Dear parent, older sibling or trusted adult, this is a copy of the rubric that Mrs. Eynon will use to score the paper for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ . Mrs. Eynon wishes she could sit down with each student to give advice and pointers for their papers, but it is impossible to do so with the amount of students that there are. Over the years, she’s found that the best reviewer is you! Please “grade” the paper attached to this form according to the rubric. If you feel like an area is lower than advanced proficient, please explain why to the student whose paper you are grading and give them helpful advice on what they can do to improve the writing. When you are finished editing, please sign and date the back of the rubric.

Students, this guide is due next period. We will use this guide to do our final edit on Thursday the 1st (A day), and Friday the 2nd (B day). When you give this paper to an adult to grade, your job is to listen to their advice and take notes on the draft that you included to this rubric. This draft is not your final paper, so please mark it up. Revising, editing, and marking your paper is part of your grade.

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| --- | --- | --- | --- | --- | --- |
|  | Advanced Proficient | Approaching Advanced Proficient | Proficient | Near Proficient | Not proficient |
| Snapshots (writing details about what the narrator sees) and Thoughtshots (writing what the narrator thinks)  W.3 | The author uses extremely detailed snapshots (sensory details) and thoughtshots (thinking and feeling) and the story has an overall feeling of both in throughout the writing. | The author uses detailed snapshots, (sensory details) and thoughtshots, (thinking and feeling) throughout most of the story. | There is an adequate amount of snapshots (sensory details) and thoughtshots (thinking and feeling) throughout the story. | One of the required elements is missing for either snapshots or thoughtshots. | There are no snapshots or thoughtshots. Example: First we did this, then we did this. |
| Similes and Metaphors | Your paper includes multiple similes and metaphors that are well thought out and original. | Your paper includes multiple similes and metaphors. | There is a simile and a metaphor. | There is either a simile or a metaphor. | There are no similes or metaphors. |
| Dialogue | Dialogue is used correctly, is well written, enhances the story, and the author has written at least three lines within the story. | Dialogue is used correctly and is either well written or enhances the story and the author includes at least three lines within the story. | Dialogue is used correctly and the author has put three lines in the story. | Dialogue is used some, but not three times within in the story. | There is no dialogue. |
| Organization | Uses a hook technique to stronglygrab the reader’s attention. Uses a conclusion that definitelyfits the story. | Uses a hook technique that almost wows me. The hook could be stronger. Uses a conclusion that mostly fits the story. | The hook used is one of the strategies but is missing the wow factor.  Uses a conclusion technique that fits the story. | The author attempted to write a hook and conclusion that are engaging, but it’s not quite there yet. | Does not use a hook technique or a conclusion technique to begin and end the story. |
| Conventions | All sentences start with a capital letter and proper nouns are always capitalized. All sentences end with . ? or ! All dialogue is punctuated correctly. | One to three of the convention rules were broken. | Four to six of the conventions rules were broken. | Seven to nine of the convention rules were broken. | There are more than ten errors in capitalization, proper nouns, or ends of sentence punctuation. |
| Voice | The author’s voice is heard throughout the entire story. | The author’s voice is heard throughout most of the story. | The author’s voice is sometimes heard throughout the story. | The author’s voice is heard a few times throughout the story. | The author’s voice is not heard in the story. |
| Sentence Fluency | Uses a variety of sentence lengths and structures to keep flow and interest throughout the entire story (compound and complex sentences). | Uses a variety of sentence lengths and structures throughout most of the story (compound and complex sentences). | Uses a variety of sentence lengths and structures throughout some of the story (compound and complex sentences). | Uses a variety of sentence lengths and structures a few times in the story (compound and complex sentences). | Does not use a variety of sentence lengths and structures in the story (compound and complex sentences). |
| Slowing Down Time (Pacing)  W.3 | The author chose the best parts of the story to slow down time. The author skimmed over unimportant or insignificant parts to place emphasis on what is most significant. | The author chose the good parts of the story to slow down time. The author skimmed over unimportant or insignificant parts to place emphasis on what is most significant. | The author chose the adequate parts of the story to slow down time. The author adequately skimmed over unimportant or insignificant parts to place emphasis on what is most significant. | The author did slow down time, but chose unimportant or insignificant events. | The author did not slow down time. It reads like a travelogue. |

I have read through this paper, scored it, and conferenced with the student about what they can do to improve their writing:

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Adult Signature Date

I have written ideas on this paper so that when I come back to class next period, I will be ready to edit and print my final draft:

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Student Signature Date