of this planet.

BIBLIOGRAPHY

I.

Author's Name International Masters Publishers

Title of Book, Article, or
Encyclopedia Save The African Elephant

If Encyclopedia, give: Volume _____ Pages: _____

Date book was published: _____

II.

Author's Name Lynn M. Stone

Title of Book, Article, or
Encyclopedia Endangered Animals

If Encyclopedia, give: Volume _____ Pages _____

Date book was published: 1984

III.

Author's Name Micheal Bright

Title of Book, Article, or
Encyclopedia Project Wildlife, Elephants

If Encyclopedia, give: Volume _____ Pages _____

Date book was published: 1989

IV.

Author's Name Dorothy Hinshaw Patent

Title of Book, Article, or
Encyclopedia African Elephants Giant of the Land

If Encyclopedia, give: Volume _____ Pages /

Date book was published: 1991

Note: In the absence of authentic student work, this example is intended to support teachers in their understanding of proficiency for this writing application.

Grade 5

Proficient Persuasive Text

Instructional Context: This piece is a final draft taken through the writing process.

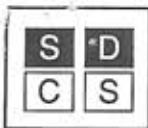
Student Text	Commentary
<p style="text-align: center;">Zoos or Jails?</p> <p>“Get your jacket on kids, we’re going to the zoo,” yelled my dad as he grabbed the keys off the kitchen counter. “But dad,” I yelled back. “Zoos are jails!”</p> <p>I spent the day with my family walking around the zoo. I read the informational brochure that was given out at the ticket counter and I know that this zoo is famous for protecting endangered species. I know that this zoo is famous for breeding programs so that “our children and our children’s children will have be able to see these wonderful animals.” But, in spite of these claims to fame, I kept thinking about zoos as jails.</p> <p>These animals spend their entire lives behind bars -- their only crime being that they have to share the planet with greedy, land hungry humans. The lions can never run. The elephants can never play. The birds can never soar. The wolves can never hunt. The alligators can only sit in mucky, shallow water. They are all jail birds.</p> <p>People who go to zoos keep the zoos alive. If you believe, like I do, that zoos are jails then you should not go to zoos.</p>	<p>Writing Application</p> <p><u>Ideas/Content</u></p> <p>The writer’s position is evident in the title (i.e., “Zoos or Jails?”) and is supported by a clear call to action (i.e., “If you believe, like I do, that zoos are jails then you should not go to zoos.”).</p> <p><u>Evidence to Support Proposal</u></p> <ul style="list-style-type: none">• The writer relies on prior knowledge and personal experience to support the proposal (e.g., “I spent the day with my family walking around the zoo. I read the informational brochure…”).• The writer appeals to the conflict between a rational perspective (i.e., “I know that this zoo is famous for breeding programs so that our children and our children’s children will have be able to see these wonderful animals.”) and an emotional response (i.e., “These animals spend their entire lives behind bars …”). <p><u>Addressing Reader Concerns</u></p> <p>The writer anticipates the counter-arguments that a reader could pose by stating the benefits of zoos (i.e., “I read the informational brochure that was given out at the ticket counter and I know that this zoo is famous for protecting endangered species…”).</p> <p>Writing Strategies</p> <p><u>Organization</u></p> <p>The writer organizes the piece into four paragraphs including an introduction, support, and a conclusion.</p> <p><u>Voice</u></p> <ul style="list-style-type: none">• The writer’s voice is appropriate to the audience and purpose (e.g., provides a vignette to invited the reader in).• The writer’s point of view/perspective is made explicit across the piece (i.e., “They are all jail birds.”) <p><u>Word and Language Choice</u></p> <ul style="list-style-type: none">• The writer uses appropriate, content-specific vocabulary and phrases (i.e., endangered species,

	<p>breeding programs, ticket counter, informational brochure).</p> <ul style="list-style-type: none"> • The writer uses descriptive words and phrases (i.e., greedy, land-hungry humans) designed to persuade the reader). <p><u>Sentence Fluency</u></p> <ul style="list-style-type: none"> • The writer uses purposeful sentence structures including: repetition (i.e., “The lions can never run. The elephants can never see beyond the horizon. The birds...”), dialogue (i.e., “Get your jacket on kids, we’re going to the zoo,” yelled my dad ...”), and both simple (i.e., “I spent the day with my family walking around the zoo.”) and complex sentences (i.e., “But, in spite of these claims to fame, I kept thinking about zoos as jails.”). • Sentences within paragraphs propel the reader forward. Ideas between paragraphs provide a smooth transition (i.e., “I kept thinking about zoos as jails.” “These animals spend their entire lives behind bars ...”). <p>Written English Language Conventions</p> <p><u>Conventions</u></p> <p>Grade level appropriate use of conventions is evident.</p>
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*To determine a student’s *overall* writing proficiency, analysis must span a body of evidence.

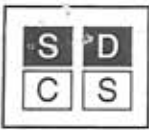
Instructional Implications:

- Study mentor texts to explore how authors use research to validate their claims.
- Consider graphics, text features, and technology sources that may enhance the understanding of the content for a reader.
- Study mentor texts to explore the range and impact of persuasive techniques on the reader.



Grade 5
PERSUASIVE Writing Rubric

HOLISTIC SCORE <i>P2</i>	Advanced			Proficient			Basic			Below Basic		
	3	2	1	3	2	1	3	2	1	3	2	1
WRITING APPLICATION	IDEAS/CONTENT	• Presents a compelling and original proposal	• States a clear position in support of a proposal <i>WS 1.0, 1.2; WA 2.0, 2.4; FW pp. 97, 104</i>	• Proposal may be unclear or underdeveloped	• Proposal is absent							
	Evidence to Support Proposal	• Convincingly supports the proposal with strong research-based evidence and compelling prior knowledge • Skillfully uses a variety of persuasive techniques appropriate to audience and purpose	• Effectively supports the proposal with research-based evidence and relevant prior knowledge • Effectively uses persuasive techniques (e.g., testimonials, generalities, statistics) appropriate to audience and purpose <i>RC 2.3, 2.4, 2.5; WS 2.0, 2.4; WA 1.0, 1.2; FW pp. 97, 120-121</i>	• Supports the proposal with limited research and prior knowledge • Persuasive techniques are limited and/or overly reliant on unsubstantiated opinion	• Supports the proposal with irrelevant information • Persuasive techniques are absent							
	Addressing Reader Concerns	• Use of evidence is skillfully responsive to the specific concerns of readers	• Use of evidence is responsive to the specific concerns of readers <i>RC 2.0, 2.3; WS 1.0, 1.2, 1.3, 1.4, 1.6; WA 2.4; FW pp. 97, 121</i>	• Use of evidence is vague and/or somewhat responsive to the specific concerns of readers	• Reader concerns are not addressed							
WRITING STRATEGIES	ORGANIZATION	• Structure is skillfully developed and appropriate to purpose, audience and genre	• Structure is effectively developed and appropriate to purpose, audience and genre <i>WS 1.0, 1.2; WA 2.0, 2.4; FW pp. 97, 121</i>	• Structure is underdeveloped and/or formulaic	• Structure is random							
	VOICE	• Writer's voice adds interest to the message • Point of view (e.g., writer's stance) is evident and skillfully articulated	• Writer's voice is appropriate to the audience and purpose • Point of view (e.g., writer's stance) is evident <i>WS 1.0; WA 2.0, 2.1; FW pp. 120-121, 125</i>	• Writer's voice is mechanical and/or repetitive (e.g., series of facts/ideas) • Point of view (e.g., writer's stance) is confusing	• No sense of voice, purpose and/or audience • Point of view (e.g., writer's stance) is absent							
	WORD AND LANGUAGE CHOICE	• Words/phrases convey precise meaning appropriate to purpose, audience and genre • Various figurative language devices are used to show, not tell	• Words/phrases convey meaning appropriate to purpose, audience and genre • Descriptions are used to show, not tell <i>WS 1.0, 1.5, 1.6; WA 2.0, 2.1 b; FW pp. 19-21, 120</i>	• Words/phrases are vague or repetitive • Descriptions are sometimes used to show, not tell	• Limited use of vocabulary/phrasing • Descriptions are simplistic or absent							
	SENTENCE FLUENCY	• Purposeful and innovative sentence structures are used to enhance intended meaning/effect • Transitional expressions skillfully connect ideas within and between sentences and paragraphs	• Uses purposeful and varied sentence structures to convey intended meaning • Transitional expressions effectively connect ideas within and between sentences and paragraphs <i>WS 1.0, 1.2.b; LC 1.0, 1.1; FW pp. 97, 121</i>	• Sentence structures convey meaning but are mechanical/repetitive • Limited/repetitive use of transitional expressions	• Sentences are incomplete, rambling and/or awkward • Lacks transitional expressions							



Grade 5
PERSUASIVE Writing Rubric (continued)

CONVENTIONS	• Shows creativity and flexibility when using conventions to enhance meaning	• Uses grade level appropriate conventions; errors are minor and do not obscure meaning <i>WS 1.0, 1.6; LC 1.0, 1.1, 1.2, 1.3, 1.4, 1.5; FW pp. 121-125</i>	• Uses grade level appropriate conventions; errors occasionally obscure meaning	• Limited understanding of grade level appropriate conventions
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