

Kentucky Writing Handbook

*Helping Students Develop as
Proficient Writers and Learners*

Part II: Scoring



Grade 4

Kentucky Department of Education

**Jon Draud, Commissioner of Education
2007-2008 Update**

Part II: Scoring

Table of Contents

Acknowledgments ii
Introduction iv

Section 1: Analytical Scoring—This section provides an overview of the analytical scoring process for scorers of the Kentucky Writing Portfolio. 1

Chapter 1: The Analytical Scoring Process 2
Chapter 2: Training and Scoring Process for the Writing Portfolio 4
Chapter 3: Components of a Scoring Session 6
Chapter 4: Scorer Objectivity Issues 9
Chapter 5: Code of Ethics for Writing Portfolios 15
Chapter 6: Alerts 16
Chapter 7: Complete and Incomplete Portfolios 18
Chapter 8: Training: Support Materials 21
Chapter 9: Writing Performance Levels 23
Chapter 10: *Kentucky Writing Scoring Rubric* 24

Section 2: Anchor Papers—This section contains grade-specific anchor papers for scorers to use during scoring sessions.

Chapter 11: Anchor Papers A-1

Appendices: This section includes forms for photocopying and frequently asked questions about the writing portfolio scoring process.

Appendix A: Forms for Photocopying Appendices 2
 □ Portfolio Table of Contents Appendices 4
 □ Student Signature Sheet Appendices 5
 □ *Kentucky Writing Scoring Rubric* Appendices 6
 □ *Writing Scoring Rubric Flow Chart* Appendices 8
 □ *Writing Portfolio Score Report Form* Appendices 9
 □ Instructional Analysis: Strengths and Needs Appendices 10
 □ Notification of Authorities Appendices 11
Appendix B: Frequently Asked Questions Appendices 12

Acknowledgements

The Kentucky Department of Education would like to thank members of the Writing Advisory Committee (WAC) and the Scoring Accuracy Assurance Team (ScAAT) for their valuable contribution updating the *Kentucky Writing Handbook*. We would like to extend a special thanks to Dr. Charles Whitaker for his continued assistance in developing this handbook and his dedication to Kentucky teachers and students.

Kentucky Writing Contacts 2007-2008

Kentucky Department of Education

Jamie Spugnardi, *Associate Commissioner, Office of Teaching and Learning*

Michael Miller, *Director of Curriculum*

Cherry Boyles, *Assistant Director of Curriculum*

Cindy Parker, *Language Arts Branch Manager*

Lee Ann Hager, *Writing Consultant*

Dena Cole, *Writing Consultant*

Depeka Croft, *Writing Consultant*

Cindy Parker, Director, Kentucky Writing Program

Cindy.Parker@education.ky.gov

The Collaborative for Teaching and Learning

Linda Leugers, *Writing Portfolio Project Consultant*

lleugers@ctlonline.org

Dr. Charles Whitaker, *University Consultant*

State Writing Consultants

Lee Ann Hager, NBCT, High School Writing Consultant

LeeAnn.Hager@education.ky.gov

Dena Cole, NBCT, Middle School Writing Consultant

Dena.Cole@education.ky.gov

Depeka Croft, Elementary Writing Consultant

Depeka.Croft@education.ky.gov

Contact Information

Kentucky Department of Education

500 Mero Street, 19th Floor

Frankfort, KY 40601

Phone: (502) 564-2106

Fax: (502) 564-6470

Writing Advisory Committee

The Kentucky Department of Education extends appreciation to the Writing Advisory Committee, the Scoring Accuracy Assurance Team, and the Kentucky Writing Program Advisory Committee for their commitment and dedication to Kentucky students.

Grade 4

Briana Adams
Shelli Barber
Tammy Brantley
Renee Buchanan
Nancy Cantrell
Tiffany Cook
Barbara Deifel
Betsy Fredericks
Sonya Fugate
Angel Hilterbrand
Sandra Hogue
Paula House
Jennifer Humphrey
Amy Jeziorski
Christie Metcalf
Rhonda Orttenger
Sabrina Reed
Teri Schout
Julie Sheffer
Valerie Smith
Kim Sumner
Amy Thompson
Mariam Todd
William Lee Ward

Grade 7

Lena Aldridge
Pamela Allen
Serena Anderson
Jenny Andrews
Jennifer Bernhard
Cindy Bradley
Angela Brown
Pam Burton
Diedra Carpenter
Denise Carrell
Frank Coffey
Martha Dixon
Toni Embree
Kara Hatfield
Michelle Hill
Rachel Holbrook
Bonnie Honaker
Johnene Ison
Chad Peavler
Jessica Pugh
Karen Simpson
Nan Ternes
Sharon Thurman
Lisa Wallin
Vickie Wheatley

Grade 12

Jackie Collins
Brandy Corbin
Byron Darnall
Julie Feinauer
Ranea Gibson
Angela Gunter
Lynette Hadley
Bonnie Hartley
Deshia Holliday
Amy Humphrey
Alicia Hunter
Carrie Lichtenberg
Lisa Newby
Susan Norton
Summer Perry
Danna Powers
Melissa Quertermous
Rodney Rhodus
Elizabeth Sewell
Latishia Sparks
Erin Stephens
Rebecca Woosley

John Hagaman

University Representatives

Charles Whitaker

Kathryn Mincey

CTL Consultant

Linda Leugers

State Consultants

Depeka Croft

Dena Cole

Lee Ann Hager

Scoring Accuracy Assurance Team

A Sub-committee of the Writing Advisory Committee

Grade 4

Tammy Brantley
Renee Buchanan
Barbara Deifel
Betsy Fredericks
Teri Schout
Valerie Smith
Julie Sheffer
Amy Thompson
Mariam Todd

Grade 7

Pam Burton
Diedra Carpenter
Frank Coffey
Toni Embree
Kara Hatfield
Bonnie Honaker
Jessica Pugh
Sharon Thurman
Vickie Wheatley

Grade 12

Jackie Collins
Ranea Gibson
Angela Gunter
Lynette Hadley
Amy Humphrey
Linda Martin
Lisa Newby
Susan Norton
Rodney Rhodus
Elizabeth Sewell

Kentucky Writing Program Advisory

Cindy Parker, Director, Kentucky Writing Program

Introduction

This handbook was developed to assist all Kentucky educators, from beginning to experienced, with scoring writing portfolios written by Kentucky students.

While Part I of the handbook considers writing development, Part II of this handbook contains grade-specific scoring materials.

- **Section 1: *Analytical Scoring*** explains how to train scorers and score writing portfolios using the *Kentucky Writing Scoring Rubric*.
- **Section 2: *Anchor Papers*** contains the grade-specific anchor papers with annotations, samples of student work used during the training for scoring and the scoring of writing portfolios.
- **Section 3: *Appendices***—Appendix A contains forms for photocopying which educators will find helpful during scoring sessions. Appendix B contains answers to frequently-asked questions.

The quality of writing instruction as measured by student performance has steadily improved across Kentucky. As you continue portfolio development with your students this year, we encourage you to use this handbook and the additional resources referenced here to support your own professional growth and the growth of your students as writers and learners.

Analytical Scoring

Section 1: *Analytical Scoring* explains how to train scorers and score writing portfolios according to the Kentucky analytical scoring model. The following topics are addressed in this section:

- **Chapter 1: *The Analytical Scoring Process*** defines and outlines the analytical scoring process used to score Kentucky writing portfolios.
- **Chapter 2: *Training and Scoring Process for the Writing Portfolio*** discusses the training process which should be employed by groups of scorers.
- **Chapter 3: *Components of a Scoring Session*** discusses options for scoring team makeup, scoring design, quality control, site and time, and district/school support.
- **Chapter 4: *Scorer Objectivity Issues*** cautions scorers against being affected by personal scoring biases.
- **Chapter 5: *Code of Ethics for Writing Portfolios*** details ethical portfolio development and scoring practices.
- **Chapter 6: *Alerts*** explains what to do with writing that contains disturbing content.
- **Chapter 7: *Complete and Incomplete Portfolios*** details what constitutes a complete portfolio.
- **Chapter 8: *Writing Performance Levels*** discusses, using language from the scoring rubric, characteristics of writing at each of the performance levels.
- **Chapter 9: *Kentucky Writing Scoring Rubric*** contains and describes the tool used in scoring Kentucky portfolios.

The Analytical Scoring Process

Analytical scoring is the process of evaluating different qualities of a single piece of writing based on scoring criteria and anchor papers. Each piece in a student's writing portfolio will be scored by this process. A composite score for a portfolio will be calculated using subdomain scores for each piece in that portfolio. The *Kentucky Writing Scoring Rubric* establishes the following subdomains (Content, Structure, Conventions) and indicators as the basis of scoring Kentucky writing portfolios:

□ **CONTENT**

- Purpose and Audience
- Idea development and Support

□ **STRUCTURE**

- Organization: unity and coherence
- Sentences: structure and length

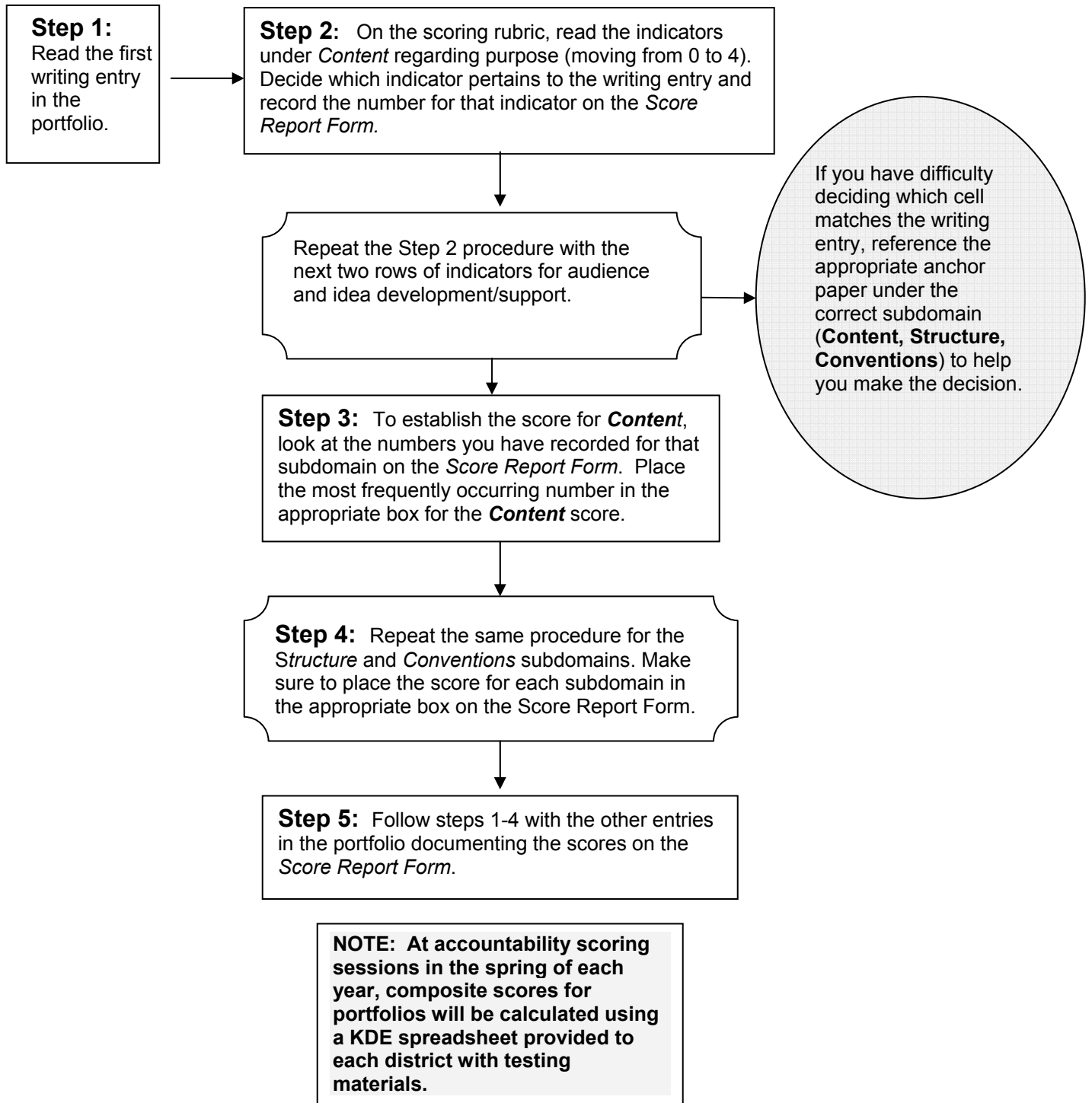
□ **CONVENTIONS**

- Language: grammar and usage, word choice
- Correctness: spelling, punctuation, capitalization, abbreviation, and documentation

These criteria are the only ones by which writing portfolios are judged. Personal biases like poor handwriting or a particular student's ability or behavior cannot be considered in the evaluation of student writing.

Writing Scoring Rubric Flow Chart

Guide for using the *Kentucky Writing Scoring Rubric* and *Score Report Form* when scoring a writing portfolio.



Training and Scoring Process for the Writing Portfolio

Training Process

Usually writing portfolio training will begin in the fall with either a fall cluster leader training session and/or a development-training telecast (see Chapter 15 *Media, Print and Online Resources* in the *Kentucky Writing Handbook* “Part I: Writing Development”). If a telecast is used, cluster leaders and cluster members should view the telecast together. This telecast will focus on the generation of writing portfolios and requirements, as well as other important portfolio development issues.

During the winter, grade-specific scoring training telecasts will be aired (see Chapter 15 *Media, Print and Online Resources* in “Part 1: Writing Development”). Cluster leaders should videotape these telecasts for later use. These telecasts will focus on scoring issues and will discuss new training materials. Cluster leaders will attend regional scoring training meetings where they will be trained to provide video-supported training to their cluster members. KDE recommends additional training for teachers new to portfolio scoring (see “CD-ROM Scoring Training” in Chapter 8, *Training: Support Materials*).

Scoring Session Design

The Kentucky Department of Education (KDE) has developed guidelines for the appropriate scoring of portfolios.

- **Scoring Process**

Trained teachers and administrators will score writing portfolios each spring following the official KDE spring cluster leader scoring training and the school-level scoring training. This process will reinforce one of the main purposes of portfolio assessment: to integrate writing and writing assessment with classroom instruction. The implications from the assessment will identify areas of need in writing instruction.

Trained scorers will score portfolios using the *Kentucky Writing Scoring Rubric* and record scores on the *Score Report Form*. Cluster Leaders/Scoring Facilitators will compile data on the Accumulation forms which will then be provided to the DAC or DAC’s designee for input into the computer application. The principal will complete the Principal’s Quality Control Measures Confirmation form which will then be sent to the District Assessment Coordinator (DAC). The DAC will collect all forms and input the data into the computer application and forward it to the testing company. Composite scores for portfolios will be calculated using a computer application provided to each DAC with testing materials in the spring. Schools may then use the data collected during the scoring session to complete a portfolio analysis.

- **Double-blind Scoring**

Beginning in 2006-2007, all schools must score the completed writing portfolios using double-blind scoring during a scoring session in which all scorers and the scoring leader/facilitator are present.

- ❑ **In double-blind scoring, scorers do not know the identity of the previous scorer and are unaware of previous scores. Any record of previous scores should be removed from the portfolio by the scoring leader/facilitator or designee.**
- ❑ The session begins with portfolios distributed among scorers. Each scorer will then score a portfolio, recording the subdomain scores for each piece in the portfolio on a copy of the *Score Report Form*.
- ❑ Once a portfolio is scored, it is given to a person designated to record scores (scoring leader/facilitator). The scoring leader/facilitator will remove the *Score Report Form* (and/or any notes indicating a score or scorer) and redirect the portfolio to another scorer.
- ❑ The second scorer scores the portfolio, records the subdomain scores for each piece on the *Score Report Form* and returns the portfolio to the person recording the scores.
- ❑ The scoring leader/facilitator will determine the need for a third scorer when they see a portfolio that has a non-adjacent score in any subdomain. Non-adjacent scores are scores from the first and second reader that are more than two score points from each other (e.g., a 1 in Content from the first reader and a 3 in content from the second reader).
- ❑ The scoring leader/facilitator will record the scoring data for all portfolios on the Accumulation forms and return all Accumulation forms to the DAC.

Components of a Scoring Session

Introduction

Careful planning prior to scoring sessions will create the appropriate conditions for scoring to take place. Cluster leaders need to keep in mind the following information when planning their spring scoring sessions.

Team Makeup

All members of the scoring team must receive current scoring training for the year portfolios are scored. Members of the scoring team may be certified teachers of non-accountability years as well as those of accountability grade levels. Administrators may also serve as scorers. Only certified school personnel may provide the accountability score.

REMINDER: 703 KAR 5:010 also specifies that the classroom teacher primarily responsible for overseeing the completion of a student's writing portfolio shall not serve as a scorer of record for that student's accountability portfolio.

Some schools purposely rotate members of their scoring teams, always keeping some experienced scorers on the team, but consciously including many teachers over a period of years. In other schools, teams remain static by design, and teams change only when staff/team members leave the school and new members take their places. Schools may also consider adding more members to the teams to decrease the number of portfolios scored per scorer. The design of the team should meet the needs of the individual schools and districts.

Scoring Design

703 KAR 5:010 specifies that no scorer shall score more than 30 portfolios unless he/she agrees to score more. The scoring design should be planned with reasonable numbers in mind. When schools/districts provide release time or pay teachers for non-school time spent scoring, teachers may agree to score more than 30 portfolios. **When schools do not provide time or money for scoring, administrators should consider increasing the number of scorers on the team.**

Note: Beginning in 2006-2007, the use of quality control portfolios is mandated. Quality control records will be requested from schools invited to participate in the audit. Quality control portfolios are secure assessment materials and should be stored by the DAC with other secure assessment materials.

Quality Control

Scorers should read and score KDE-provided quality control portfolios (those with scores pre-assigned by Scoring Accuracy Assurance Team Members) throughout the scoring session. The session leader keeps records of scorers' accuracy on quality control portfolios. These records provide information to schools/districts as to the accuracy rate of scorers. The following guidelines should be considered when planning for the use of quality control portfolios during scoring sessions:

- ❑ Schools should reproduce enough copies of the quality control portfolios or portfolio pieces for all scorers to read and score at the same time, allowing for a short discussion of the sample and the scoring criteria and rationale when all scores have been turned in.
- ❑ A quality control piece should be used after initial recalibration at the beginning of each scoring session and to refocus the scoring team after a long break such as lunch.
- ❑ Many schools with proven accuracy, as determined by KDE audits, also use quality control portfolios mid-morning and mid-afternoon in an all-day scoring session. Teams have also found it helpful to incorporate quality control portfolios after scoring 5-7 accountability portfolios.
- ❑ Another quality control component may be added with the use of table leaders during the scoring session. Table leaders are chosen from the most experienced and accurate scorers to “read behind” the scorers at their tables (4-5 scorers per table). At state scoring sessions, KDE requires table leaders to read 1 out of every 5 portfolios scored by each scorer (at least 20%). However, given the number of portfolios to be scored, table leaders may select a certain percentage or number of portfolios to read-behind each scorer to ensure consistency (e.g., 1 out of 10, 1 out of 8). When reading behind scorers using individual pieces or samples, it is important that table leaders read one piece from every or every other portfolio scored. The table leader should choose the portfolio or piece for “read-behinds” at random from each scorer’s finished stack and should provide a “blind” read/scoring. The read-behinds function as a quality control measure and not an accountability score.

At a school scoring session when the table leader’s score disagrees with the reader’s score, the table leader discusses and clarifies the score with the reader outside the scoring area. **It is important to note that this table leader’s score is not one of the two required scores for accountability purposes. The table leader’s score is a quality control measure. Records should be kept of all table leaders’ “read-behind” scores.**

- ❑ Scoring takes place during the school day in a controlled setting with the scoring facilitator present.

- ❑ Scoring takes place after school hours but in a controlled setting with the scoring facilitator present.

***A “controlled setting” indicates that many scorers are present and working in a group setting and that the scoring facilitator is leading the session.**

District/ School Support

Preferred Options

Please refer to the previous reminder about the number of portfolios that any one scorer may be required to score.

- ❑ District or school provides substitutes/release time for scorers during the school day.
- ❑ District pays scorers per hour or per portfolio for scoring sessions after school hours.

Basic List of Materials Needed for a Scoring Session

- ❑ a *Kentucky Writing Scoring Rubric* for each scorer
- ❑ copies of “Part II: Scoring” of the *Kentucky Writing Handbook* for each scorer
- ❑ quality control portfolios and rationales for each scorer
- ❑ *Score Report Forms* (double the number of portfolios plus extra ones for table leader read-behinds and third reader scoring, as necessary)
- ❑ record keeping forms (quality control records, table leader’s read-behind records, “Notification of Authorities” form for alert papers)

Scorer Objectivity Issues

Scorers should always be aware of potential bias. A scorer's bias can influence his/her ratings of portfolio pieces. Recognizing potential bias issues can assist scorers in scoring as objectively as possible. Bias can affect one's entire scoring pattern or may occur only in specific instances. An overall pattern, such as the tendency to score consistently lower than other readers, is generally easier to detect and correct during the training session than are idiosyncratic biases. A number of factors can bias or unknowingly influence a scorer's perception of student writing in a positive or negative direction.

Some of these factors listed below are characteristic of the portfolios themselves and may contribute to scorer bias.

- ❑ Handwriting
- ❑ Lightness or darkness of writing
- ❑ Neatness
- ❑ Format (skipping lines, unusual margins, font selection)
- ❑ Presence or absence of a title
- ❑ Length of the piece of writing
- ❑ Presence or absence of paragraphs
- ❑ Absence or use of technology

Other factors may be more difficult for a scorer to identify since they are reactions of a personal nature. Perceptions of a piece's overall quality and the writer's command of written language can be influenced by these types of biases. Examples of biases to avoid include:

- ❑ Personal reactions to the persona or tone of the writing (e.g., "What a cute kid!" "How conceited!")
- ❑ Reactions to the content of the writing (e.g., the writer's values are not the same as the scorer's, or the writer's choice of overall theme for the portfolio is unappealing to the scorer)
- ❑ Idiosyncratic preferences or prejudices in style or usage (e.g., the use of "a lot" or "that is"; the halo effect of a well-turned phrase; clichés)
- ❑ Deeply ingrained personal classroom assessment standards (e.g., "Sam is the best writer in the class, so his pieces must receive maximum points in each subdomain.")
- ❑ Deeply ingrained assessment standards from previous writing instruction experience (e.g., "Three misspelled words means a piece will receive a low score in Conventions." "A paper that is error-free receives a high score in my class.")
- ❑ Conventions of a particular form may present biasing factors. For example, some scorers may be biased for or against poetry or analytical/technical writing when they appear in a portfolio. Other scorers may have pre-conceived notions of how a genre or form must look. On the following pages you will find characteristics of poetry and technical writing to assist you in the scoring process.

Applying the Criteria of Effective Real-World Writing to Informative and Technical Writing

Content

Purpose/Audience

- ❑ The piece may be written for a highly selective readership.
- ❑ The piece may be written for a variety of audiences who will read only selected parts of the piece.
- ❑ The purpose is often embedded in the context of the writing and is less obvious to an outside reader (often the purpose is embedded in the heading).
- ❑ Reader-appeal in the sense of “entertainment” value may not apply.
- ❑ The writer may assume the reader brings to the writing an interest in the subject; therefore, the lead may be less engaging than direct.
- ❑ Introductions may seem abrupt because the writer may be relying on the reader’s prior knowledge.
- ❑ The voice may be more professional/business-like than personal.
- ❑ The use of voice is likely not for the purpose of amusement or entertainment; more emphasis may be placed on appropriate tone than on voice.

Idea Development/Support

- ❑ Idea development may be a function of how thoroughly the content is discussed and how accurate and specific the writing is.
- ❑ Elaboration of ideas may be contained within visuals and data sets that the reader is expected to read and understand, not just view as decoration.
- ❑ The piece may contain more facts than examples.
- ❑ The piece may contain few statements of personal opinion.
- ❑ The piece may give more detail than interpretation of detail.
- ❑ The piece may have more information than persuasion.
- ❑ Importance may be placed on how information was obtained.
- ❑ Extensive use of documentation in technical writing may be necessary to establish authority.
- ❑ Supporting details may take the form of graphics, statistics, results of surveys, graphs, illustrations.
- ❑ Use of irony, humor, surprise, paradox, etc., which are highly valued in literature, may be used sparingly or be absent.

Structure

Organization

- ❑ Emphasis may be placed on techniques of organization and format such as use of white space, fonts, and placement of graphics within the piece.
- ❑ Transitions may be signaled by subject headings and subtitles.
- ❑ Some information may appear in lists using bullets or numbers.
- ❑ The organization of the piece may be dictated by the accepted format of the genre.
- ❑ Accepted methods of documentation may seem an obstacle to reading.
- ❑ Paragraphing and use of section headers may be more frequent.

Sentences

- ❑ Sentences may be shorter because information is presented concisely.
- ❑ Sentence structure may be less varied and less complex.

Conventions

Language

- ❑ Language may be precise; richness is usually not a priority.
- ❑ Language is technically correct.
- ❑ Use of passive voice may be appropriate, particularly in scientific writing.
- ❑ Technical terms may be used, defined as necessary for the targeted audience.

Applying the Criteria to Written Analysis

Content

Purpose/Audience

- demonstrates a student's ability to narrow and focus a topic, issue or problem
- clearly identifies and defines controlling idea to break down (analyze) the "how," "why," "to what extent" or "to what degree" of the topic, issue or problem
- demonstrates student choice and ownership
- demonstrates student's ability to analyze for a larger purpose—to answer a real question for readers who might want or need to know the answer(s)
- explains relationships and makes connections sufficient to meet audience's needs
- demonstrates the writer's ability to engage the interests of an audience beyond the teacher (but may include the teacher)
- demonstrates appropriate voice or tone for purpose and audience

Idea Development/Support

- demonstrates depth of idea development through analysis
- breaks down topic, issue or problem into parts to draw new relationships or make new connections about the whole
- demonstrates necessary, justified, logical, relevant, credible and specific support for ideas
- demonstrates evidence of the writer's ability to discuss material appropriately and insightfully through analysis
- demonstrates sufficient content understanding
- demonstrates complex, analytical thinking and insight about information presented
- demonstrates the effective integration of source material to support ideas. The writing does not include quotations simply to include quotations; rather, the writing demonstrates the use of source material and factual information to support analysis
- applies characteristics of the genre (e.g., article, proposal, literary analysis)

Structure

Organization

- demonstrates logical, coherent organization for purpose and audience (e.g., comparison/contrast, cause/effect, problem/solution, pro/con argument)
- is organized around a central thesis/controlling idea and is carefully developed to support that thesis/controlling idea
- is organized effectively given the characteristics of the genre
- demonstrates appropriate use of transitional elements

Sentences

- demonstrates appropriate sentence structure for purpose, audience and genre
- demonstrates grammatically-correct, effective sentences

Conventions

Language

- demonstrates appropriate word choice to support meaning; writing is concise and clear and appropriate to purpose and audience
- demonstrates appropriate, effective language and word choice

Conventions

- observes standard conventions of grammar, spelling, punctuation and documentation

Applying the Criteria of Effective Writing to Poetry

Content

Audience/Purpose

- The piece shows understanding of the reader's perspective.
- The piece meets the needs of the reader by adhering to the conventions of poetry.
- The piece chooses and narrows a topic.
- The writer focuses on the purpose (e.g., paints a picture, re-creates a feeling, tells a story, captures a moment, evokes an image, shows an extraordinary perception of the ordinary).
- The writer uses an individual voice.
- The writer creates a title which captures the essence of the poem and creates reader interest.

Idea Development/Support

- The writer may use insight and reflection to show depth of idea development.
- The writer uses sensory details.
- The writer uses poetic devices (similes, metaphors, imagery, etc.).
- The writer creates a mood, scene and/or image.
- The writer does not sacrifice meaning for rhyme.

Structure

Organization

- The writer maintains coherence and unity.
- The writer arranges the poem using white space, line breaks, and shape to enhance meaning.

Sentences

- The writer uses line breaks effectively.
- The writer employs rhythm, melody or perhaps rhyme.

Conventions

Language

- ❑ The writer makes language choices based on economy, precision, richness, surprise and/or impact on the reader.
- ❑ Language is descriptive.
- ❑ The writer uses strong verbs and precise nouns.
- ❑ Figurative language is used when appropriate.

Correctness

- ❑ Spelling is correct.
- ❑ Capitalization is correct.
- ❑ The writer uses correct end punctuation, commas, quotations marks and apostrophes.
- ❑ The writer departs legitimately from the standard correctness to enhance the meaning of the poem.

A Guide for Training Sessions and Scoring Sessions

The following list of discussion rules provides cluster leaders important talking point that should be discussed with scoring teams prior to scoring.

Discussion Rules for Scorers

- ❑ Scores for anchor papers, practice portfolios, and quality control portfolios have been pre-assigned by the Kentucky Writing Advisory Committee and/or Scoring Accuracy Assurance Team, which are composed of Kentucky teachers. Therefore, time should not be spent debating opinions about the pre-assigned scores. **Your role is to score consistently based on these pre-assigned scores.**
- ❑ The goal of the discussion throughout the training session is to clarify the rationale for each score. A rationale has been documented for each of the anchor papers, practice portfolios, and quality control portfolios to help you understand and internalize the scoring criteria.
- ❑ Keep the discussion within the “language of the scoring rubric” as much as possible. **Tie the rationale for assigning subdomain scores to indicators in that subdomain.**
- ❑ You should avoid “norm-referencing” (scoring on the basis of relationships) among pieces. **Stick to the scoring criteria—the indicators within each subdomain.**
- ❑ Remember, **your goal is to understand and internalize the defined indicators in each subdomain of the scoring rubric so that you will be able to score your students’ portfolios accurately.**

KDE mandates a three-hour scoring session because a scoring training of fewer than three hours will not adequately include all required components of the required portfolio training session. **However, a session of fewer than six hours may not meet the needs of your scoring team.**

Code of Ethics for Writing Portfolios

Portfolios are a unique assessment component of a rigorous and relevant curriculum. They are the only portion of the statewide assessment developed under the direction of, and evaluated by, the classroom teacher. Teachers and students are provided with the definition and examples of successful writing. Although portfolio contents may vary, each entry is to be evaluated by certified personnel, trained to apply the same set of standards in the same manner from student-to-student, from school-to-school and from year-to-year. To assure this consistency, appropriate training and monitoring of scoring practices are required. The Kentucky Department of Education provides scoring training and opportunities for scoring practice each school year.

| Writing Portfolio Scoring |
|--|
| OK |
| <ol style="list-style-type: none"> 1. Only certified school personnel who have received current Kentucky Department of Education training may provide accountability scores. For the purpose of writing portfolio scoring, certified school personnel shall include: a person with teacher or administrator certification employed by the district in a certified position; a person with teacher or administrator certification employed by the district in a classified position; or a person with teacher or administrator certification on an approved leave of absence. While student teachers may participate in the scoring process as a learning activity, they shall not be the scorer of record. 2. Scorers use current scoring materials and apply the scoring standards accurately and consistently. 3. Scoring judgments are made on the basis of language on the scoring rubric. Scorers use anchor papers to resolve decisions about subdomain scores for individual pieces. 4. The district shall maintain documentation that all scorers of writing portfolios have been appropriately trained. |
| NOT OK |
| <ol style="list-style-type: none"> 1. No individual shall instruct or encourage teachers to assign higher or lower scores than are warranted by the work contained within particular portfolios. 2. Scoring accuracy shall not be compromised by lack of adequate training or inappropriate scoring conditions. |

Alerts

An **alert paper** is any paper that leads the reader to suspect that the writer is in a life-threatening situation or might be considering harming him/herself or another person. The writer might indicate (directly or indirectly) that he/she is dealing with one of the following problems: abuse, violence against another person, violence against him or herself, depression or suicide.

Kentucky statutes require adults to report suspected abuse or neglect. Certain statutes also specify a duty to prevent or warn of impending violence. Schools and districts should make sure that teachers and scorers understand the meaning and intent of the Kentucky statutes. Teachers may want to refer to Kentucky Revised Statutes 620.030-050, 645.270, and 202A.400 (see the following pages).

Consider the following information prior to reporting an alert situation.

1. Suspected problems of abuse, neglect, or dependency (children under improper care, custody or control when the matter is not due to an intentional act) by parents, guardians, or other adults exercising custodial control or supervision should be reported to the Health and Family Services.

When the suspected problem of abuse, neglect, or dependency is committed by someone other than the parent, guardian, or adult exercising custodial control or supervision, report the suspected problem to the local law enforcement agency or to the County Attorney.

2. In cases where there is violence threatened against another person, whether identified or not, information should be reported to the local law enforcement authorities or the Kentucky State Police. If violence against an identifiable victim is communicated, notify the law enforcement office closest to the student and the victim's residence. Communicate the threat to the identifiable victim.
3. If nothing is communicated to indicate abuse or neglect by a parent as a contributing factor to depression or suicide, notify the school counselor and, together with the counselor, arrange a meeting with the student and parents, as appropriate. After discussing your concerns with the parents, document the conversation and any follow-up referrals. This documentation is important in establishing a pattern of depression and suicidal tendencies over time. If the parent's reaction is to downplay something the teacher and counselor feels is serious, then the teacher and counselor should contact the Health and Family Services.

If parental abuse or neglect is communicated as contributing to depression or suicide, notify the Health and Family Services.

In any portfolio that contains an Alert paper for which authorities have been notified by school personnel, place a "Notification of Authorities" form (found in section 3, *Forms for Photocopying*) in a secure file at your school. To avoid duplication of notification in cases where this portfolio should go out of the district for scoring (e.g., for a state audit), place this form in the portfolio before it is sent to a state audit or scoring session. When scorers read alert papers in a setting away from the school (e.g., writing portfolio audit, scoring and analysis session), they need verification that required procedures have been followed. The "Notification of Authorities" form will signal to KDE personnel, testing contractors, and others that action has already been taken, so that KDE does not duplicate those actions.

KENTUCKY REVISED STATUTES 620.030-050, 645.270, 202A.400

KRS 620.030 through 050 addresses the duty of any individual to report child dependence, neglect or abuse (dependency covers children under improper care, custody or control when the matter is not due to an intentional act). Health and Family Services investigates reports of abuse or neglect committed by parents, guardians, or other adults exercising custodial control or supervision. Therefore, when dealing with abuse or neglect by any of those individuals, it would be advisable to report to the Cabinet. When committed by someone other than a parent, guardian, or adult exercising custodial control and supervision, the Cabinet would refer the matter to the Commonwealth Attorney, to the County Attorney and to the local law enforcement agency or to Kentucky State Police. Therefore, it would be advisable to report directly to the local law enforcement agency or to Kentucky State Police when dealing with a situation of that type. The Offices of the Commonwealth Attorney and the County Attorney normally defer to law enforcement for investigation and carry out prosecution once investigation has been completed. Therefore, KDE would suggest that calls be directed accordingly to law enforcement. Professionals including school personnel may be asked to follow up an oral report with written findings within 48 hours of the first report. Note that school personnel as well as others with the duty to report do not have the authority to conduct internal investigations in lieu of the official investigations provided by statute. Nevertheless, it would be helpful for the recipients of the report for the member of the school staff to provide information from the source that is clear in time, place, and concern so much as is possible. KRS 620.050 provides immunity from prosecution for persons making a report in good faith.

KRS 645.270 addresses the duty of qualified mental health professionals to warn the intended victim of a patient's threat of violence. That statute provides that if an individual has communicated to the mental health professional or one serving in a counselor role an actual threat of some specific violent act and no particular victim is identifiable, the duty to warn has been discharged if reasonable efforts are made to communicate the threat to law enforcement authorities. Again, KDE would suggest that any such report go to the local or state police in that those offices have investigators while the Commonwealth and County Attorney's Offices deal with prosecution. This statute also provides protection from monetary liability or cause of action against any qualified mental health professional or one serving in the counselor role for confidences disclosed to third parties when discharging the duty set forth in this statute. When the threat is against an identifiable victim, the duty requires that one communicate the threat to the victim and to notify the law enforcement office closest to the student's and the victim's residence.

KRS 202A.400 similarly addresses the duty of a qualified mental health professional to warn the intended victim of a patient's threat of violence. This statute does not expressly include the language covering counselors but contains the same mandate of a duty to warn a clearly or reasonably identifiable victim as well as to warn the police department closest to the patient's and victim's residence of the threat of violence. Again, where no particular victim is identifiable, the duty is discharged if reasonable efforts are made to communicate the threat to law enforcement authorities. KDE would suggest again that the report go to the local or state police. That statute as well protects the qualified mental health professional from monetary liability and legal actions.

922 KAR 1:330, Child Protective Services. This regulation provides more detail on how the Department for Community Based Services accepts reports of child abuse, neglect, or dependency under KRS 620.030. Section 3 emphasizes that the cabinet does not investigate reports of abuse or neglect by a non-caretaker, but refers those cases to local law enforcement or the commonwealth or county attorney.

Complete and Incomplete Portfolios

A portfolio is **incomplete** if it does not contain:

1. A Table of Contents* which indicates the student has provided the following:

- Required writing in each category** (Reflective, Personal Expressive **OR** Literary, Transactive and Transactive with an analytical or technical focus [grade 12 only])
- Required number of pieces in each category**
 - **4th and 7th grades — 3 pieces**
 - 1 Reflective
 - 1 Personal Expressive **OR** Literary
 - 1 Transactive
 - **12th grade — 4 pieces**
 - 1 Reflective
 - 1 Personal Expressive **OR** Literary
 - 1 Transactive
 - 1 Transactive with an analytical or technical focus
- Required number of Content Pieces identified by content area class**
 - 4th grades—no content area is required to be identified
 - 7th and 12th grade—at least one content piece other than English/language arts identified by content area class

2. A Signed Student Signature Sheet

A portfolio is also incomplete if any piece

- is proven to be **plagiarized**.
- is different from those listed in the **Table of Contents**.
- is written in a **language other than English**.
- demonstrates **only computational skills**.
- consists of **only diagrams or drawings**.
- is a **group entry**.

***Use of the Table of Contents in the *Kentucky Writing Handbook* is recommended.**

The following situations do NOT make a portfolio incomplete:

- incorrect information in a piece
- lack of apparent connection to the content area indicated
- lack of apparent adherence to the conventions of the type of writing indicated

Content Area Writing Requirement

Content area writing is writing that is produced in a class other than English/language arts classes. At the 12th grade, any class for which a student receives English credit for high school graduation is **not** a content area class, and conversely, any class for which a student does not receive English credit for high school graduation **is** a content area class. At the 7th grade level, classes like reading, writing, communication, spelling and speech count as English/language arts classes and are **not** acceptable as content area classes. (See Chapter 11 in “Part I: Writing Development” about content area writing.)

REMINDER: KAR 5:010 states, “A school shall allow for an appropriate amount of time for writing development throughout all grade levels and content areas.”

What if a Portfolio has Too Many Pieces?

If a portfolio contains too many pieces, remove the first piece that may be removed without making the portfolio incomplete. Repeat this process until the portfolio contains the correct number of pieces, the correct number of content pieces, and the correct number of pieces in each category.

For example, a **fourth grade portfolio** contains 4 pieces as listed below:

| | | |
|-----------------------------|----------------------------|------|
| Reflective Writing | <i>Dear Mrs. Wilson</i> | p. 1 |
| Personal Expressive Writing | <i>Grandma and Me</i> | p. 2 |
| Literary Writing | <i>The Creek</i> | p. 4 |
| Transactive Writing | <i>Endangered Manatees</i> | p. 5 |

Fourth grade portfolios contain 3 pieces, and they must include at least one piece in each category of writing. No content area piece is required to be identified. Going through the pieces in order:

- ❑ “Dear Mrs. Wilson” cannot be removed because that would remove the only piece in the Reflective category.
- ❑ “Grandma and Me” cannot be removed because a personal or literary piece is required, and it is the first one you find as you go through the Table of Contents.
- ❑ “The Creek” can be removed because a personal piece is already included.
- ❑ “Endangered Manatees” cannot be removed because the portfolio must have a transactive piece.

Since “The Creek” is the first piece that may be removed without making the portfolio incomplete, remove “The Creek” and score the portfolio as usual.

For example, a **seventh grade portfolio** contains 4 pieces as listed below:

| | | | |
|-----------------------------|---------------------------|----------------|------|
| Reflective Writing | <i>Reflective Essay</i> | Language Arts | p. 1 |
| Personal Expressive Writing | <i>A Year Abroad</i> | Social Studies | p. 3 |
| Literary Writing | <i>Fishing</i> | Language Arts | p. 8 |
| Transactive Writing | <i>One Step at a Time</i> | Language Arts | p. 9 |

Seventh grade portfolios contain 3 pieces, and they must include at least one piece in each category and at least one content area piece. Going through the pieces in order:

- ❑ “Reflective Essay” cannot be removed because that would remove the only piece in the Reflective category.
- ❑ “A Year Abroad” cannot be removed because that would leave no content pieces.
- ❑ “Fishing” can be removed because a personal piece is already included.
- ❑ “One Step at a Time” cannot be removed because the portfolio must have a transactive piece.

Since “Fishing” is the first piece that may be removed without making the portfolio incomplete, remove “Fishing” and score the portfolio as usual.

For example, a **twelfth grade portfolio** contains 5 pieces as listed below:

| | | | |
|--|------------------------------|----------------|-------|
| Reflective Writing | <i>Reflective Essay</i> | English | p. 1 |
| Personal Expressive/ Literary Writing | <i>The Middle Child</i> | English | p. 4 |
| Transactive Writing | <i>A World Apart</i> | Social Studies | p. 8 |
| Transactive Writing | <i>Dear Editor</i> | English | p. 9 |
| Transactive Writing with an analytical or technical focus | <i>Portrayal of Teachers</i> | English | p. 12 |

Twelfth grade portfolios contain 4 pieces, and they must include at least one piece in each category and at least one content area piece. Going through the pieces in order:

- ❑ “Reflective Essay” cannot be removed because that would remove the only piece in the Reflective category.
- ❑ “The Middle Child” cannot be removed because that would leave no personal/expressive or literary piece.
- ❑ “A World Apart” cannot be removed because that would leave no content piece.
- ❑ “Dear Editor” can be removed because there is already one transactive piece included.
- ❑ “The Portrayal of Teachers” cannot be removed because the portfolio must have a transactive piece with an analytical or technical focus.

Since “Dear Editor” is the first piece that may be removed without making the portfolio incomplete, remove “Dear Editor” and score the portfolio as normal.

Training: Support Materials

Scorers of Kentucky writing portfolios use several tools for training and scoring.

Kentucky Writing Scoring Rubric

The *Kentucky Writing Scoring Rubric* is the main scoring tool for assessing writing portfolio performance in Kentucky. It includes three subdomains (Content, Structure and Correctness) with indicators for the Content and Structure subdomains at five performance levels (0-4), and indicators for the Conventions subdomain at four performance levels (1-4). A copy of the scoring rubric is located in Appendix A: *Forms for Photocopying*.

Use: The rubric is studied and reviewed during any training and is used in all scoring settings.

Writing Scoring Rubric Flow Chart

This document is a flow chart that illustrates the step-by-step scoring process.

Use: The *Writing Scoring Rubric Flow Chart* is designed to guide scorers through the use of the *Kentucky Writing Scoring Rubric*.

Writing Score Report Form

The *Score Report Form* is designed to help schools track portfolio data at the indicator and subdomain levels.

Use: This form is used to collect subdomain scores and may also be used at the school level for portfolio analysis.

Performance Level Descriptors

During the scoring process, performance levels are reported by the testing company and are determined by cut scores applied to raw scores reported by districts after double-blind assessment of portfolios.

Use: Performance level descriptors are descriptions of the writing performance most common at each of the four performance levels. They provide districts, schools, teachers, students, and parents with a detailed description of each level. Descriptions of each performance level can be found in Chapter 9 of this handbook.

Anchor Papers

Anchor papers are individual pieces of student writing (Grades 4, 7 and 12) that clearly portray the language of the scoring rubric's indicators in each cell of each subdomain (Content, Structure and Conventions). Anchor papers support writing portfolio scoring and training by demonstrating the language of the indicators in each cell on the *Kentucky Writing Scoring Rubric*. There are fourteen (14) anchor papers for each grade level, one for each cell on the scoring rubric.

Use: Scorers use the anchor papers during training and scoring to understand how the language of the *Kentucky Writing Scoring Rubric* applies to student writing. The anchor papers should be studied during any training and prior to initiating any scoring. During scoring, the anchor papers may also assist scorers in making decisions about which indicators best describe a piece of writing. They are also useful when discussing scoring criteria language with students in a classroom setting.

Quality Control Portfolios

Quality control portfolios are distributed to District Assessment Coordinators each year. Please review the "Quality Control" section in Chapter 3, *Components of a Scoring Session*, to understand how to use quality control portfolios.

Quality control portfolios are secure assessment materials and should be stored by the District Assessment Coordinator with other secure assessment materials.

Scoring CD-ROM

The Scoring CD-ROM is designed to be used in conjunction with this handbook and with the training video that is released each year. Although the CD-ROM may not be appropriate for group training, some individuals (such as people who will be leading or facilitating group training and new scorers looking for additional training) may find the CD helpful.

Writing Performance Levels

Using the *Kentucky Writing Scoring Rubric*, scorers do not assign performance levels to student writing. Performance levels are determined by cut scores applied to raw scores reported after double-blind assessment of portfolios. Cut scores have been carefully calculated to ensure that the performance levels assigned reflect the descriptions below:

Novice

Novice writing demonstrates a lack of purpose or an attempt to establish a general purpose that lacks focus. The writing shows limited or lack of awareness of the needs of the audience for whom it is intended. The ideas, if any, are minimally developed with few or unrelated details. The writer may attempt to apply some of the characteristics of different genres. Novice writing is randomly organized or simply demonstrates weak organizational strategies. The writing demonstrates a lack of or limited/ineffective use of transitional elements. Writing at the novice level generally includes incorrect and/or ineffective sentence structure and language use. Lack of control of grammar and usage plus errors in spelling, punctuation, capitalization, abbreviation or documentation may be disproportionate to the length and complexity of the pieces and interfere with communication.

Apprentice

Apprentice writing attempts to establish and maintain a narrowed purpose but has some lapses in focus. The writing demonstrates that the writer has some awareness of the audience's needs in his/her attempt to communicate. Apprentice writing may demonstrate some voice and/or appropriate tone. The ideas expressed are generally unelaborated with details that may be repetitious and/or unelaborated. The writer may apply some of the characteristics of different genres. Apprentice writing demonstrates logical organization that includes some effective transitional elements but has lapses in coherence. The writing demonstrates some control of grammar and usage with some errors that do not interfere with communication. Writing at the apprentice level includes simplistic sentence structure and language use. In addition, sentences may, at times, be awkward and language may be imprecise. Errors in spelling, punctuation, and capitalization, abbreviation or documentation may occur, but they do not interfere with the apprentice writer's ability to communicate.

Proficient

Proficient writing establishes and maintains an authentic focused purpose throughout. The writing indicates an awareness of the intended audience's needs and communicates adequately with that audience. Evidence of suitable voice and/or tone supports the proficient writer's demonstration of that awareness. Ideas are developed in depth and supported by elaborated and relevant details. The writer applies the characteristics of different genres. Proficient writing demonstrates logical and coherent organization with effective use of transitional elements throughout. Sentence structure is controlled and varied, and language is consistently acceptable and effective. Proficient writing demonstrates the writer's control of grammar and usage and errors in spelling, punctuation, capitalization, abbreviation and documentation are few relative to the length and complexity of the proficient writer's work. Proficient writing is the minimum goal that Kentucky has set for its students.

Distinguished

Distinguished writing establishes and maintains an authentic and insightful focused purpose throughout. There is evidence of a strong awareness of audience supported by a distinctive voice and/or appropriate tone. Idea development is insightful, reflective and/or analytical, supported by rich, engaging and/or pertinent details. The distinguished writer skillfully applies the characteristics of different genres. Distinguished writing demonstrates careful and/or subtle organizational strategies and use of transitional elements. There is variety in sentence structure that enhances the meaning of pieces, and language is precise and/or rich. Distinguished writers exhibit control over grammar, usage and correctness.

Kentucky Writing Scoring Rubric

The *Kentucky Writing Scoring Rubric* is your primary scoring tool. A copy of the scoring rubric is also located in Section 3, *Forms for Photocopying*. All scorers must have their own copy of the scoring rubric while training and scoring writing portfolios.

Kentucky Writing Scoring Rubric

| | 1 | 2 | 3 | 4 |
|--|---|--|--|---|
| CONTENT | | | | |
| Purpose and Audience; Idea Development and Support | | | | |
| <p>0</p> <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Lacks purpose <input type="checkbox"/> Lacks awareness of audience <input type="checkbox"/> Lacks idea development; may provide random details | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Attempts to establish a general purpose; lacks focus <input type="checkbox"/> Indicates limited awareness of audience's needs <input type="checkbox"/> Demonstrates limited idea development with few details and/or weak support; may attempt to apply some characteristics of the genre | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Attempts to establish and maintain a narrowed purpose; some lapses in focus <input type="checkbox"/> Indicates some awareness of audience's needs; makes some attempt to communicate with an audience; may demonstrate some voice and/or tone <input type="checkbox"/> Demonstrates some idea development with details/support; support may be unelaborated, irrelevant and/or repetitious; may apply some characteristics of the genre | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Establishes and maintains an authentic focused purpose throughout <input type="checkbox"/> Indicates an awareness of audience's needs; communicates adequately with audience; conveys voice and/or appropriate tone <input type="checkbox"/> Demonstrates depth of idea development with specific, sufficient details/support; applies characteristics of the genre | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Establishes and maintains an authentic and insightful focused purpose throughout <input type="checkbox"/> Indicates a strong awareness of audience's needs; communicates effectively with audience; sustains distinctive voice and/or appropriate tone <input type="checkbox"/> Demonstrates reflective, analytical and/or insightful idea development; provides specific, thorough support; skillfully applies characteristics of the genre |
| 0 | 1 | 2 | 3 | 4 |
| STRUCTURE | | | | |
| Organization: unity and coherence; Sentences: structure and length | | | | |
| <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates random organization <input type="checkbox"/> Lacks transitional elements <input type="checkbox"/> Demonstrates incorrect sentence structure throughout | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates ineffective or weak organization <input type="checkbox"/> Demonstrates limited and/or ineffective transitional elements <input type="checkbox"/> Demonstrates some ineffective or incorrect sentence structure | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates logical organization with lapses in coherence <input type="checkbox"/> Demonstrates some effective transitional elements <input type="checkbox"/> Demonstrates simple sentences; may attempt more complex sentences but lacks control of sentence structure | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates logical, coherent organization <input type="checkbox"/> Demonstrates logical, effective transitional elements throughout <input type="checkbox"/> Demonstrates control and variety in sentence structure | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates careful and/or subtle organization that enhances the purpose <input type="checkbox"/> Demonstrates varied and subtle transitional elements throughout <input type="checkbox"/> Demonstrates control, variety and complexity in sentence structure to enhance meaning |
| 0 | 1 | 2 | 3 | 4 |
| CONVENTIONS | | | | |
| Language: grammar and usage, word choice; Correctness: spelling, punctuation, capitalization, abbreviation and documentation | | | | |
| <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates lack of control in grammar and usage <input type="checkbox"/> Demonstrates incorrect or ineffective word choice <input type="checkbox"/> Demonstrates lack of control in correctness | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates some control of grammar and usage with some errors that do not interfere with communication <input type="checkbox"/> Demonstrates simplistic and/or imprecise word choice <input type="checkbox"/> Demonstrates some control of correctness with some errors that do not interfere with communication | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates some control of grammar and usage relative to length and complexity <input type="checkbox"/> Demonstrates acceptable word choice appropriate for audience and purpose <input type="checkbox"/> Demonstrates control of correctness relative to length and complexity | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates control of grammar and usage to enhance meaning <input type="checkbox"/> Demonstrates accurate, rich and/or precise word choice appropriate for audience and purpose <input type="checkbox"/> Demonstrates control of correctness to enhance communication | <p>The writing:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Demonstrates control of grammar and usage to enhance meaning <input type="checkbox"/> Demonstrates accurate, rich and/or precise word choice appropriate for audience and purpose <input type="checkbox"/> Demonstrates control of correctness to enhance communication |

Kentucky Writing Scoring Rubric

| Scoring Criteria | |
|--|--|
| <p>Purpose/Audience: The degree to which the writer maintains a focused purpose to communicate with an audience by</p> <ul style="list-style-type: none"> <input type="checkbox"/> Narrowing the topic to establish a focus <input type="checkbox"/> Analyzing and addressing the needs of the intended audience <input type="checkbox"/> Adhering to the characteristics of the form (e.g., format, organization) <input type="checkbox"/> Employing a suitable tone <input type="checkbox"/> Allowing a voice to emerge when appropriate | <p>Complete/Incomplete Portfolios</p> <p>A portfolio is incomplete if it does not contain</p> <ul style="list-style-type: none"> <input type="checkbox"/> A table of contents page* which indicates the following: <ul style="list-style-type: none"> • Required writing in each category (reflective, personal or literary, transactive, transactive with analytical or technical focus [12th grade only]) • Required number of pieces in each category <ul style="list-style-type: none"> ○ 4th grade—3 pieces (1 in each category) ○ 7th grade—3 pieces (1 in each category) ○ 12th grade—4 pieces (1 in each category) • Required number of content pieces identified by content area class <ul style="list-style-type: none"> ○ 4th grade—no content piece is required to be identified ○ 7th and 12th—one content piece other than English/language arts identified by content area class <input type="checkbox"/> A signed Student Signature Sheet <p>A portfolio is also incomplete if any piece</p> <ul style="list-style-type: none"> • is proven to be plagiarized • is different from those listed in the Table of Contents • is written in a language other than English • demonstrates only computational skills • consists of only diagrams or drawings • represents a group entry <p>*Use of the Table of Contents page in the Kentucky Writing Handbook is recommended.</p> <p>If a portfolio contains too many pieces, remove the first piece that may be removed without making the portfolio incomplete. Repeat this process until the portfolio contains the correct total number of pieces, the correct number of content pieces, and the correct number of pieces in each category.</p> |
| <p>Idea Development/Support: The degree to which the writer develops and supports main ideas and deepens the audience's understanding by using</p> <ul style="list-style-type: none"> <input type="checkbox"/> Logical, justified and suitable explanation <input type="checkbox"/> Relevant elaboration <input type="checkbox"/> Related connections and reflections <input type="checkbox"/> Idea development strategies appropriate for the form (e.g., bulleted lists, definitions) | <p>Organization: The degree to which the writer creates unity and coherence to accomplish the focused purpose by</p> <ul style="list-style-type: none"> <input type="checkbox"/> Engaging the audience and establishing a context for reading <input type="checkbox"/> Placing ideas and support in a meaningful order <input type="checkbox"/> Guiding the reader through the piece with transitions and transitional elements <input type="checkbox"/> Providing effective closures |
| <p>Sentences: The degree to which the writer creates effective sentences that are</p> <ul style="list-style-type: none"> <input type="checkbox"/> Varied in structure and length <input type="checkbox"/> Constructed effectively <input type="checkbox"/> Complete and correct | <p>Language: The degree to which the writer demonstrates</p> <ul style="list-style-type: none"> <input type="checkbox"/> Word choice <ul style="list-style-type: none"> • Strong verbs and nouns • Concrete and/or sensory details • Language appropriate to the content, purpose and audience <input type="checkbox"/> Concise use of language <input type="checkbox"/> Correct grammar/usage |
| <p>Correctness: The degree to which the writer demonstrates</p> <ul style="list-style-type: none"> <input type="checkbox"/> Correct spelling, punctuation and capitalization <input type="checkbox"/> Appropriate documentation of ideas and information from outside sources (e.g., citing authors or titles within the text, listing sources) | |