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| English Language Arts 10/20/30-2: Literary Exploration Scoring Guide |
|  | **Thought and Support** | **Form and Structure** | **Matters of Choice** | **Matters of Correctness** |
| **Focus**Prewriting Advice* Fill in your planning page
* Create an outline to act as a checklist for yourself and your marker

Reminder* The degree of difficulty colours the grading.
 | The marker should consider how effectively* the **student’s ideas** reflect an understanding of the **topic**
* the **literary** **example** relates to the student’s ideas
* the **support** explains and/or clarifies the response

Consider the planning page!DO THESE THINGS* Reread the instructions – carefully!
* Make sure your thesis connects to the topic
* Stay focused.
* Make sure your support/examples are linked to your thesis
* Make sure you know the story!!
* Use direct support.
* No summary! Discuss. If your support is more than two sentences it is too long!
* Get at theme
 | The marker should consider how effectively the student’s organization choices result in* the development and maintenance of a **controlling idea** or **unifying effect**
* the creation of a **coherent, shaped**, and **concluded** discussion in response to the assignment

DO THESE THINGS* Use transitions from idea to idea
* Use transitions between paragraphs
* An intro and conclusion are mandatory
* So is a thesis!
* Each paragraph needs a topic sentence and a concluding sentence
* Make sure the concluding sentence links back to your thesis

**POINT -> PROOF -> DISCUSS** | The marker should consider how effectively the student’s choices enhance communication. The marker should consider* **diction**, including connotative language, imagery, idiomatic expressions, and dialect
* **syntax**, including such choices as parallelism, balance, inversion, sentence length, and variety
* the contribution of stylistic choices to the creation of **voice**

DO THESE THINGS* After you use the author’s full name one, each time after use just their LAST name
* No judgments about how great or how sucky their work is, just discuss the ideas presented as they relate to the topic
* No slang or foul language. Keep the tone formal
* No I, you, or we
* Vary your sentence structure
* Use the present, active tense (Romeo loves her, not Romeo loved her)
* Easy to follow sentences
* VOICE!!!
 | The marker should consider the use of * **sentence** **construction** (completeness, consistency, subordination, coordination, predication)
* **usage** (accurate use of words according to convention and meaning)
* **grammar** (subject-verb/pronoun-antecedent agreement, pronoun reference, consistency of tense)
* **mechanics** (punctuation, spelling, capitalization)

**Consider the proportion of error in terms of the complexity and length of the response.**DO THESE THINGS* MUST spell names, titles, and topic words correctly
* Spell check. Then proof read starting with the last sentence
* Read out loud so that you can hear if you have fragments, run-ons, or comma-splices
* Use an apostrophe if you can replace the word with his or her and the sentence makes sense
* NO contractions
* Watch your homonyms (their, there, they’re, etc)
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| **Excellent** **E** | An insightful understanding of the topic is demonstrated. The student’s ideas are perceptively explored. The literary example is related effectively to the student’s ideas. Support is precise and effective.  | A focused controlling idea or unifying effect us skillfully sustained throughout the response. Development of ideas and explanations is smooth and coherent. | Diction is precise and effective. Many sentences have been successfully structured for effect and are sometimes polished. Stylistic choices contribute to the creation of a competent voice.  | The writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics. The relative insignificance of errors present is impressive considering the complexity of the response and the circumstances.  |
| **Proficient** **Pf** | A well-considered understanding of the topic is demonstrated. The student’s ideas are thoughtfully explored. The literary example is related competently to the student’s ideas. Support is specific and relevant. | A controlling or unifying effect is sustained throughout the response. Development of ideas and explanations is coherent. | Diction is specific and generally effective. Many sentences appear to have been purposefully structured for effect. Stylistic choices contribute to the creation of a competent voice.  | This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. Minor errors in mechanics, grammar, and/or complex language structures are understandable considering the circumstances.  |
| **Satisfactory** **S** | A defensible understanding of the topic is demonstrated. The student’s ideas are appropriately and straightforwardly explored. The literary example is related adequately to the student’s idea. Support is relevant but tends to be general.  | A controlling idea or unifying effect is evident, but unity may falter on occasion. Development of ideas and explanations is generally clear and coherent.  | Diction is appropriate but may be general rather than specific. Sentence structures are generally straightforward and clear. Stylistic choices contribute to the creation of a clear voice.  | This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. There may be occasional lapses in control of sentence construction and usage, and/or minor errors in grammar and mechanics. The communication, however, is clear.  |
| **Limited** **L** | An understanding of the topic is evident but is only partially demonstrated or is not always sustained. The student’s ideas are incompletely or unclearly explored. The literary example is lacking or does not relate adequately to the student’s ideas and/or to the topic. Support is overgeneralized, inconsistent, and/or marginally relevant. | A controlling idea or unifying effect is evident, but unity falters frequently. Development of ideas and explanation is uncertain and/or unclear.  | Diction is imprecise or inappropriate. Sentence structures are frequently ineffective and/or awkward. Inadequate stylistic choices contribute to the creation of an uncertain or unclear voice.  | The writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of sentence construction problems and errors in usage, grammar, and/or mechanics blur the clarity of communication. |
| **Poor** **P** | A minimal understanding of the topic is demonstrated. The student’s ideas are underdeveloped, unexplored, and/or incomprehensible. The literary example is absent or unrelated to the student’s ideas and/or to the topic. Support is deficient and/or irrelevant. | A controlling idea or unifying effect is absent or is not sustained. Development of ideas and explanations is deficient, ineffective, and/or incoherent. | Diction is inaccurate and/or overgeneralized. Sentence structures are misused to such an extent that clarity suffers. A lack of stylistic choices contributes to the creation of an ineffective voice.  | This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. The unclear and incorrect sentence construction and jarring errors in usage, grammar, and mechanics impede communication. |
| **Insufficient** **INS** | No evidence of an attempt to address the topic, or writing is so deficient in length that it is not possible to assess Thought and Support. |