MISSISSIPPI ASSESSMENT PROGRAM (MAP) ENGLISH LANGUAGE ARTS WRITING RUBRIC INTERPRETIVE GUIDE

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Mississippi Assessment Program
English Language Arts Writing Rubric Interpretive Guide

A Joint Publication

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1.0 Purpose Statement

The Mississippi Assessment Program (MAP) Writing Rubric will be used to score written responses to writing prompts on the MAP English II End-of-Course (EOC) and Grades 3-8 English Language Arts (ELA) assessments. Students will respond to a single writing prompt on the MAP ELA assessments utilizing evidence from text. The MAP Writing Rubric is aligned to the Mississippi College- and Career-Readiness (MS CCRS) Writing Standards 1, 2, and 3 as well as Language Standards 1, 2, and 3 and will be used to measure student proficiency of the Writing and Language Standards.

1.1 Rubric Design Overview

The Mississippi Assessment Program (MAP) Writing Rubric (Appendix A) for the SY2015-16 EOC and Grades 3-8 ELA assessments will serve as the primary rubric for students as the MDE moves from previous state assessments to the MAP assessment. The Writing Rubric will guide teachers and students in a greater focus on specific aspects of writing.

The MAP Writing Rubric measures four components in a student's writing response:

- Development of Ideas

- Writing Organization

- Language Conventions of Grammar and Usage

- Language Conventions of Mechanics

The description under each score point in each component provides an explanation of what a student writing response looks like for each score point in each component. A student's written response will receive a score for each component. The four component scores will be combined to determine the student's overall score for the writing response.

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Table 1.1 Interpreting the Writing Rubric

Row 1	Performance Range		Advanced	Proficient	Basic	Minimal	
			12	11-9	8-5	4-1	0
	Column A	Column B	Column C	Column D	Column E	Column F	Column G
	Standard ID	Standard	Score of				
			4 points	3 points	2 points	1 point	0 points
Row 2	W.10.1	Development of Ideas	The writing is clear, consistently focused, and shows a complete understanding of the given task. Ideas are fully developed by using logical and convincing reasoning, well-chosen evidence from the text, and details that are specific, relevant, and accurate based upon the text.	The writing is generally clear and focused, and shows a general understanding of the given task. Ideas are adequately developed by using logical reasoning, sufficient and appropriate evidence from the text, and descriptions and details that are, for the most part, relevant and accurate based upon the text.	The writing is vague and shows only partial understanding of the given task. Ideas are somewhat developed by using some reasoning and some evidence from the text and descriptions and details that may be irrelevant, may be merely listed, and may or may not be found in the text.	The writing is unclear, and shows a lack of understanding of the given task. Ideas are developed with limited reasoning, little to no evidence from the text, and descriptions and details that are irrelevant and/or inaccurate.	The writing is unclear, shows no understanding of the given task, and uses no reasoning with little to no evidence from the text and descriptions and details that are irrelevant and/or inaccurate.

- Row 1 identifies the performance range of student scores based on the total points earned by a student.

- Rows 2-5 identify the components for each of the four standards evaluated. (Note: Row 2 appears in the example above.)

- Column A (Standard ID) identifies the standard identification number from the Mississippi College- and Career-Readiness Standards (MS CCRS).

- Column B (Standard) identifies the components.

- Columns C-G (Score of) describe the scoring components, ranging from 4 points to 0 points.

The writing response may receive a score of up to 4 points on the Development of Ideas and Writing Organization components. The Development of Ideas and Writing Organization components hold the greatest weight as students learn to write responses on the MAP assessment to the quality expected by the rubric and to the expectations of the MS CCRS for ELA. A response may earn up to 2 points for both the Language Conventions of Grammar and Usage and Language Conventions of Mechanics components.

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The difference between score points is determined by the extent to which a student meets the expectations for each component. For example, a student <u>must</u> use evidence from the text as detailed in Development of Ideas category. What differentiates a 2 score from a 4 score is how well the student uses evidence from the text. Because the rubric is aligned to the MS CCRS, a student is required to meet the expectations of the standards. A student's score is determined by how well the written responses meet these standards.

1.2 Total Number of Points

A student will be given a score for each component. These scores will be combined to determine a student's overall score for the writing response. (See Performance Range on row 1 of the rubric in Appendix A.)

1.3 Item Types

1.3.1 Performance Task

The Performance Task for English Language Arts is a text-based extended written response to a writing prompt. Students will read a text and respond to a writing prompt using evidence from the text. Text-based extended responses will be hand-scored using this rubric.

1.4 Condition Codes

In special circumstances, a written response will not receive a numeric score. These written responses are considered unscoreable. If the written response is unscoreable, it will receive one of the following condition codes. The coded responses are as follows:

A=No response
B=Response is unintelligible or undecipherable
C=Response is not written in English
D=Off-topic
E=Refusal to respond
F=Don't understand/know

2.0 Strands and Standards

2.1 Writing Standards

The MS CCRS Writing Standards W.10.1-3 will be measured in the Performance Task. The task type will determine whether W.10.1, W.10.2, or W.10.3 will be assessed. The MS CCRS require that students be able to write informative/explanatory, argumentative, and narrative texts. According to the MS CCRS, the percentage of each type of writing students are required to write is determined by their grade level. The table below, taken from the MS CCRS for ELA, outlines the suggested distribution of writing types by grade level. The assessment will mirror these percentages.

Table 2.1 Distribution of Writing Types

Distribution of Communicative Purposes by Grade in the 2011 NAEP Writing Framework

Grade	To Persuade	To Explain	To Convey Experience
4	30%	35%	35%
8	35%	35%	30%
12	40%	40%	20%

Source: National Assessment Governing Board. (2007). *Writing framework for the 2011 National Assessment of Educational Progress, pre-publication edition.* Iowa City, IA: ACT, Inc.

2.2 Language Standards

The Language Usage and Convention Standards, L.10.1-3, will be measured in the performance task through the Writing Rubric. Both the Language Standards for Language Conventions of Grammar and Usage and the Language Conventions of Mechanics will be worth 2 points. The rubric reflects the idea that students have either mastered these standards, are inconsistent in mastery of these standards, or have not mastered these standards.

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3.0 Application of the Rubric in the Classroom

3.1 Purpose of the Rubric

The MAP Rubric will be used to score multiple genres of writing across multiple grade levels. The description of each score point under each component is not detailed and grade specific because the rubric itself is generic in its usage. The rubric will be used to score opinion and argumentative writing, informative writing, and narrative writing of students in grades 3-8 and English II.

3.2 Scoring with the Rubric

When using the rubric to score student writing in the classroom, it is imperative to refer back to the requirements of the grade level Writing Standards 1-3 and Language Standards 1-3 as these dictate what is required by students when they write. The rubric is then used to evaluate how well the students meet these requirements. For example, when writing an argumentative essay, Writing Standard 1 requires students to use evidence from the text to support a claim. The rubric is used to determine how well a student <u>uses</u> evidence from the text to determine the claim (Development of Ideas Component).

To use the rubric effectively, understand that each score point under each component has multiple parts. A student may, for example, "demonstrate evidence of planning and a purposeful, logical progression of ideas," which falls under score point 4 in Writing Organization, but only constructs a "basic introduction and conclusion" which falls under score point 3 in Writing Organization. The rubric is a holistic rubric: the scorer must determine in which score point the student response best fits overall.

A student response will receive four scores: a score for Development of Ideas, a score for Writing Organization, a score for Language Conventions of Grammar and Usage, and a score for

Language Conventions of Mechanics. The combined scores become the student's overall performance score on the performance task.

3.3 Annotated Scored Writing Samples

The following pages contain an example of an English II writing prompt and the texts that accompany this writing prompt. Immediately following the texts are three example student responses. Each response has been scored using the MAP writing rubric. Following the scores is a description of the rationale for the scores for each component.

3.3.1 Writing Prompt and Texts

You have read the poems "The Cremation of Sam McGee" by Robert Service and "The Raven" by Edgar Allan Poe. In both poems, the authors structured the text and ordered the events within the texts to create such effects as mystery, tension, or surprise. As you read and reread the poems, think about the structure of each poem. Then, write an essay in which you evaluate the effectiveness of each author's choice in how they structured the text to create mystery, tension, and surprise. Be sure to use evidence from both texts to support your ideas.

The Raven

Edgar Allan Poe. 1809–1849

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"'Tis some visitor," I muttered, "tapping at my chamber door-
Only this, and nothing more."

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore-
For the rare and radiant maiden whom the angels name Lenore-
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating,
"'Tis some visitor entreating entrance at my chamber door-
Some late visitor entreating entrance at my chamber door;-
This it is, and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"—here I opened wide the door;-
Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore!"
This I whispered, and an echo murmured back the word, "Lenore!"-
Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice:
Let me see, then, what thereat is, and this mystery explore-
Let my heart be still a moment and this mystery explore;-
'Tis the wind and nothing more."

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door-
Perched upon a bust of Pallas just above my chamber door-
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore.
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient raven wandering from the Nightly shore-
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven, "Nevermore."

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blest with seeing bird above his chamber door-
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

But the raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered—not a feather then he fluttered-
Till I scarcely more than muttered, "other friends have flown before-
On the morrow he will leave me, as my hopes have flown before."
Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and store,
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore-
Till the dirges of his Hope that melancholy burden bore
Of 'Never—nevermore'."

But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore-
What this grim, ungainly, ghastly, gaunt and ominous bird of yore
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining

On the cushion's velvet lining that the lamplight gloated o'er,
But whose velvet violet lining with the lamplight gloating o'er,
She shall press, ah, nevermore!

Then methought the air grew denser, perfumed from an unseen censer
Swung by Seraphim whose footfalls tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe, from thy memories of Lenore!
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!-
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted-
On this home by horror haunted—tell me truly, I implore-
Is there—is there balm in Gilead?—tell me—tell me, I implore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore-
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore-
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."

"Be that word our sign in parting, bird or fiend," I shrieked, upstarting-
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamplight o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

The Cremation of Sam McGee

Robert Service (1874-1958)

There are strange things done in the midnight sun
By the men who moil for gold
The Arctic trails have their secret tales
That make your blood run cold;
The Northern Lights have seen strange sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

Now Sam McGee was from Tennessee, where the cotton bloom and blows.
Why he left his home in the south to roam round the Pole God only knows.
He was always cold, but the land of gold seemed to hold him like a spell;
Through he'd often say in his homely way that he'd "sooner live in hell."

On a Christmas Day we were mushing our way over the Dawson trail.
Talk of your cold! through the parka's fold it stabbed like a driven nail.
If our eyes we'd close, then the lashes froze, till sometimes we couldn't see;
It wasn't much fun, but the only one to whimper was Sam McGee.

And that very night as we lay packed tight in our robes beneath the snow,
And the dogs were fed, and the stars o'erhead were dancing heel and toe,
He turned to me, and, "Cap," say he, "I'll cash her in this trip, I guess;
And if I do, I'm asking that you won't refuse my last request."

Well, he seemed so low that I couldn't say no; then he says with a sort of moan:
"It's the cursed cold, and it's got right hold till I'm chilled clean through to the bone.
Yet 'taint being dead, it's my awful dread of the icy grave that pains;
So I want you to swear that, foul or fair, you'll cremate my last remains."

A pal's last need is a thing to heed, so I swore I would not fail;
And we started on the streak of dawn, but God! he looked ghastly pale.
He crouched on the sleigh, and he raved all day of his home in Tennessee;
And before nightfall a corpse was all that was left of Sam McGee.

There wasn't a breath in that land of death, and I hurried, horror driven,
With a corpse half-hid that I couldn't get rid, because of a promise given;
It was lashed to the sleigh, and it seemed to say: "You may tax your brawn and brains,
But you promised true, and it's up to you to cremate those last remains."

Now a promise made is a debt unpaid, and the trail has its own stern code.
In the days to come, though my lips were dumb, in my heart how I cursed that load.
In the long, long night, by the lone firelight, while huskies, round in a ring,

Howled out their woes to the homeless snows -- O God! how I loathed the thing.

And every day that quiet clay seemed to heavy and heavier grow;
And on I went, though the dogs were spent and the grub was getting low;
The trail was bad, and I felt half mad, but I swore I would not give in;
And I'd often sing to the hateful thing, and it hearkened with a grin.

Till I came to the marge of Lake LeBarge, and a derelict there lay;
It was jammed in the ice, but I saw in a trice it was called the "Alice May."
And I looked at it, and I thought a bit, and I looked at my frozen chum:
Then, "Here," said I, with a sudden cry, "is my cre-ma-tor-eum."

Some planks I tore from the cabin floor, and I lit the boiler fire;
Some coal I found that was lying around, and I heaped the fuel higher;
The flames just soared, and the furnace roared -- such a blaze you seldom see;
And I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.

Then I made a hike, for I didn't like to hear him sizzle so;
And the heavens scowled, and the huskies howled, and the wind began to blow.
It was icy cold, but the hot sweat rolled down my cheeks, and I don't know why;
And the greasy smoke in an inky clock went streaking down the sky.

I do not know how long in the snow I wrestled with grisly fear;
But the stars came out and they danced about ere again I ventured near;
I was sick with dread, but I bravely said: I'll just take a peep inside.
I guess he's cooked, and it's time I looked," ... then the door I opened wide.

And there sat Sam, looking cool and calm, in the heart of the furnace roar;
And he wore a smile you could see a mile, and he said: "Please close the door.
It's fine in here, but I greatly fear you'll let in the cold and storm --
Since I left Plumtree, down in Tennessee, it's the first time I've been warm."

There are strange things done in the midnight sun
By the men who moil for gold
The Arctic trails have their secret tales
That make your blood run cold;
The Northern Lights have seen strange sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

Response 1

       Authors use different techniques for different purposes in their writing. When an author is trying to build mystery, tension, or suspense in a text, they can structure text using language and character development as well as sequencing events to achieve this purpose. Like in any narrative, the rise in tension leads to a climax. Some authors are more effective than others in reaching this climax. Edgar Allen Poe manipulates language and time to develop the narrator's state-of-mind in the poem "The Raven" to develop tension and suspense. In the poem "The Cremation of Sam McGee," the poet Robert Service also uses the sequence of events to build tension in the reader over the course of the text. He also allows the reader see changes in the state-of-mind of the narrator throughout the poem and how this builds tension as the poem progresses.

       In the first four stanzas of "The Raven," the narrator is disturbed by a wrapping on his door. When he goes to check, he finds that there is no one present and dismisses the knocking as nothing. But as the next stanza progresses, we see the narrator whisper, "Lenore?" the narrators love. This is the first time the author begins to build tension by bringing into question the narrators state-of-mind. The narrator knows his love is gone, but he thinks she back knocking on his door. He has to be going crazy. On line 46, the narrator, upon having noted the Raven sitting outside his window, calls him "Ghastly grim and ancient Raven wandering from the Nightly shore:" The reader is made to think the narrator is really freaking out about this simple bird sitting outside his window. But then the bird speaks, "Nevermore." The narrator is losing his mind at this point. By line 85, the narrator thinks that the Raven is a prophet of the devil. As the poem has progressed, Poe has used language and the progression of events to build tension and mystery. The reader really feels the insanity that is building in the narrator.

Robert Service does the same thing in "The Cremation of Sam McGee." The narrator also goes insane and the author shows how he is sane at the beginning and becomes insane by the end of the poem. The tension that rises into the climax is built throughout the poem by the sequence of events. At the beginning of the poem, the narrator and his friend are travelling in the Arctic and it is the friend who is having a breakdown. The friend dies and the narrator must cremate him as his friends last request. But, as the poem progresses, carrying the body leads to the narrators mental breakdown. In stanza 8, the narrataor "loathes" the corpse, but by the end of stanza 9, he is singing to the corpse. The narrator is going mad in a hurry! Finally, when he finally burns the corpse, completing his promise, he opens the fire door and the corpse is smiling and talking to him. Robert Service has built tension by tracing how the narrator goes insane over the course of the poem, much like Edgar Allan Poe does in "The Raven".

Robert Service is clearer is his use of sequnce to develop tension in "The Cremation of Sam McGee" but Edgar Allen Poe uses language more creatively and effectively to build tension. Both are effective, but overall, Poe makes the reader really want to understand what is coming up next. You are unsure what is going to happen. The reader thinks the narrator is going to jump out the window by the end of the poem. In "The Cremation of Sam McGee," the reader doesn't really realize the narrator is crazy until the reader takes time to analyze what happens at the end of the poem. While both are effective, Poe's writing really helps build tension in the readers mind.

Response 1 Performance Score: 11

Development of Ideas: 3

Rationale: The written response shows understanding of the author's use of structure to build mystery, tension, and surprise, and evaluates the author's ability to build tension within the text ("…Poe makes the reader really want to understand what is coming up next. You are unsure what is going to happen."). The textual evidence is mostly inferred with some direct quoting. The details in the description of "The Raven" were stronger and better chosen than from "The Cremation of Sam McGee."

Writing Organization: 4

Rationale: The written response demonstrates evidence of planning and a logical progression of ideas. The transitions are effective and help the reader understand the relationship between ideas ("Both are effective, but overall…"). The written response contains an introduction and a conclusion. The conclusion evaluates the techniques of both authors.

Language Conventions of Grammar and Usage: 2

Rationale: The tone is appropriate for the task, purpose and audience. It remains formal throughout the written response. The word choice is effective and purposeful and is also formal.

Language Conventions of Mechanics: 2

Rationale: The written response demonstrates consistent command of grade-level conventions of standard written English. There are a few mistakes in grammar but they do not interfere with meaning.

Response 2

In the poems "The Cremation of Sam McGee" and "The Raven", both authors use specific techniques to create mystery. Though the poems have similar themes, each poet chooses a different structure to make the reader curious about the ending. Additionally, both poets use word choice within the stanzas to add to the suspense created by the structure. "The Cremation of Sam McGee" and "The Raven" have distinct similarities and differences in how suspense is created. Both poets effectively use text structure, word choice, and the revelation of important events to create tones of suspense and a sense of foreboding for the reader.

The poets use a similar structure to develop suspense in the poems. In "The Raven", Edgar Allen Poe uses repetition to create suspense. As the reader continuously encounters words such as "dreary", "bleak", "darkness", "mystery", "rapping", and "tapping", the anticipation about what will happen next grows. Also, Poe extends the use of repetition by having the raven itself say the word "Nevermore" repeatedly. The suspense builds each time the reader encounters the words because the repetition creates a sense of comfort and familiarity; the suspense (or horror) occurs as a result of the reader's expectation that at some point, something will happen to break that sense of comfort and familiarity. In "The Cremation of Sam McGee", Robert W. Service also uses repetition to create suspense. The repeated use of converse symbols in the poem foreshadow its shocking ending. The persistent use of words such as "cold", "icy", "pale", "snow", "cool", and "frozen" in close proximity to the words "cremated", "hell", "firelight", "furnace", "flame", and "cooked" help the reader anticipate that the poem's title character will experience some sort of reversal by the end of the poem.

Poe and Service use contrasting methods of presenting important information to the reader. In "The Raven", the most important piece of background information that the reader

needs to understand the poem is that someone very close to the narrator, Lenore, has died. This knowledge helps the reader understand what motivates the narrator and drives his thoughts and actions. This information is presented very early in the poem, in the second stanza, to frame the reader's insight into the narrator and to create suspense about how Lenore's death may be related to the appearance of the raven. Service, on the other hand, provides the last stanza of his poem as an introduction to the poem itself. The suspense is created because the reader wants to know what led up to the cremation of the title character. The reader is not aware until the end of the poem that the last stanza is, in fact, a repetition of the poem's introduction. What was used as a method of intrigue in the beginning provides answers at the end.

A final similarity in the structures of the poems is that the each author uses the revelation of events to emphasize the common theme of endlessness. In "The Raven", the reader never truly experiences an end to the poem and is left with the sense that the raven will continue to appear until the narrator is driven to insanity. The narrator's unceasing feeling of regret over the loss of Lenore is symbolized by the continuous appearance of the raven. In "The Cremation of Sam McGee", the reader experiences the theme of endlessness in several ways. First, the inclusion of the line "Now a promise made is a debt unpaid" in the seventh stanza emphasizes the never-ending nature of promises and causes the reader to anticipate that the narrator will spend the remainder of the poem trying to fulfill a promise. Also, the using the last stanza of the poem as an introduction and then having it reappear at the end of the poem creates a cyclical structure. Finally, the narrator's vision of Sam McGee at the end of the poem could symbolize immortality or insanity depending on the reader's interpretation. If the reader chooses to view Sam's appearance as a symbol of immortality, then the representation is that life does not end. If the

reader chooses to view Sam's appearance as a symbol of insanity, then the representation is that the never-ending nature of promises can have horrific results.

"The Raven" and "The Cremation of Sam McGee" are perfect examples of how authors use text structure to create suspense. Both poems rely on the authors' use of repetition, the revelation of events, and word choice to provide vivid narrative structures for the readers. Both authors use these devices effectively to present complex themes in relatively short texts.

Response 2 Performance Score: 9

Development of Ideas: 2

Rationale: While the written response shows understanding of the author's use of structure to build mystery, tension, and surprise, it fails to answer the prompt as a whole. The prompt asked students to evaluate the effectiveness of the author's techniques to build mystery, tension, and surprise. Furthermore, the textual evidence is weak and mostly lists words to support the partial answer to the prompt.

Writing Organization: 3

Rationale: The written response demonstrates evidence of planning and a logical progression of ideas. The transitions are formulaic ("Poe and Service use contrasting methods …", "A final similarity…"), but they do clarify the relationships between claims and ideas. The written response contains an introduction and a conclusion but the repetitive nature of the conclusion makes them formulaic.

Language Conventions of Grammar and Usage: 2

Rationale: The tone is appropriate for the task, purpose and audience. It remains formal throughout the written response. The word choice is effective and purposeful and is also formal.

Language Conventions of Mechanics: 2

Rationale: The written response demonstrates consistent command of grade-level conventions of standard written English. There are a few mistakes in grammar but they do not interfere with meaning.

Response 3

The author's structured both poems very good. Both of them created mystery tension and surprise with their structure's. Let me tell you why I feel this way!

Edgar Allen Poe definitely surprised me and created a tense and mysterious effect. He structured his text by saying a lot of the same things over and over again. Rapping and tapping... those are scary word's! This made the hair on the back of my neck stand up because it got louder and louder! Also, he kept bringing up Lenore who died. He thinks she's the one making the noise. This is crazy scary because shes dead. After that, the bird starts talking. Most anybody will feel tense in the shoulders when reading this. Thats how Poe creates tension mystery and surprise with his structure.

The other author Robert Service also structured his text to create mysterious tense, and surprise effects. Just like the first guy in Poe's poem, the person starts out fine, but then it got real bad. The person talking and his friend are walking around in the Arctic, but then… his friend dies. So now the character has to carry his body to burn because that was his friends last wishes. Doing this drives him crazy because when he's burning the body, he think's he sees his friend smilin at him. Who wouldn't be scared reading that? That's creepy!

Overall, both authors structured both poems very good. Both authors created mystery, tension, and surprise with their structures. Those are my reasons why.

Response 3 Performance Score: 6

Development of Ideas: 2

Rationale: While the written response shows understanding of the author's use of structure to build mystery, tension, and surprise, it fails to answer the prompt as a whole. The prompt asked students to evaluate the effectiveness of the author's techniques to build mystery, tension, and surprise. There is a lack of meaningful textual evidence to support the writer's claim.

Writing Organization: 2

Rationale: The written response demonstrates evidence of planning and a logical progression of ideas. The first paragraph is an introduction, the next paragraph discusses "The Raven," the third paragraph discusses "The Cremation of Sam McGee" and then there is a conclusion. There is no crossover and it is formulaic in structure. The transitions are weak.

Language Conventions of Grammar and Usage: 1

Rationale: The tone is informal for the task, purpose and audience. The word choice is inappropriate for a formal piece of writing. The sentences, while varied, do not exhibit the formal style necessary to the task required at this grade-level.

Language Conventions of Mechanics: 1

Rationale: There are patterns of errors (missing commas in a series) and multiple errors that impact meaning.

Mississippi Assessment Program
English Language Arts Writing Rubric Interpretive Guide

Appendix A: English Language Arts Writing Rubric

Performance Range		Advanced	Proficient	Basic	Minimal	
		12	11-9	8-5	4-1	0

Standard ID	Standard	Score of				
		4 points	**3 points**	**2 points**	**1 point**	**0 points**
W.1-3	Development of Ideas	The writing is clear, consistently focused, and shows a complete understanding of the given task. Ideas are fully developed by using logical and convincing reasoning, well-chosen evidence from the text, and details that are specific, relevant, and accurate based upon the text.	The writing is generally clear and focused, and shows a general understanding of the given task. Ideas are adequately developed by using logical reasoning, sufficient and appropriate evidence from the text, and descriptions and details that are, for the most part, relevant and accurate based upon the text.	The writing is vague and shows only partial understanding of the given task. Ideas are somewhat developed by using some reasoning and some evidence from the text and descriptions and details that may be irrelevant, may be merely listed, and may or may not be found in the text.	The writing is unclear, and shows a lack of understanding of the given task. Ideas are developed with limited reasoning, little to no evidence from the text, and descriptions and details that are irrelevant and/or inaccurate.	The writing is unclear, shows no understanding of the given task, and uses no reasoning with little to no evidence from the text and descriptions and details that are irrelevant and/or inaccurate.

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Standard ID	Standard	Score of				
		4 points	**3 points**	**2 points**	**1 point**	**0 points**
W.1-3	Writing Organization	The writing demonstrates evidence of planning and a purposeful, logical progression of ideas that allows the reader to easily follow the writer's ideas. Words, clauses, and transitions are used frequently and effectively to clarify the relationships among claims, reasons, details, and/or evidence. The writing contains an effective introduction and conclusion that contribute to cohesiveness and clarity of the response.	The writing demonstrates evidence of planning and a progression of ideas that allows the reader to follow the writer's ideas. Words, clauses, and transitions are used effectively to clarify the relationships among claims, reasons, details, and/or evidence. The writing contains an introduction and conclusion that contribute to the cohesiveness of the response.	The writing demonstrates evidence of planning with some logical progression of ideas that allows the reader to follow the writer's ideas. Words, clauses, and transitions are used somewhat consistently to clarify the relationships among claims, reasons, details, and/or evidence. The writing contains a basic introduction and conclusion that contribute to cohesiveness that may be formulaic in structure.	The writing shows an attempt at planning, but the progression of ideas is not always logical, making it more difficult for the reader to follow the writer's message or ideas. Words, clauses, and transitions are used sparingly and sometimes ineffectively to clarify the relationships among claims, reasons, details, and/or evidence. The writing contains an introduction and conclusion that are inappropriate and/or disconnected, resulting in a lack of cohesiveness and clarity.	The writing lacks evidence of planning (random order) or a progression of ideas, making it difficult for the reader to follow the writer's message or ideas. Words, clauses, and transitions are lacking or used ineffectively to clarify the relationships among claims, reasons, details, and/or evidence. There is a lack of an introduction and/or conclusion resulting in a lack of cohesiveness and clarity.

Standard ID	Standard	Score of				
		4 points	3 points	2 points	1 point	0 points
L.1 and L.3	Language Conventions of Grammar and Usage			The writing establishes and maintains tone appropriate to task, purpose, and audience. Word choice is precise, effective, and purposeful. Sentences are fluent and varied in length and structure.	The writing maintains a tone inappropriate to task, purpose, and/or audience. Word choice is limited, clichéd, and repetitive. Sentences show little or no variety in length and structure, and some may be awkward leading to a monotonous reading.	The writing fails to maintain tone appropriate to task, purpose, and audience. Words are functional and simple and/or may be inappropriate to the task. The sentences may contain errors in construction or are simple and lack variety, making the essay difficult to read.
L.2	Language Conventions of Mechanics			The writing demonstrates a consistent command of the conventions of standard English (punctuation, capitalization, spelling). The writing may contain a few minor errors in grammar and usage, but they do not interfere with meaning.	The writing demonstrates an inconsistent command of the conventions of standard English (punctuation, capitalization, spelling). The writing may contain a pattern of errors in grammar and usage that occasionally impedes meaning.	The writing demonstrates very limited command of the conventions of standard English (punctuation, capitalization, spelling). The writing may contain egregious errors in grammar and usage that impede meaning.

Coded Responses:

A=No response

B=Response is unintelligible or undecipherable

C=Response is not written in English

D=Off-topic

E=Refusal to respond

F=Don't understand/know