

K-2 Writing Assessment Package



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Formative-Assessment Embedded within the Writing Workshop

The following is a brief explain of how formative-assessment fits within writing workshop. For a more in-depth explanation of formative-assessment please go to the following link. (add link to atlas)

The MAISA Writing units have been written in Writing Workshop format. The tenet of Writing Workshop rests on the shoulders of many researchers, such as Graves, Murray, and Vygotsky. The basic principles of Writing Workshop encourage independence through apprenticeship learning. The units follow the structure of workshop which includes a connection, teaching point, active engagement, link and share.

It is essential for teachers to understand that formative-assessment is not an additional component of Writing Workshop, rather it is woven throughout. For example, conferring, a daily component of Writing Workshop can be formative-assessment when data gathered is used to inform and drive instruction.

The following annotated lessons are examples of where and how formative-assessment can and should be embedded during Writing Workshop.

Assessing Writers at the Start of the Year

Session 1	This assessment should be conducted prior to starting the unit. It should be done before the Immersion Phase.
Teaching Point	Assessing writers at the start of the year.

Materials	
•	Writing paper
•	Writing pens

Assessment Explanation
It is suggested teachers conduct an on-demand writing assessment. The purpose of this assessment is to see what kind of writing students can produce on their own. Therefore, teachers do not guide students through the process. This is not a teaching day, but a day for students to show what they know about writing a narrative piece. From analyzing this data, teachers will begin to develop insight into what their young writers know and can do on their own; where they need additional help; and possible next teaching moves. You will want to ask children to tell you their stories so you can write dictation on a post-it to stick to the back of their work. Sample of how teachers may instruct students to get started:
“Before we get started, I would love to see what you can do as writers. Please think of what you know and can do. I’m going to give you a piece of paper that you will use to sketch and then write a story on one you know and can do. I’m not going to be helping you today. I want to see what you can do on your own as a Kindergarten writer. While you are doing your work, I will be working on my own story.”

Assessment Suggestion
Review these pieces alongside a narrative continuum that shows the developmental stages of writing and names the qualities of writing that defines each stage (see www.readingandwritingproject.com for an example). Locate the child’s on-demand writing within the scale. Use the continuum to develop future goals for your young writers. A level 3 on the continuum aligns with the Common Core State Standards expected by the *end* of Kindergarten, so this assessment will help guide teaching across the year.

Growth comparison
Pre and post measures: Compare students’ initial pieces to their final pieces to note growth over time.

Formative-Assessment Example

Strategy
The formative-assessment strategy employed here is *Activating Prior Knowledge*. The student evidence generated will show a snapshot of their current ability to write a narrative piece.

Tool
1) On-demand writing
2) Post-It Note

Teaching Analysis
In this case the student data is analyzed and assessed according to a narrative continuum of writing development stages.

Student Evidence
Analysis generates information about the gap between where students are and where they need to be. As a result the teacher can adjust instructional practices and students can be informed on what needs to be learned and set some goals for the year.

Deliberately Planned

Writing Unit of Study

Lesson Plan

Session	7
Concept III	Writers use one mentor text to look across crafting techniques.
Teaching Point	Writers use ellipses to create dramatic tension.

Materials	
<ul style="list-style-type: none"> • <u>The Rain Stomper</u> by Addie Boswell • Large post-it notes 	<ul style="list-style-type: none"> • Other books that use ellipses (one for every two students)

Tips	
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Connection	<ul style="list-style-type: none"> • <i>“When my son was young and just starting to play baseball, he would hold the bat and try and swing like a major leaguer (give a name). He would watch him closely and try to swing the bat just like him. It helped him learn how to hit better. This player was his baseball mentor.”</i> • <i>“We have been doing the same thing. As we look at published or student authors, we try and learn from their work. We study what they have done, then try it ourselves. They are our writing mentors.”</i> • <i>“Today we are going to revisit <u>The Rain Stomper</u>. When we looked at the book, one of the things we noticed was the ‘dot, dot, dot.’”</i>
Teach	<ul style="list-style-type: none"> • Teacher reads the page in <u>The Rain Stomper</u> that utilizes ellipses. Point out and name the punctuation. Review from the immersion noticing chart what students indicated for “How it helps the reader/writer” – e.g. slows the reader down, signals more to follow. • Think aloud that maybe Addie Boswell wanted to slow us down because something is going to happen. Ellipses help build suspense. • Continue to read and comment about what happened in the book.

Formative-Assessment Example

Use of Learning Targets
 One of components of the Formative-Assessment process is the use of learning targets to create a focus for students. For younger students it is best to put them into student friendly language. For example, “I can use the dot, dot, dot to show my reader there is more to follow or something is going to happen.”

Strategy
 The formative-assessment strategy employed here is *Activating Prior Knowledge*. The purpose is to have students recall something they noticed before and make note that it will be explained in this lesson, namely the “dot, dot, dot.”

Strategy
Activating Prior Knowledge is used here with student evidence gathered from a previous lesson.

Tool
 Here *charting* is used as a tool to gather the student evidence.

Student Evidence
 The student evidence gathered is used by the teacher to checks for student understanding of the relationship between punctuation and the use of ellipses.

Writing Unit of Study

Active Engagement	<ul style="list-style-type: none"> Teacher gives out books to partnerships and asks partners to look through and see if they can find some “dot, dot, dot” or ellipses. Mark the page with a post-it flag. Encourage students to try and read the page if possible. Choose several examples to read aloud to the class. (May want to read examples from students who were struggling to read.) Discuss why the author put the ellipse in this spot OR have class help add ellipse to the teacher story or a class story
Link	<ul style="list-style-type: none"> “Today, during writing workshop, some of you may want to look at <u>The Rain Stomper</u> or other mentor books and see how the authors used dot, dot, dot or ellipses. Remember, authors use this to build suspense, telling us that more is to come. Also, we often slow down when we come to these marks. Maybe try to use this technique in your own writing.”
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> Review other punctuation marks and their uses
After-the-Workshop Share	<ul style="list-style-type: none"> “I noticed that many of you were trying out “dot, dot, dot” or ellipses in your writing. Share with your partner what you did in writing workshop today. Please make sure that both of you have an opportunity to share.” Pull the group back together and highlight one or two writers who used the “dot, dot, dot” in their writing that day See Resource Materials Packet for other Share options

Formative-Assessment Example

Strategy

The formative-assessment strategy employed here is a form of *Peer Assessment*. The purpose is to have students work together to practicing identifying and explaining where ellipses are used in the text.

Strategy

At this point there is an opportunity to use the strategy *Feedback Use*. The teacher can evaluate student responses and provide descriptive feedback about how well students are able to add ellipses.

Conferring

This daily component of Writing Workshop can be formative-assessment when data gathered is used to inform and drive instruction.

Strategy

To employ *Peer Assessment* the teacher will need to provide students with criteria of what is a quality ellipse. Students could be shown how to provide feedback to their partner in reference to the criteria. Listening to these conversations provides the teacher the opportunity to gather student evidence of their understanding of ellipses. Quality student examples can be identified to highlight with the class.

Possible Self-Reflection Questions

Student self-reflection helps teachers get a glimpse of what a student is thinking about their writing and their role as a writer. Below are some possible self-reflection questions that can be used at the end of a unit. Teachers need to think about which questions will help them gather enough information about students' perceptions and understanding of writing as well as their role as a writer. The number and type of questions is left to teacher discretion.

These questions can be completed individually by older students or can be done as an interview with younger students either individually or in a small group. Teachers should use this information to adjust and guide their teaching.

Resources:

Parsons, S. *Second grade writers, units of study to help children focus on audience and purpose*. Portsmouth, NH: Heinemann Educational Books, 2008.

Costa, A. L., and R. J. Garmston. *Cognitive coaching, a foundation for renaissance schools*. Christopher-Gordon Pub, 2002.

Stead, Tony. *Is That a Fact?*. 1. Stenhouse, 2001.

<u>Category</u>	<u>Question</u>
Attitudes and Habits	<ul style="list-style-type: none"> • What is your favorite thing about writing workshop?
Attitudes and Habits	<ul style="list-style-type: none"> • What do you do well in writing?
Attitudes and Habits	<ul style="list-style-type: none"> • What is hard for you about writing?
Attitudes and Habits	<ul style="list-style-type: none"> • How are you going to be a problem solver instead of a problem keeper?
Multiple Categories	<ul style="list-style-type: none"> • What 2 (or another number) things did you learn during this unit?
Attitudes and Habits	<ul style="list-style-type: none"> • What do you think you did well during this unit?
Attitudes and Habits	<ul style="list-style-type: none"> • What was difficult for you during this unit?
Attitudes and Habits	<ul style="list-style-type: none"> • What do you think you could do better?
Attitudes and Habits	<ul style="list-style-type: none"> • If you had to write another _____ what would you do differently?
Attitudes and Habits	<ul style="list-style-type: none"> • If you had to write another _____ what would you do the same?
Attitudes and Habits	<ul style="list-style-type: none"> • What is one thing in writing that you would like to do better?
Attitudes and Habits	<ul style="list-style-type: none"> • One thing I really liked about writing this piece was _____, because _____.
Attitudes and Habits	<ul style="list-style-type: none"> • One thing that was difficult for me when writing this piece was _____, because _____.
Text Types and Purpose	<ul style="list-style-type: none"> • What job do you think your writing will do?
Process/Content	<ul style="list-style-type: none"> • What tools did you use to make your writing do its job better?
Text Types and Purpose	<ul style="list-style-type: none"> • What did you learn about thinking of the people who might read your writing?
Attitudes and Habits	<ul style="list-style-type: none"> • Did you like this unit of study? Why or why not?
Process/Content	<ul style="list-style-type: none"> • What are some of your feelings about (writing, revising, rehearsing, etc.)?
Process/Content	<ul style="list-style-type: none"> • What are some things that you did to make your writing better?
Process/Content	<ul style="list-style-type: none"> • What did you learn about your writing?
Attitudes and Habits	<ul style="list-style-type: none"> • What did you learn about yourself as a writer?
Process/Content	<ul style="list-style-type: none"> • What could you have done to make your piece better?
Process/Content	<ul style="list-style-type: none"> • If you were the teacher how would you rate your work? Why?
Multiple Categories	<ul style="list-style-type: none"> • What goals do you have for yourself next as a writer?
Multiple Categories	<ul style="list-style-type: none"> • What are some things that helped you learn?
Multiple Categories	<ul style="list-style-type: none"> • What is the most important thing you learned?
Text Types and Purpose	<ul style="list-style-type: none"> • What do you think you would do differently next time you do this type of writing?
Multiple Categories	<ul style="list-style-type: none"> • Based on what you have done, what might be some things you might like to try next?
Multiple Categories	<ul style="list-style-type: none"> • Based on what you have done, what might be some things you will do again in future pieces?
Multiple Categories	<ul style="list-style-type: none"> • What are your strengths?
Multiple Categories	<ul style="list-style-type: none"> • What might be some evidence that you did well?
Multiple Categories	<ul style="list-style-type: none"> • What was your performance like at the end of the unit compared to the beginning?
Multiple Categories	<ul style="list-style-type: none"> • What was your writing like at the end of the unit compared to the

	beginning?
Multiple Categories	<ul style="list-style-type: none"> Select your best piece and explain why you feel this way.
Multiple Categories	<ul style="list-style-type: none"> What might be some changes you could make to improve yourself as a writer?
Multiple Categories	<ul style="list-style-type: none"> What might be some changes you could make to improve your writing?
Text Types and Purpose	<ul style="list-style-type: none"> Why should people read your piece of writing?
Text Types and Purpose	<ul style="list-style-type: none"> Why should people read or watch the _____ you reviewed?
Process/Content	<ul style="list-style-type: none"> What is the most important thing you want the reader to take away after reading your piece?
Process/Content	<ul style="list-style-type: none"> What is the “Heart of Your Message”?
Process/Content	<ul style="list-style-type: none"> What is the most important thing to say about a _____ in a review?
Multiple Categories	<ul style="list-style-type: none"> What did you learn about _____ (book reviews, opinions, how-tos, etc.) that you didn’t know before?
Multiple Categories	<ul style="list-style-type: none"> What was hard/difficult for you as you wrote this piece?
Multiple Categories	<ul style="list-style-type: none"> What was easy for you as you wrote this piece?
Multiple Categories	<ul style="list-style-type: none"> What did you do very well as you wrote this piece?
Process/Content	<ul style="list-style-type: none"> What are you most proud of in this unit?
Process/Content	<ul style="list-style-type: none"> What are you most proud of yourself as a writer?
Process/Content	<ul style="list-style-type: none"> Which mini-lesson did you like best?
Text Types and Purposes	<ul style="list-style-type: none"> What is the most important thing people should know about writing _____?
Text Types and Purposes	<ul style="list-style-type: none"> Why do you write this type of writing?
Text Types and Purposes	<ul style="list-style-type: none"> What was the reason/purpose you wrote this piece?
Process/Content	<ul style="list-style-type: none"> Ask questions specific to the content taught (e.g. What new revision strategies did you learn?, What crafting techniques did you try?, etc.)
Multiple Categories	<ul style="list-style-type: none"> If you were to share with your cross-grade buddy what would you teach them about this kind of writing?
Attitudes and Habits	<ul style="list-style-type: none"> What did I do to work in a positive way with my partners/classmates?
Attitudes and Habits	<ul style="list-style-type: none"> How could I work differently with my partners/classmates to get more done?
Multiple Categories	<ul style="list-style-type: none"> Describe what makes a good _____ (review, poem, small moment story, etc.).

K-2 Writing Continuum and On-Demand Guidelines

Writing Continua

The writing continua provide teachers with a tool for assessing on-demand writing. This tool allows teachers to see where a student's writing falls in a continuum of development and helps them determine next teaching steps.

- Narrative Continuum:
http://readingandwritingproject.com/public/themes/rwproject/resources/assessments/writing/narrative_writing_continuum.pdf
- Informational/Explanatory Continuum:
http://www.readingandwritingproject.com/public/themes/rwproject/resources/workshop_materials/03-07-2012/Handouts/Information_Continuum.pdf
- Opinion Continuum:
http://tc.readingandwritingproject.com/public/themes/rwproject/resources/workshop_materials/09-23-2011/ehrenworth/Continuum_for_Assessing_Opinion_Writing_Draft_9.23.11doc.pdf

The continua are divided into 8 levels for grades K-5. The following are guidelines to help teachers approximate where a student's writing is in relation to grade level expectations.

Level 1: Pre-literacy/Kindergarten

Level 2: Kindergarten

Level 3: End of Kindergarten/Beginning of 1st

Level 4: End of 1st/Beginning of 2nd

Level 5: End of 2nd/Beginning of 3rd

Level 6: End of 3rd/Beginning of 4th

Level 7: End of 4th/Beginning of 5th

Level 8: End of 5th/Beginning of 6th

These levels reflect abilities and not grade levels. Therefore, writing produced could fall anywhere on the continuum, regardless of grade level.

Dr. Michele Farah, Oakland Schools and Melissa Wing, Genesee Intermediate School District, June 2012. Materials adapted from information from: <http://tc.readingandwritingproject.com/>. For full documents and additional information please visit: <http://tc.readingandwritingproject.com/>.

On-Demand

On-demand writing is designed as a way to compare a student's work over time. For on-demand writing students are asked to write to a given topic within a set time frame (usually 50 minutes). The purpose of this assessment is to see what kind of writing students can produce on their own. Therefore, teachers do not guide students through the process. It is not a teaching day, but a day for students to show what they know about writing within a specific text type.

Things to Consider

Teachers may “lightly” prompt students whose work falls at the earliest levels (Kindergarten thru 1st grade). The Common Core State Standards call for “guidance and support” at the early grades. The following guidelines offer acceptable “light” prompts. Please refrain from providing any additional prompting or help.

- 1. If a student has not begun writing after 5 minutes teachers may prompt the student one time.**

Narrative: *“Think of a time you spent with a person who really matters to you. Tell about that time and why it mattered to you. Go ahead and write and draw it the best you can.”*

Informational: *“Think about a topic you know a lot about and can teach others. Tell about that topic and what you know. Go ahead and write and draw it the best you can.”*

Opinion: *“Think of something that you have strong feelings about. Tell your opinion and why you feel this way. Go ahead and write and draw it the best you can.”*

- 2. If a student is only drawing pictures teacher may prompt the student by saying, “I see you are making pictures to tell your idea. Could you also try writing the words to go with the pictures?”**

3. For emergent writers if their work is not something you will not be able to read later you will want to record what the writer tells you he or she has written. *“What did you write? Can you read it to me?”* Record what the writer says on a separate piece of paper to be attached later.

Writing Continuum Guidelines

The following explanation is from the Teachers College Reading and Writing Project (TCRWP). The entire document can be found at:

<http://readingandwritingproject.com/resources/assessments/writing-assessments>

The continua tools (narrative, informational, and opinion) help individual teachers and schools focus on the goal of teaching the writer, not the writing. The TCRWP suggests teachers ask students to produce an on-demand prior to the start of the unit **or** teachers may choose to give all three on-demand assessments at the start of the school year. See assessment section for administration guidelines within each unit.

After students are engaged in unit(s) of writing and after the written products have been published, the teacher will again ask students to do an on-demand piece of writing.

If the published work is a quality piece but the student’s independent work (on-demand) hasn’t improved since the start of the year, this should give a teacher pause, making one worry that perhaps instruction has been geared more towards improving the writing than towards teaching in ways that are transferable to another day, another piece, and that make a lasting difference.

Writing Assessments
'On Demand' Writing Prompts

The following prompt can be found at The Teachers College Reading and Writing Project. <http://tc.readingandwritingproject.com/>

During "on demand" assessment students should be at their regular writing seats and writers should use familiar paper. Children in grades K-2 will probably need 4 page booklets with a space on each page for drawing and well-spaced lines for writing. They will all need to be able to add pages if they want.

Narrative on-demand prompt:

"Let's each write a true story of one time in our lives that we remember – a piece that shows our best work and that can go on our bulletin board for people to admire. You can work on it today and you'll have more time tomorrow. Here's what we'll write about: *There are often people in our lives who are really important to us. Write about one moment you spent with a person who really matters to you. Tell the story of that moment.*"

Note:

It's important that students have two chunks of time to do this writing, so that we are given a glimpse into whether the writer takes a piece through rehearsing, drafting, and revising. This 'on demand' assessment lets us see how students use what they know about narrative writing to write on any subject they are given.

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'On Demand' Writing Prompts

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Informational on-demand prompt:

“Think of a topic that you’ve studied or know a lot about. Tomorrow, you will have an hour to write an informational (or all-about) text that teaches others interesting and important information and ideas about that topic. If you want to find and use information from a book or another outside source, you may bring that with you tomorrow. Please keep in mind that you’ll have an hour to complete this.”

Note: Early writers may or may not take advantage of the planning time or use additional resources.

Writing Assessments
'On Demand' Writing Prompts

The following prompt can be found at The Teachers College Reading and Writing Project. <http://tc.readingandwritingproject.com/>

During “on demand” assessment students should be at their regular writing seats and writers should use familiar paper. Children in grades K-2 will probably need 4 page booklets with a space on each page for drawing and well-spaced lines for writing. They will all need to be able to add pages if they want.

Note: Early writers may or may not take advantage of the planning time or use additional resources.

Opinion on-demand prompt:

To be given the day before:

Think of a topic or issue that you know a lot about or that you have strong feelings about. Tomorrow, you will have an hour to write an opinion or argument text in which you will write your opinion and tell reasons why you feel that way. Use everything you know about essay writing, letter writing, speeches, and reviews. If you want to find and use information from a book or another outside source, you may bring that with you tomorrow. Please keep in mind that you'll have an hour to complete this.

To be given on the day of the assessment:

Writers, in fifteen minutes you will have a chance to do some opinion writing. Yesterday, you thought of an idea or an opinion that you have—one you have strong feelings about—and now is your chance to write to convince your readers of your opinion. You can't start the actual writing yet, but you do have 15 minutes to think about that writing, and get ready to do it. If you want to make notes, to take information from books or from people in the room or from anything else, you can do so—you just want to be sure that in 15 minutes, you will be able to write about your opinion in ways that convinces others. (Then, after 15 minutes): So writers, now is the time to do an opinion piece of writing. Remember, you'll tell readers about an idea, an opinion, of yours—one you have strong feelings about. In your writing, write your opinion and convince your readers by telling them why you feel this way. Use everything you know about persuasive writing—including persuasive letter writing, persuasive review writing, persuasive essay writing (teachers, you can alter or add onto this list)—to make this your best opinion writing. You have the choice to write in one of several kinds of booklets (hold up) or on single pages of writing paper (hold up).

K-3 Continuum for Assessing Personal Narrative Writing Levels 1-6

Name: _____ Date: _____

<u>Category</u>	Level 1: Several pictures may be representational, with oral commentary and perhaps approx. letters	Level 2: A collection of representational pictures related to a single topic or event with accompanying gestures towards writing	Level 3: A sparse, sequential written account of an event	Level 4: A sequential written account that is focused by time, and includes elaboration	Level 5: A more developed account of a focused moment; includes “craft”	Level 6: The internal story (narrator’s thoughts and feelings) is interwoven into the sequence of actions, giving this focused account new cohesiveness.
Structure	<ul style="list-style-type: none"> • <u>Treatment of subject/focus</u> <ul style="list-style-type: none"> ○ When given a small booklet and asked to write a story makes collection of pictures that may be nonrepresentational of the pages and, when asked to read story, provides accompanying oral comments not yet organized into a chronological account. ○ Pictures not connected to each other, may be that none of them depict an event. 	<p><u>Treatment of subject/focus</u></p> <ul style="list-style-type: none"> ○ When given a small booklet and asked to write a story makes representational pictures accompanied by attempts at writing. ○ When asked to read his or her story, the child produces an oral commentary that encompasses the collection of pictures and pages of text. ○ Pictures and pages are all related to a single topic or event. That is, the pictures and writing attempts are centered on a topic of choice, though probably not yet conveyed as a sequential narrative. ○ Text is more apt to tell all-about a topic or an event rather than convey a step-by-step progression through an event. 	<ul style="list-style-type: none"> • <u>Treatment of subject/focus</u> <ul style="list-style-type: none"> ○ When asked to write a story, may draw a sequence of pictures and will in any case write a very brief chronicle telling about how the child or a character progressed through a sequence of events. ○ Ideally (but not always) this text focuses on a single event. • <u>Sense/cohesiveness of story</u> <ul style="list-style-type: none"> ○ Text suggests writer understands that stories have a beginning, middle, and end. Character (or narrator) does one thing, then the next, and then perhaps the next thing. 	<ul style="list-style-type: none"> • <u>Treatment of subject/focus</u> <ul style="list-style-type: none"> ○ When asked to write story, produces a chronological account about the narrator or a character who progresses through a sequence of micro events (the level of focus is apt to be new at this stage). ○ <i>Focused</i> ‘small moment’ event. ○ Each step of the narrative is more developed than previous levels (see elaboration/ show don’t tell). • <u>Sense/cohesiveness of story</u> <ul style="list-style-type: none"> ○ May begin to demonstrate some sense that a narrative account requires an ending. Ending emotional response or an activity that brings closure. 	<ul style="list-style-type: none"> • <u>Treatment of Subject/Focus</u> <ul style="list-style-type: none"> ○ When asked to write a story, writer tells the story of a chronological sequence of micro-events. ○ Text tells the story of a <i>focused</i> ‘small moment’ event, one which occurs over a small period of time. ○ Each step in the narrative continues to be more elaborated upon. • <u>Sense/Cohesiveness of Story</u> <ul style="list-style-type: none"> ○ Shows an early understanding of narrative structure in that the narrator (or the main character) makes an initiating action towards the start of the story and then does a sequence of related actions, all chronologically and often, causally related to each other. ○ Shows a sense that something happens in a story. Loose sense of build-up, often contains many unrelated details. ○ Final portion of the story conveys a sense of ending. (The writer <i>may</i> record the last action in the sequence as a way to end the account or the writer may add a response to the event. 	<ul style="list-style-type: none"> • <u>Treatment of Subject/Focus</u> <ul style="list-style-type: none"> ○ Tells the story of a chronological sequence of micro-events ○ Focused ‘small moment’ event. • <u>Sense/Cohesiveness of Story</u> <ul style="list-style-type: none"> ○ Resulting text gestures towards being a cohesive narrative. The cohesiveness will probably not come from any deliberate choices on the writer’s part so much as from the fact that by including the internal story (see elaboration), the writer now supplies the main character’s (or narrator’s) motivation for and response to the events, and this creates an (accidental, or perhaps unconscious on the part of the writer) impression of cohesion. ○ Efforts to relay a detailed story means that details swamp the story–structure. May also mean the writer doesn’t end the story at a place that relates to the real heart/message of the story but instead tells more (and more).

Kindergarten: _____ (Yellow Highlighter)
(School Year)

1st Grade: _____ (Green Highlighter)
(School Year)

2nd Grade: _____ (Blue Highlighter)
(School Year)

Category	Level 1: Several pictures may be representational, with oral commentary and perhaps approx. letters	Level 2: A collection of representational pictures related to a single topic or event with accompanying gestures towards writing	Level 3: A sparse, sequential written account of an event	Level 4: A sequential written account that is focused by time, and includes elaboration	Level 5: A more developed account of a focused moment; includes “craft”	Level 6: The internal story (narrator’s thoughts and feelings) is interwoven into the sequence of actions, giving this focused account new cohesiveness.
<p>Elaboration/ Show Don’t Tell</p> <p>(Information summarized. See actual document for complete information.)</p>	<ul style="list-style-type: none"> • <u>Written in scenes produced through envisionment</u> <ul style="list-style-type: none"> ○ Probably does not yet depict scenes in the drawing, and certainly does not in the text. • <u>Amount and organization of detail</u> <ul style="list-style-type: none"> ○ If encouraged to do so, the writer may return to initial drawing and revise by adding more to the drawing. • <u>Characters’ traits/ words/thoughts/feelings</u> <ul style="list-style-type: none"> ○ May be no sense of characters, let alone of characters doing events. • <u>Setting</u> <ul style="list-style-type: none"> ○ Illustration often includes marks which seem to float in the air, each separate from the next. Child is not yet apt to ground marks onto a specific setting. 	<ul style="list-style-type: none"> • <u>Written in scenes produced through envisionment</u> <ul style="list-style-type: none"> ○ Represents a character or two in drawings. These people (or animals) tend to be standing motionless, depicted through frontal views. • <u>Amount and organization of detail</u> <ul style="list-style-type: none"> ○ Often ‘reads’ each page as if it contains one sentence. ○ If elaborates by including details, apt to do this by adding to the pictures or oral text. Often continues as a child ‘reads’ the text. May add more details each new time they read the text. • <u>Characters’ traits/ words/ thoughts/feelings</u> <ul style="list-style-type: none"> ○ Drawing generally involves a character or two. Sometimes an object. ○ Often characters’ faces show emotions. ○ Oral ‘story’ that accompanies the pictures is probably a summary. May not yet convey dialogue or what a character is thinking. • <u>Setting</u> <ul style="list-style-type: none"> ○ Drawings may situate items and people in a specific setting, with a line of grass or ground providing a unifying sense of place. ○ In written and story-told text, a setting may be inferred through the chronicle of a character’s actions, but the writer’s intention is probably to tell what he/she (or the character) did rather than to tell about the place. Setting brought out usually only because attached to action. 	<p><u>Written in scenes produced through envisionment</u></p> <ul style="list-style-type: none"> ○ Seems to have recalled or imagined a sequence of actions, and is retelling that sequence in a step by step fashion. This allows the reader to know what happened first, next, and next (if not yet to vicariously experience those events). • <u>Amount and organization of detail</u> <ul style="list-style-type: none"> ○ Each action/step is apt to be told in just one or two sentences. ○ If elaborates by including details, apt to do this by adding to the pictures or the oral text only. With prompting from teacher, will add these to written text as well. • <u>Characters’ traits/ words/ thoughts/feelings</u> <ul style="list-style-type: none"> ○ If includes details about what the character or narrator says, this ‘talk’ is not provided in direct quotations (it is instead summarized or included in speech bubbles), and usually the talk serves to convey only what is happening, not what the character/narrator thinks or feels about what is happening. Conversation is apt to do the job of furthering the plot. • <u>Setting</u> <ul style="list-style-type: none"> ○ If conveys the setting at all, seems to have been focused on telling what he or she (or the character) <i>did</i> first and next. Because those actions may have involved places, the setting may be tucked into the story but it is not apt to have been developed. 	<ul style="list-style-type: none"> • <u>Written in scenes produced through envisionment</u> <ul style="list-style-type: none"> ○ Takes smaller steps through the sequence of events or conveys each step with more detail • <u>Amount and organization of detail</u> <ul style="list-style-type: none"> ○ Text is more detailed than that which writers produced at earlier levels. Each action/step may be told in several sentences. ○ Often conveys not only actions but also responses to those actions (feelings or thoughts the writer/narrator had in response to the action). ○ Writer is not yet apt to include details that convey <i>how</i> something is said or done. ○ Not yet apt to develop characters by telling details about them. Often writer does add distinguishing traits into drawing. Character development unlikely to occur in written text. Characters do different things, but traits not conveyed with words. • <u>Characters’ traits/ words/ thoughts/feelings</u> <ul style="list-style-type: none"> ○ Includes some specifics about what characters say, think and feel, though may be speech bubbles, rather than written in exact dialogue. Similarly, if writer includes information about how narrator (or a character) feels, feeling is probably stated not shown. • <u>Setting</u> <ul style="list-style-type: none"> ○ Not apt to develop the setting, may be inferred through the chronicle of a character’s events 	<ul style="list-style-type: none"> • <u>Written in scenes produced through envisionment</u> <ul style="list-style-type: none"> ○ Will either write several sentences to depict most of the steps in the sequence of activities or will progress with very small steps through a detailed sequence of events, in which case the text is apt to include many steps through the event (the timeline for such a text would show a progression of at least 8 actions). • <u>Amount and organization of detail</u> <ul style="list-style-type: none"> ○ Contains much more detail than earlier levels. ○ Details convey small steps in the progression of events. ○ Detail may seem unessential to the story. ○ <u>Characters’ traits/ words/thoughts/feelings</u> <ul style="list-style-type: none"> ○ Cites what the central character (and perhaps others) did and said in a step-by-step list of actions and dialogue. ○ Sometimes shows what the central character (or the narrator) said or did in such a way as to suggest the person’s feelings. Isolated patches where the writer shows rather than tells. • <u>Setting</u> <ul style="list-style-type: none"> ○ Setting is usually in one place and in a single summary phrase or sentence. 	<ul style="list-style-type: none"> • <u>Written in scenes produced through envisionment</u> <ul style="list-style-type: none"> ○ Writes several sentences about most of the steps in the sequence of activities or progresses slowly through the sequence of events, so a timeline of the text would include approximately 8 steps. ○ Sometimes a sense that the writer is gesturing toward developing the heart of the story (i.e. the part that reveals what the writer is most trying to show), but often not clearly highlighted or it isn’t distinguishable from the rest of the story. ○ Sense that the writer has tried to ‘make a movie in his or her mind’ but the result is often more of a soundtrack or just a chronicle of actions. • <u>Amount and organization of detail</u> <ul style="list-style-type: none"> ○ Detail exists in the precision of the steps described and in the amount of dialogue. ○ Aims to tell <i>what</i> happened and show <i>how</i> it happened. ○ Cohesiveness of level 5 texts is sacrificed at this level; the writer’s newfound ability to show-not-tell can overwhelm other aspects of an effective story. May be dialogue-heavy at the expense of reflection, description or summary. • <u>Characters’ traits/ words/thoughts/feelings</u> <ul style="list-style-type: none"> ○ Tends to use dialogue (and sometimes internal thoughts) to elaborate the important aspects of the story. ○ Tells what the central character (or the narrator) said or did in such a way as to show the person’s feelings throughout the events and his/her responses to the events. ○ Text may be swamped in dialogue and hard to follow, but usually it shifts (unevenly) between action, dialogue and thinking. • <u>Setting</u> <ul style="list-style-type: none"> ○ Includes a few specific details that help readers visualize portions of the story.

Category	Level 1: Several pictures may be representational, with oral commentary and perhaps approx. letters	Level 2: A collection of representational pictures related to a single topic or event with accompanying gestures towards writing	Level 3: A sparse, sequential written account of an event	Level 4: A sequential written account that is focused by time, and includes elaboration	Level 5: A more developed account of a focused moment; includes “craft”	Level 6: The internal story (narrator’s thoughts and feelings) is interwoven into the sequence of actions, giving this focused account new cohesiveness.
<p>Concept of Writing (Levels 1-4)</p> <p>Craft (Levels 5-6)</p>	<ul style="list-style-type: none"> • Seems to believe that pictures carry meaning. When asked ‘reads’ the text, telling about the items in the pictures. • Even when asked to ‘write the words,’ the child may not yet produce approximated letter strings or different attempts at written words. 	<ul style="list-style-type: none"> • Text will include at least approximated written words. These will probably include labels on the drawings and may also include letter strings at the bottoms of pages. • Approximated writing suggests he or she recognizes that writing is different than drawing—the approximated writing shows the child grasps the reoccurring, linear, letter-like nature of writing. • Child may or may not yet grasp the directionality of written English (left-to-right, top-to-bottom). • Seems to believe that his or her approximated letters carry meaning because at least when nudged to do so, the child ‘reads the writing,’ and does not simply talk about the pictures. • If asked, ‘What might you do with this story now that you are done writing it?’ child shows an awareness of the purposes for written language, suggesting it be shared, read aloud, used or otherwise published. 	<ul style="list-style-type: none"> • Written portion of text shows a grasp of directionality and probably shows also a sense of word, with more than one letter generally representing each word and with spaces between at least many of the words. The child can point to words as he or she reads, and reads with some grasp of one-to-one. • Continues to show some sense of the purposes for writing. When asked, ‘If you wanted this to be the best piece you ever wrote, what might you do with next with it?’ the writer shows that he or she recognizes the piece could be expanded upon or otherwise revised, as well as shared with readers. 	<ul style="list-style-type: none"> • Written portion of text shows a grasp of directionality and a sense of word. Each word is generally represented by most of the letters that make it up (or by ones that children hear in the word) and with spaces between many of the words. • Writer has a greater sense of the purposes for writing. • If texts at this level show any signs that the writer is deliberately aiming to not only tell content but to tell the story well, in a way that creates an effect on readers, the evidence of this will be rudimentary. For example, writer may have added some sound effects or exclamation marks “to add excitement.” 	<ul style="list-style-type: none"> • For the most part, pieces at this level often have a pedestrian (not literary) feel. They read like written versions of an oral account. • May include direct quotations. • May also include sound effects or a few descriptive words. In isolated sections of the text, then, it is evident that the writer tried to write well. 	<ul style="list-style-type: none"> • Pieces sometimes have a feeling of inflexibility about them; often a writer is so focused on trying out an element of craft (e.g. dialogue or detail) that he or she overdoes it and the resulting text feels tedious. • Texts are apt to start ‘right in the story’ with a character saying something or engaged in a detailed action. Sometimes the writer seems to get stuck in this initial way of writing, and the ensuing draft may therefore contain little variation. • Aims not only to ‘tell what happened’ but also to write “a good story.” This intention may mean that, in addition to including direct quotations, sound effects, and/or a few descriptive words, the writer may use some story language, a few literary words or some descriptive clauses. Usually, the result is a bit awkward or at least uneven; the writer doesn’t yet know how to weave elements of craft seamlessly into the narrative. • When the writer builds up important sections of the story it seems as if the writer is trying not only to tell more but also to “help readers picture it” or to “make it more exciting.” (See below.)
<p><u>Meaning Significance</u></p>	<ul style="list-style-type: none"> • May not yet write to communicate a meaning, a specific content. May make marks on the page or produce a drawing that he or she knows how to make (e.g. of a flower) deciding on a meaning for the text only when asked to ‘read’ the text. The meaning may, in fact, change every time the child ‘reads’ the text. 	<p>Understands written texts convey meaning. Seems to decide upon a topic or content, then drawn and written to capture that on page.</p>	<p>The fact that the writer has retold an event in his or her life (or an imagined one) suggests that he or she is coming to trust that there is value in simply retelling the sequence of an event. In this way, the writer is growing towards an understanding that writing can be a way to imbue experiences with meaning.</p>	<ul style="list-style-type: none"> • Choses to write a story about a small, focused moment, which is apt to be a rather ordinary everyday moment. This suggests writer is coming to believe that small everyday events merit being subjects of writing. Not yet apt to feel that it is important to advance the significance of the event depicted in the narrative, although writer may seem to be trying to make the event seem exciting.. 	<ul style="list-style-type: none"> • Apt to have written about a ‘small moment’ event in a way that suggests he or she found excitement or feelings in what could have been an ordinary moment. • Probably includes the narrator’s (or central character’s) response to the event. This may be woven throughout the text but is especially apt to occur at the end of the text: “I cried and cried.” 	<ul style="list-style-type: none"> • Writes about a small event and about his or her (or the character’s) thoughts, dialogue and feelings as they occurred within the events. Simply by doing this, the writer imbues that moment with meaning. For the most part the writer tells a sequence of events which he or she believes has some significance, and then simply expects readers (on their own) to grasp the significance of the moment.
<p><u>Notes</u></p>						

Class Overview: Narrative Continuum Levels 4-6

Student Name	Level 4											Level 5										Level 6																
	S - Focused	S - Sequential	S - Sense of an Ending	E - Small, precise steps	E - Feelings or thoughts in response to actions (stated)	E - Summarized dialogue	E -	C - spaces between words	C - attempting to tell story well	C -	M -	S - Sense of narrative structure	S - Rising action "Loose sense of build-up"	S -	E - at least 8 micro-events (points on a timeline)	E - Isolated patches of show don't tell	E - setting stated in a single phrase or sentence	E -	C - Direct quotations	C - sound effects	C - descriptive words	M -	S - Cohesive narrative (Internal and external story match)	S - heart of the story is beginning to be developed	S -	S -	E - writer shows <i>what</i> happened and <i>how</i> it happened	E - dialogue and inner thinking elaborate on important parts	E - a few specific setting details	E -	C - strong lead (starts right in the story)	C - literary words or descriptive clauses	M -					
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S= Structure E=Elaboration/Show Don't Tell C=Concepts of Writing (Levels 1-4) Craft (Levels 5-6) M=Meaning Significance

K-3 Continuum for Assessing Informational Writing Levels 1-6

Name: _____

Date: _____

<u>Category</u>	Level 1: Several unrelated pictures, may be representational, with oral commentary and perhaps approximated letters.	Level 2: A collection of representational pictures telling about a single topic.	Level 3: A sparse collection of information and/or facts, related to one topic.	Level 4: A collection of information, focused on one topic, some of which has been elaborated upon.	Level 5: A more developed nonfiction text that follows an expository organized by categories of information to support a topic.	Level 6:
Structure/Genre	<input type="checkbox"/> <u>Treatment of Subject/Topic</u> o Picture or a collection of pictures that may be nonrepresentational. Oral comments do not provide information about one unifying topic. When ‘reading’ the text, the writer may or may not name what it is that he or she is writing about. o If several pictures, may appear to be freestanding. <input type="checkbox"/> <u>Awareness of Genre</u> o Does not seem to have developed a sense of genre. Informational writing apt to be indistinguishable from the sorts of texts the writer produces when asked to write a story, opinion piece, or essay.	<input type="checkbox"/> <u>Treatment of Subject/Topic</u> o Uses a combination of representational drawings, oral language, and attempts at writing to tell about a topic. Can give oral commentary that accompanies the collection of pictures and pages of text. o Pictures and pages all related to one topic. o Text apt to include very little supporting information or examples. <input type="checkbox"/> <u>Focus/cohesiveness of the text</u> o Text suggests early understanding that informational writing involves telling about a topic. <input type="checkbox"/> <u>Awareness of Genre</u> o Early sense of genre. Informational text produced teaches about a subject is not the same as the text the writer produces when asked to write a story.	<input type="checkbox"/> <u>Treatment of Subject/Topic</u> o Combination of representational drawings, oral language, and attempts at writing to tell about a topic. o Pictures and writings mostly all relate to and tell about the topic the child has chosen. o Seems to use writing to supply information, teaching others about a particular topic. o When reading piece apt to also provide accompanying oral comments that elaborate on the topic. <input type="checkbox"/> <u>Focus/cohesiveness of the text</u> o Text suggests an early understanding that informational writing involves telling all-about a topic. <input type="checkbox"/> <u>Awareness of Genre</u> o Early sense of genre. Informational text produced is not the same as the text the writer produces when asked to write a story. ‘Reads’ the text using ‘an explaining’ or instructional voice. o Way text ‘goes’ suggests writer grasps writing is about a topic, a subject, and text should tell ‘stuff’ about topic. ‘Stuff’ may include anything that comes to writer’s mind.	<input type="checkbox"/> <u>Treatment of Subject/Topic</u> o Writes and draws to convey information and ideas. o Text much more developed than those produced in Level 3. o Text introduces one main topic and provides information, examples, feeling, and facts, most related to the central topic. As text becomes longer and more developed, may include information and ideas that are tangentially related to the main topic. <input type="checkbox"/> <u>Focus/cohesiveness of the text</u> o May gesture towards a beginning awareness that informational writing usually includes categories. Content of text may be slotted so each page of booklet tells about a different subtopic. May be further extended, with writing including chapters, each with a different heading. o Text suggests effort to create some sense of closure at end of text.	<input type="checkbox"/> <u>Treatment of Subject/Topic</u> o Chooses a topic on which has some knowledge. o If chooses to write in booklet, page-divisions often acts as a scaffold, supporting dividing content into categories, each addressed in a different chapter or on a different page. If writes on sheets of notebook paper, may do less pre-structuring of the text, but the information will still be clustered into chunks of sentences that address a related subtopic. Structure may not be consistent throughout the text. <input type="checkbox"/> <u>Focus/Cohesiveness of the text</u> o Demonstrates early awareness of expository structure, by organizing information into parts or categories. May feel as if created in piecemeal ‘what else do I know’ fashion. o May have attempted to write an introductory sentence in beginning, and/or a concluding statement in end. Neither introduction nor conclusion is apt to preview or review the outline of the piece—instead these are apt to bring reader into topic and send reader away from topic.	<input type="checkbox"/> <u>Treatment of Subject/Topic</u> o Organizes related information and examples in groupings categorized by similarities in content. o May use devices such as headings or chapters to visually aid in distinguishing parts. Sections often not parallel in weight, treatment or nature. May spend bulk of piece writing about one subtopic. Other subtopics only addressed briefly. o Usually provides a concluding statement or section, or quick wrap up to the piece. o May gesture towards providing an introductory section. May ask a question or seem to be trying to connect the reader to the text with an anecdote or a choice tidbit of information or may be attempting to orient the reader with a generalization about the topic or a preview of the upcoming text. <input type="checkbox"/> <u>Focus/Cohesiveness of Piece</u> o Topic choice is apt to be a broad one. o May seem to operate under the illusion that they have made a text that encompasses the whole topic, although most likely represents just one slice. o May not feel obligation to account for full topic. Not yet evidence that, when finished has reflected on whether they have included adequate information to sufficiently cover topic. o Most information included is related to subject. May also include bits of tangential information. o Tends to have sorted information so that most of the information is placed in subsection where it fits. Seems unaware that overall design can be recreated within each subsection, with subsections also categorized.

Kindergarten: _____ (Yellow Highlighter)
(School Year)

1st Grade: _____ (Green Highlighter)
(School Year)

2nd Grade: _____ (Blue Highlighter)
(School Year)

Category	Level 1: Several unrelated pictures, may be representational, with oral commentary and perhaps approximated letters.	Level 2: A collection of representational pictures telling about a single topic.	Level 3: A sparse collection of information and/or facts, related to one topic.	Level 4: A collection of information, focused on one topic, some of which has been elaborated upon.	Level 5: A more developed nonfiction text that follows an expository organized by categories of information to support a topic.	Level 6:
Elaboration/Development	<p><input type="checkbox"/> <u>Amount and organization of detail</u></p> <ul style="list-style-type: none"> o Text, which is likely to be one or more pages of pictures, apt to contain what appears to be a random assortment of pictures, decorations, or marks within a page and across the pages. When child reads the text or talks about it, pictures and marks do not appear to be organized into one unifying topic. o If encouraged writer may return to initial text and revise it, probably by adding more to the drawing. o When asked to read the piece, might talk at length about topics or ideas that seem to be unrelated, or may say little about the text (which is probably, pictures). o If details are included, not apt to convey information about a central topic. 	<p><input type="checkbox"/> <u>Amount and organization of detail</u></p> <ul style="list-style-type: none"> o Apt to convey information in a few written sentences although this may instead involve just some labeled drawings, or a sentence on a page and a labeled drawing as well. Sentences may seem as if they are captions. o Often “reads” each page as if it contains one sentence, actual writing may still consist of approximated letters. Oral text may be more developed than the written text, and may embellish what the writer has attempted to write. o If nudged to elaborate or include more content or specifically, more details (or if does own), apt to do by adding what is most apt to be general content and usually added to picture or oral text. Process of adding more content often continues as a child ‘reads’ the text. Each new time the child reads the text, he or she may add more content. 	<p><input type="checkbox"/> <u>Amount, variety, and selectivity of information</u></p> <ul style="list-style-type: none"> o When given a choice of materials, apt to choose a several page booklet and the page-divisions supports the writer in compiling a collection of ‘things to say’ related to the topic. o On each page (part), conveys something that is at least tangentially related to the topic, usually using the picture and an accompanying sentence (or sometimes two) to convey the information. o Can be nudged to elaborate by adding on more content or including more information. May do this by adding to pictures or oral text but at least with prompting from the teacher, will add this information to the written text as well. o Information is apt to come primarily from personal experiences. o Often will say one thing about the topic on each page. May elaborate. o Most of the content included in text is related to chosen topic, some may not be pertinent, and some may be overly repetitive. 	<p><input type="checkbox"/> <u>Amount, variety, and selectivity of information</u></p> <ul style="list-style-type: none"> o Information on each page apt to be conveyed through a picture with three or four accompanying sentences. o Information apt to come primarily from personal experiences. May draw on information gleaned from hobbies or from knowledge of topics of personal expertise. o Text is more detailed than produced at earlier levels. Often will tell all-about a subtopic and then will expand on that with more specific information. o Not yet apt to include details that convey how something is said and done, or to develop information by using details that show instead of tell. o While most of the information in the text is related to a particular topic, support information might not be well organized. Information might seem out of order or overly repetitive. o Pictures and accompanying writing will often approximate the appearance of scientific or technical writing. o Apt to gesture towards the use of features of nonfiction such as captions, labels, diagrams, lists, cover pages, and subheadings to organize and add detail to piece. 	<p><input type="checkbox"/> <u>Amount, variety, and selectivity of information</u></p> <ul style="list-style-type: none"> o Attempts to elaborate. Apt to do this by including a handful of examples or facts, each summarized into a single sentence, or by writing about a smaller number of facts but elaborating a bit on each, writing several sentences. o Will draw upon own knowledge and experience, and may also draw upon knowledge from other sources. Common for the information in these texts to feel as if it all came from the same place, through the same process. o May be gesturing toward more detailed descriptions, describing how something is done and using details that show instead of tell. May be unessential to the piece. The piece may have the feeling that the child recorded everything he or she could remember or could find out about a topic without weighing the contribution the details might make to the whole of the piece or to the desired effect. o Information within categories may appear out of order or overly repetitive. 	<p><input type="checkbox"/> <u>Amount and variety of Information</u></p> <ul style="list-style-type: none"> o Not yet a wide variety of information included. Makes generalized statements about topic and may include some variety of information such as including a description and a story as well as some facts. Not yet apt to provide a tapestry of varied support material nor to shift between more general and more specific information. Often a feeling of homogeneity to much of the information. o May include illustrations, a glossary, labeled diagrams and/or text boxes. <input type="checkbox"/> <u>Authority of Information</u> o Information often comes mostly from personal experience and knowledge. Does not mean information is known universally—may instead reflect writer’s particular expertise. Information tends to be summarized recounts or verbatim notes. Not apt to reorganize and transform information. o If directed to collect research and write research into an information text, writer will have done so, but will not be apt to do in a way that conveys that the writer is an authority on the information. Chances are information will not have been synthesized, re-organized, digested. <input type="checkbox"/> <u>Selectivity of information</u> o Seems to approach page with wealth of information to draw upon. Text may read as if writer has attempted to detail nearly everything they know about topic, fitting information into chapters or sub-heads as best they can. May seem more concerned with citing lots of information than organizing or interpreting information. <input type="checkbox"/> <u>Elaboration</u> o Learned to often provide more than one example to make a point. o Still thinking mostly in phrases or sentences. When supplying evidence supporting main idea or tell more about a subtopic, tends to put new information into one or two sentence sound-bites. Bits writer uses to construct text come in chunks a sentence or two in length. o Commonly uses lists to elaborate on a particular point. o May be attempting to write all about a topic that is far bigger than anything the writer could possibly handle in the given amount of time and space. Topics are broad enough that writer cannot possibly hope to be comprehensive.

Category	Level 1: Several unrelated pictures, may be representational, with oral commentary and perhaps approximated letters.	Level 2: A collection of representational pictures telling about a single topic.	Level 3: A sparse collection of information and/or facts, related to one topic.	Level 4: A collection of information, focused on one topic, some of which has been elaborated upon.	Level 5: A more developed nonfiction text that follows an expository organized by categories of information to support a topic.	Level 6:
<p>Concept of Writing (Levels 1-3)</p> <p>Concept of Writing/Craft (Level 4)</p> <p>Craft (Levels 5-6)</p>	<ul style="list-style-type: none"> o Child seems to believe that pictures carry meaning because when asked to do so, the child “reads” the text, telling about the items in the picture(s). o Even when asked to “write the words,” the child may not yet produce a written text, even a string of approximated letters. 	<ul style="list-style-type: none"> o Text will include at least approximated written words. Probably include labels on the drawings and words written in invented spelling underneath the drawings. o Approximated writing suggests he or she recognizes that writing is different than drawing. o Child will probably grasp the directionality of written English (left-to-right, top-to-bottom). o Child seems to believe that approximated letters carry meaning because at least when nudged to do so, the child ‘reads’ the writing, and does not simply talk about the pictures. 	<ul style="list-style-type: none"> o Written portion of text shows a grasp of directionality and a sense of word, letters generally representing each dominant sound in a word and spaces between many of the words. o Can point to words as they read, demonstrating a grasp of one-to-one correspondence. 	<ul style="list-style-type: none"> o Text readable to others. Writes with directionality, a sense of word, and a command of enough high frequency words and enough onsets and rimes that readers can generally read the writing. o Shows an awareness that readers will read and learn from the text. Sometimes means writer includes numbers to help readers find their way about the text, captions to illustrations, asides to the reader. o If texts at this level show any signs that the writer is deliberately aiming to not only tell content but also to tell it well, this will be rudimentary. o May seem to be approximating a teaching tone of voice in writing, perhaps attempting to match the tone or voice used by a published nonfiction text or an adult. 	<ul style="list-style-type: none"> o Pictures, charts, diagrams, specialized vocabulary and other features show evidence that writer is attempting to create a piece that appears scholarly, scientific, or technical. o Seems to sense that they can deliberately make piece more interesting to read, may begin to try out strategies. Common way is to write with a conversational tone (sometimes misusing or overusing) comments or quips about a fact and sometimes addressing reader directly. 	<ul style="list-style-type: none"> o Makes an attempt to use linking words and phrases to connect one piece of information with another within a subsection of the text, even if content of linked sentences does not in fact actually fit together as easily as the linking words seem to suggest. o Apt to use paragraphs to indicate related passages of thought. Not apt to be done flawlessly, but paragraph structure will suggest the writer is gesturing towards linking related information. o May use authorial asides The writer probably does this to respond to information or to add thoughts into the information or to relate to the reader, asides probably indicate that the writer is intending to do something valuable, but asides used can often be distracting and tangential. o If writer’s information is angled with ideas or opinions, the stance is fairly black and white o At points, writer will seem to have aimed to write with verve. May result in asides or in use of descriptive details, action words, or direct-address to the reader. Use of craft elements may not, in fact, be especially effective but effort to try to balance being informative, organized and also lively is an important step ahead.
<p><u>Meaning/Significance or Purpose</u></p>	<ul style="list-style-type: none"> o May not yet write to communicate a meaning, or any specific content. May make marks on the page for the sheer pleasure of making marks or of producing a drawing that he or she knows how to make (e.g. of a flower). o May decide on a meaning when asked to “read” text, with the text holding no consistent meaning. Meaning may change every time the child “reads” the text. 	<ul style="list-style-type: none"> o Understands that written texts convey meaning. Seems to have decided upon a topic, then draw and write to capture that topic. o Shows an awareness of the purposes for written language, suggesting it be shared, read aloud, used or otherwise published so as to teach people. 	<ul style="list-style-type: none"> o Growing toward an understanding that writing can be a way to teach information about a topic to others. Understands that written texts convey meaning. o Understands that informational texts can be shared, read aloud, or otherwise published so as to teach people. 	<ul style="list-style-type: none"> o Conveys his or her personal interest or expertise in the topic to teach the reader or demonstrate knowledge about one particular topic. 	<ul style="list-style-type: none"> o Apt to write, share or teach others about own personal interest and expertise in topic, recalling what know from personal experiences. May embellish with information from outside sources. Effort to research topic thoroughly is not sensed. o May appear as if writer (naively) assumed that text is authoritative and thorough. Intended piece to be all-inclusive, with writing to address all there is to know on (all about) topic, rather than addressing one piece or one angle of a topic. May title the piece “All-about” or “What you need to know about.” 	<ul style="list-style-type: none"> o Pieces are often written in such a way that it seems as if the writer assumes the reader shares an enthusiasm for the topic. o If writer seems to be actively working to support reader engagement, this is apt to result in a catchy lead. Often does not do much beyond using a ‘hook’ device in the introduction to the reader. o If writer seems especially oriented towards interesting readers, the writer may make brief interpretive comments (asides, almost) throughout and may write an ending that reflects.
<p><u>Notes</u></p>						

K-3 Continuum for Assessing Opinion Writing Levels 1-6

Name: _____ Date: _____

Category	Level 1: Several unrelated pictures, may be representational, with oral commentary and perhaps approximated letters.	Level 2: A collection of representational pictures related to a single opinion with accompanying writing or gestures toward writing.	Level 3: Either an opinion, supported with a reason or an example, or a list of several opinions.	Level 4: An opinion that is supported by at least one reason or example and is elaborated upon.	Level 5: An opinion that is supported by several reasons or examples, and includes some elaboration.	Level 6: An opinion that is supported by several reasons or examples, and includes more consistent elaboration and structure.
Structure	<ul style="list-style-type: none"> ● <u>Treatment of Subject/Topic</u> <ul style="list-style-type: none"> ○ Makes a collection of pictures (or just one picture) that may be representational. ○ When asked to read the text will most likely name what he or she has drawn. If prompted to say what he or she feels about the topic, the child may share a simple. ● <u>Organization/Focus/Cohesiveness of the Text</u> <ul style="list-style-type: none"> ○ If the pictures are representational, often freestanding, telling about more than one, often unrelated, topic. Pages may include a random assortment of pictures the child knows how to draw. ○ If pictures are nonrepresentational, and teacher asks the child to 'read' the text aloud, the pictures still will tend not to be unified around one topic. ● <u>Awareness of Genre</u> <ul style="list-style-type: none"> ○ Does not yet have a sense of genre. The text produced when given the opinion writing prompt is indistinguishable from the one produced when asked to write a story or an informational text. 	<ul style="list-style-type: none"> ● <u>Treatment of Subject/Topic</u> <ul style="list-style-type: none"> ○ Uses a combination of representational drawing, oral language, and attempts at writing to convey an opinion. ○ When asked to read text aloud produces an oral commentary that relates to the collection of pictures and text. ● <u>Organization/Focus/Cohesiveness of the Text</u> <ul style="list-style-type: none"> ○ Pictures, written text and accompanying oral commentary tend to be mostly related to one central idea or opinion and on the whole, represent an attempt to convey the writer's strong feeling about an idea or topic. ○ Writer most likely does not yet provide supporting reasons for an 'opinion.' May supply facts or feelings (written or oral) that are tangentially related to the topic, may or may not support the writer's opinion. ● <u>Awareness of Genre</u> <ul style="list-style-type: none"> ○ Has an early sense of genre. Text produced when asked to write an opinion piece is distinguishable from the text the writer produces when asked to write a story or a piece of informational writing. ○ Text suggests the writer has an early understanding that opinion or essay writing is idea-based. Uses phrases such as: "I like..." "I think..." 	<ul style="list-style-type: none"> ● <u>Treatment of Subject/Topic</u> <ul style="list-style-type: none"> ○ Uses a combination of representational drawing, oral language and written language to convey an idea or an opinion and provide simple support. ○ When asked to read the text aloud, may read the words (or approximations) and provide accompanying oral comments that relate to the work produced, both drawn and written. ○ Ideally the text focuses on a one central opinion. ● <u>Organization/Focus/Cohesiveness of the Text</u> <ul style="list-style-type: none"> ○ Pictures, written text and accompanying commentary tend to advance one central opinion. Also gestures toward writing long and with support. ○ Tends to provide one or more reason or example to support his or her or the writer may put forth several loosely related. ● <u>Awareness of Genre</u> <ul style="list-style-type: none"> ○ Seems to understand that his or her opinion statement is what the piece is 'about' and support(s) given are to help show why or how the opinion is valid. ○ May use words such as "because" or "that's why" to provide support for the claim. 	<ul style="list-style-type: none"> ● <u>Treatment of Subject/Topic</u> <ul style="list-style-type: none"> ○ Uses words and pictures, and some oral commentary, to convey an opinion and provide supporting examples or reasons. ○ Opinion is often apt to take the form of an argument for something the writer wants. ○ Introduces one main opinion and provides reasons for the opinion or instances when the opinion has held true and/or supporting information. ● <u>Organization/Focus/Cohesiveness of the Text:</u> <ul style="list-style-type: none"> ○ The text, both written and drawn, attempts to convince readers that this opinion is valid. Supplies some examples or details to support opinion. ○ Gestures toward developing some of the reasons by not only naming the reason for the opinion in a phrase or a sentence, but by adding some detail, information, or thought about that reason. ○ May gesture toward ending the text with a conclusion that provides some sense of closure. 	<ul style="list-style-type: none"> ● <u>Treatment of Subject/Topic</u> <ul style="list-style-type: none"> ○ Conveys opinion and gives several supporting examples or reasons. Each section of supporting material is more developed than previous levels, often one supporting example will be further elaborated than others. ○ Topics still mostly grounded in writer's own experience, may tackle topics that feel more universal than just own experiences or observations ● <u>Organization/Focus/Cohesiveness of the Text:</u> <ul style="list-style-type: none"> ○ Prior to stating an opinion, writer is apt to write an introductory sentence or two. Usually an effort to engage reader. Might ask a question that is related to the topic. ○ Begins to group discussion of reasons (or other support material) into sub-categories, categories seem to have emerged during the process of writing and not before. ○ May attempt to distinguish between different parts of argument by writing each section on a different page or by using paragraphs to separate some of the different parts of argument, though not consistently. ○ May begin to use transitional phrases to shift from one part of the text to another, distinguishing one example or reason from another. Not apt to use these consistently, if at all. ○ If segments text into categories, will not always be parallel in weight or treatment. ○ May write a concluding statement, unlikely to review any specific content in text or to extend it, but instead is apt to restate introduction and send reader away from topic. 	<ul style="list-style-type: none"> ● <u>Treatment of Subject/Topic</u> <ul style="list-style-type: none"> ○ Makes a claim, named in clear thesis statement, provides reasons or examples to support opinion. ○ Typical claim might focus on likes, dislikes, hopes or on universal topic. ● <u>Organization/Focus/Cohesiveness of Piece</u> <ul style="list-style-type: none"> ○ Might introduce essay by providing lead or connecting statement as a sort of drum roll around topic. Or might give brief anecdote or tell about a time thought about the topic. ○ May state claim and give reasons suggesting they have planned for basic structure before beginning. ○ Uses paragraphs more consistently to differentiate between various parts of essay, related ideas are grouped together into cohesive sub-categories, may be one or two instances where focus is lacking. ○ Some writers give equal weight to each reason, others may give reasons or examples that are not parallel in weight, treatment, or nature. Bulk of piece may address one reason that supports claim and then address other reasons only briefly. Other may address one reason in one section and then two or three reasons in another. ○ Makes attempt to use linking words and phrases to connect reasons and evidence or opinions and reasons, make reasons feel cohesive on an individual level, statements do not go together as easily as linking words seem to suggest. ○ Provides concluding statement or section which either simply repeats or rephrases the argument, or is loosely or related to the topic

Kindergarten: _____ (Yellow Highlighter)
(School Year)

1st Grade: _____ (Green Highlighter)
(School Year)

2nd Grade: _____ (Blue Highlighter)
(School Year)

Category	Level 1: Several unrelated pictures, may be representational, with oral commentary and perhaps approximated letters.	Level 2: A collection of representational pictures related to a single opinion with accompanying writing or gestures toward writing.	Level 3: Either an opinion, supported with a reason or an example, or a list of several opinions.	Level 4: An opinion that is supported by at least one reason or example and is elaborated upon.	Level 5: An opinion that is supported by several reasons or examples, and includes some elaboration.	Level 6: An opinion that is supported by several reasons or examples, and includes more consistent elaboration and structure.
<p>Elaboration/ Show Don't Tell</p> <p>(Information summarized. See actual document for complete information.)</p>	<p>Text which likely to be one or more pages of pictures, conveys a general topic rather than expressing an opinion. Collection of pictures (or single picture) is not representational commentary about it will also convey a topic, not opinion. If prompted, will likely elaborate by feeling about the topic.</p> <ul style="list-style-type: none"> • When asked to read text might talk at great length about topics or feelings that seem unrelated, or, may say little about the pictures. • When a writer requires additional, light prompting to revise a piece, apt to respond by adding to the drawing, making additional drawings, or saying more. • When attempting to add more, the newer material strays from the original content of the text and may or may not actually add detail related to original topic. 	<p>Text conveys opinion, idea or feeling, albeit a simple one, which tends to come from personal experience.</p> <ul style="list-style-type: none"> • Often chooses to write in a booklet and ‘reads’ each page as if it contains one sentence. • Drawings tend to be mostly related to the topic and many add detail that supports the writer’s opinion. • Often, oral commentary that accompanies the pictures stays at the level of generalizations, and is expressed as a summary. • If asked, “If you wanted to make this best piece you ever wrote, what might you do?” apt to add more specifics or details to the existing drawings, or provide additional commentary that explains or otherwise adds onto whatever is on the paper. With prompting, may add more labels/words. • With guidance and support responds to questions and suggestions and adds details to strengthen writing as needed. Elaboration is apt to be done verbally, and only with prompting. 	<ul style="list-style-type: none"> • Text usually summarizes the writer’s opinion and provides reasons for opinion. May be more detail in pictures and/or oral commentary than in written words. • If writes in booklet, typically each page contains a picture with an accompanying sentence or two. • Picture tends to be important means for conveying information not written. • Support for the expressed opinion tends to come primarily from personal experiences. • Often will list one support for opinion on each page. May elaborate on some supports, but not others. • While most of information in text is related to particular opinion, support might not appear to be well organized. Supports might seem out of order or overly repetitive • If asked, “If you wanted to make this the best piece you ever wrote, what might you do?” apt to add more detail to support opinion. Will not only add more details to drawings, but will also include those details in the accompanying writing (the letters or word strings). Details likely to be connected to opinion. 	<ul style="list-style-type: none"> • <u>Amount, Variety, and Selectivity of Information</u> <ul style="list-style-type: none"> ○ Conveys opinion and supporting information primarily through written words on the page. If draws either sketches quickly in preparation for writing, or draws the pictures to accompany the writing—sometimes matching exactly what the words say, and sometimes not. ○ Apt to include more than one reason or example ○ Rather than summarizing each reason or example in just one sentence, text may include another sentence or two of elaboration, often extending an idea through the word “so” or “because.” Instead of substantiating an opinion, the writer may instead restate the same idea several times, or state something that is somewhat off topic. ○ Support for opinion comes primarily—and usually solely—from personal experiences, and may not be attached to any particular or premeditated sub-categories. Some support is reasons, some is “times when,” and some is tangential, loosely related information. ○ Sometimes, in an attempt to support a reason, references one instance, one small moment. Rather than telling the <i>story</i> of that one instance the writer <i>reports</i> that something was said or done. ○ While most information is related to one particular opinion, the supports—the reasons or examples— may not be well organized. Child may have grouped some information together, but in other places information may be out of order or repetitive. 	<ul style="list-style-type: none"> • <u>Amount and Variety of Details</u> <ul style="list-style-type: none"> ○ In effort to elaborate, may state a reason for opinion, and then restate reason another time or two. Alternatively, may state a reason and give an instance when that held true. ○ Even when invited to plan for the writing by accessing reference materials and outside resources, will still predominately uses personal experience to support opinion, citing times in which encountered, saw, or did something related to claim. ○ Alternatively, some writers will try to support an opinion by telling a story of “One time when...,” but often end up embedding such a long narrative into the text that this narrative swamps the opinion-stance, making it seem as if the writer is not able to distinguish between narrative and opinion writing. • <u>Authority of Information</u> <ul style="list-style-type: none"> ○ In an attempt to prove point may begin to casually incorporate outside knowledge from social, print or digital sources though this will be done sparsely, if at all. • <u>Selectivity of information</u> <ul style="list-style-type: none"> ○ Not yet a sense of selectivity in the details writer incorporates, but rather a sense that the writer is listing all that they know to support an opinion. • <u>Elaboration</u> <ul style="list-style-type: none"> ○ When elaborates on a reason by citing an example from personal experience, that example is usually summarized in a single sentence or two. ○ Will likely elaborate more fully on some reasons and less on others. 	<ul style="list-style-type: none"> • <u>Amount and Variety of Details</u> <ul style="list-style-type: none"> ○ Often feeling of homogeneity to much of information drawing upon. Author includes some examples, anecdotes, or definitions, but does not yet provide tapestry of varied support material. Will continue to rely predominately on personal experience for evidence. ○ If includes information from secondary sources likely not synthesized, reorganized, or digested information. May drop in a statistic or fact without connecting it to other information or elaborating on the significance. • <u>Authority of Information</u> <ul style="list-style-type: none"> ○ May recognize need for secondary references but effort to identify and incorporate within piece of on-demand writing will be undeveloped or absent. When invited to access reference materials and resources and when provided with preliminary preparation time, likely turns to resource material. Secondary information will often be inserted randomly. May not connect with main argument or evidence. • <u>Selectivity of Information</u> <ul style="list-style-type: none"> ○ Beginning to be selective about information included, moving away from writing everything felt and experienced about subject. ○ More effective writer tempers ability to write with volume by appearing to select from available support information and choosing examples that are especially relevant. Common to exercise ability to write and generate ideas quickly, creating texts which detail too much about what writer thinks and feels about topic. • <u>Elaboration</u> <ul style="list-style-type: none"> ○ If includes multiple examples or pieces of information to support a reason, information does not tend to be organized logically. Not necessarily logically structured. ○ Further supportive text introduced may be located elsewhere in text but might not be grouped with related topic. ○ After introducing reason for claim produces several sentences of supportive text. In attempt to say more, commonly uses lists to elaborate on particular point(s). Occasionally, lists not parallel in structure or some items presented that do not support claim.

Category	Level 1: Several unrelated pictures, may be representational, with oral commentary and perhaps approximated letters.	Level 2: A collection of representational pictures related to a single opinion with accompanying writing or gestures toward writing.	Level 3: Either an opinion, supported with a reason or an example, or a list of several opinions	Level 4: An opinion that is supported by at least one reason or example and is elaborated upon.	Level 5: An opinion that is supported by several reasons or examples, and includes some elaboration.	Level 6: An opinion that is supported by several reasons or examples, and includes more consistent elaboration and structure.
<p>Concept of Writing (Levels 1-4)</p> <p>Craft (Levels 5-6)</p>	<p>Seems to believe that pictures convey words when asked to do so, “reads” text, telling about the items in the picture(s). Often oral description doesn’t match actual picture(s).</p> <ul style="list-style-type: none"> • Even when asked to “write the words,” may not yet produce a written text, or even a string of approximated letters. May add more to drawing. 	<p>Approximated writing suggests they recognize that writing is different than drawing. Grasps letter-like nature of writing.</p> <ul style="list-style-type: none"> • Text includes at least approximated written words, e.g. labels or captions on the drawings, and may also include letter strings at bottoms of pages. • May or may not yet grasp the directionality of written English (left-to-right, top-to-bottom). Text may be comprised of mirror-letters or even entire mirror-words/phrases. • Seems to believe that approximated letters carry meaning, at least when nudged to do so, ‘reads’ the writing, and does not simply talk about pictures. 	<p>Written portion of text now shows a grasp of directionality and probably shows a sense of word, with more than one letter generally representing each word and spaces between many of the words.</p> <ul style="list-style-type: none"> • Can point to words as reads, demonstrating some grasp of one-to-one correspondence. 	<ul style="list-style-type: none"> • Written portion of text shows a grasp of directionality and a sense of word. Each word is generally represented by most of the letters that make it up or that child hears and spaces between most of words. • Evidence that writer is aiming not only to convey an idea, opinion, or feeling, but to write it in a way that affects readers. May use direct address. Other typical craft moves used might include using all caps, underlining, using a variety of punctuation, or using bold print to emphasize a point. • May seem to be approximating a persuasive tone of voice in writing, perhaps repeating words or using exclamation points to dramatize a sentence. In on-demand writing exercise, likely to come more from own desire to argue for something he wants than from a clear zeal for persuading others about the general validity of opinion. • If uses linking or transition words, the words are apt to be simple ones. Will use transition words within a single sentence or section of rather than to connect two sections of thought. 	<ul style="list-style-type: none"> • Demonstrates beginning awareness of audience, sometimes addressing reader with the word “you.” Tone may be conversational or include quips. • May begin to write with greater fluency and conversational quality, generating text that seems to have voice and is often more animated. Sometimes this voice will take the form of asides and often piece will be dotted with exclamation marks, giving the text a conversational feel. • May use simple linking words with more frequency to connect opinions and reasons, though not with great variety and often in a way that sounds repetitive. Result is a series of run-ons, with linking words used to nudge reader to read on. • Will continue to predominately list examples and supports for opinion. May begin to include details that convey <i>how</i> something is said and done, or to develop information by using details that show instead of tell This work will be done sporadically and in limited ways, if at all. 	<ul style="list-style-type: none"> • Texts tend to have conversational quality as writer attempts to write with voice. May ask and answer questions, take on a know-it-all stance, or use an overabundance of exclamation points, creating a breathless quality. Techniques may be intended to hook the reader or to write “well”. Often the effect is a breezy or brash tone. • May use authorial asides as way to process information within text or relate to the reader, or may use descriptive details, action words, or direct-address to the reader. Uses of craft elements may not be effective (often create a breezy, conversational tone) but effort to try to balance being informative, organized and also lively is an important step forward. • Will often use repetition, repeating his opinion again and again throughout piece for emphasis and clarity. • Does not yet “unpack” pieces of evidence by showing how they are connected to each other, to a supporting reason, or to the overall claim. • Sometimes retells a story to make a point. Generally adds zest and specificity to the text, the effort to do this sometimes causes challenges—growing pains—for the writer. If story is written in some detail, this adds life to the piece but can also mean that the story can overwhelm the claim and reasons, dwarfing them and blurring the distinction between narrative and opinion writing.
<p>Meaning Significance</p>	<p>May not yet write to communicate a meaning, or specific content. Instead of deciding upon a meaning and then working to capture that on the page, may make marks on the page for sheer pleasure of making marks or to produce a drawing that they know how to make deciding on a meaning for the text only when asked to ‘read’ it. Meaning may, in fact, change every time child ‘reads’ text.</p>	<ul style="list-style-type: none"> • Understands written texts convey meaning and that opinion writing is a particular kind of writing that requires one to pick a topic or opinion, then draw and write to capture that on the page. Demonstrates this awareness by doing both things. • Shows an awareness of the purposes for written language, and in particular, opinion writing—that it can be shared, read aloud, used to convey an idea or feeling, or otherwise published. 	<ul style="list-style-type: none"> • Understands writing is a way of expressing a personal opinion. Can decide upon an idea or opinion about which has a strong feeling, then write and draw to capture that intended meaning on the page. • Growing toward understanding that writing can be way to persuade or argue for issues of personal importance, as evidenced by genre-specific language the writer uses. Often uses opinion-phrases to convey feelings or judgments. 	<ul style="list-style-type: none"> • Evidence writer understands that they may use writing to argue for an issue of personal importance. • Often assumes audience is familiar with topic, person, item, book or other subject being written about, May refer to games, people, places and other personal knowledge without further description or explanation, Does not yet take into account that reader may need further description, explanation, or context in which to find argument relevant. 	<ul style="list-style-type: none"> • Writer has a greater sense of purposes for writing, and specifically, of the fact that opinion writing is meant to persuade readers. • Occasionally argue for or against something that affects a wider audience than themselves, but more often than not topic will be one that focuses on their own personal experience and opinions. • Opinion is likely to be fairly black and white, with little recognition of a gray area. 	<ul style="list-style-type: none"> • Pieces often feel like writer assumes reader shares an enthusiasm for same topic simply because reading it. Does not do much beyond possibly using a “hook” device in the introduction or a bit of reflection at the end to impart significance to reader and persuade them to agree with claim. • Writer’s stance is fairly black and white, with little recognition of a gray area.
<p>Notes</p>						