Narrative Writing Assessment/ Ms. Berry/ Mr. Wagner’s Writing Class

**How do my experiences shape my identity?** Our unit question asks us to consider how great historical events, as well as a character’s experiences and background, often have deep effects upon the people who live through them. Depending on the person and the situation, those effects can be very different. For several weeks, we have closely read and analyzed how an individual character can be shaped by setting, society, and/or background. For this assessment, **you will write a short story which includes a dynamic character that is shaped by a historical event (the event can be fictional or factual) that captures elements of setting and the protagonist’s background in a novel way.**

Remember, a strong short story:

* *Establishes a clear point of view and exposition*
* *Focuses closely on one dynamic protagonist*
* *Uses strong sensory details to make the character(s) and events come alive*
* *Uses precise language and transitions*
* *May use dialogue and description to capture the character(s) and event*
* *Concludes effectively with a strong overall theme*

**Due Date: Tuesday, October 26th, 2017; one letter grade will be deducted for each day the short story is late. Either a physical copy or electronic copy can be submitted to jswagner1@cps.edu**

The short story must be TYPED and shared with Wagner on Drive or printed to be turned in on the due date.

Finally, there are FOUR different sets of rubrics that you will graded on:

1. Wagner’s Common Core Narrative Rubrics (slight change to **E** based on project) entered out of 68 points

2. IB “Producing Language Rubric” Entered out of 8 points as a separate grade.

3. IB Self-Management Rubric = You will decide your own grade and how many points.

4. Did your unit question answer grow and change? Rubric.

[CCSS.ELA-LITERACY.W.7.3.A](http://www.corestandards.org/ELA-Literacy/W/8/3/a/)  
Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

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| Introduction / Hook Rubric \_\_\_\_\_/16 | 4 | 3-2 | 1-0 |
| Reader oriented (know what’s going on)  Context and Point of View | Important Background information exposed and point of view established (1st or 3rd?) | Some important information missing from the beginning of the story, point of view not established | No important background information given; no point of view established |
| Narrator / Characters | We know who narrator is and we know most relevant people in the story | We know only the narrator | We don’t know the narrator or anyone else. |
| Reader engaged (hooked) | Reader not bored by introduction; suspense built with any of a variety of interesting techniques | Reader slightly bored; suspense slightly built | Reader completely bored by typical introduction |
| Event sequence = FOLLOW PLOT MAP | Clear plot structures and conflict resolution. | Some plot structures missing \_\_\_\_\_\_\_\_\_\_\_. | No plot structure or conflict resolution. |

[CCSS.ELA-LITERACY.W.7.3.B](http://www.corestandards.org/ELA-Literacy/W/8/3/b/)  
Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

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| Narrative Technique Rubric \_\_\_\_\_\_\_/12 | 4 | 3-2 | 1-0 |
| Dialogue | Important speaking parts are correctly indented, placed in quotation marks, and attributed to who speaks. | Some important speaking parts are incorrectly indented, not placed in quotation marks, or attributed to who speaks. | No one speaks in the narrative. |
| Pacing | Short and long sentences as well as suspenseful moments cause the reader to speed up or slow down | Short and long sentences OR suspenseful moments cause the reader to speed up or slow down | Reader does not speed up or slow down due to sentence length or suspense |
| Reflection | Narrator / subject of narrative reflects about changing **because of historical events** | Reflection unclear | Narrator / subject of narrative does not reflect about changing / no change occurs |

[CCSS.ELA-LITERACY.W.7.3.E](http://www.corestandards.org/ELA-Literacy/W/8/3/e/)  
Provide a conclusion that follows from and reflects on the narrated experiences or events.

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| “E” Rubric \_\_\_\_\_\_/8 | 4 | 3-2 | 1-0 |
| Dynamic character | End of story shows dynamic character has **changed flaw due to historical events** | End of story shows dynamic character has learned about flaw OR changed flaw | End of story shows character has not learned about flaw nor changed flaw |
| Resolution | Resolution matches the conflict that has been present from near the beginning of the story | Resolution does not match the conflict that has been present from near the beginning of the story | There is no resolution |

[CCSS.ELA-LITERACY.W.7.3.C](http://www.corestandards.org/ELA-Literacy/W/8/3/c/)  
Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

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| Transitions Rubric \_\_\_\_\_\_\_/12 | 4 | 3-2 | 1-0 |
| Words, phrases, or clauses in a variety | Many different single words, short phrases, and longer phrases are used to transition between events and times | A few different single words, short phrases, and longer phrases are used to transition between events and times | No Transitions in narrative |
| Show sequence / shifts | Transitions always establish the order of the events and show when timeframes change in story. | Transitions sometimes  establish the order of the events and show when timeframes change in story. | Transitions never  establish the order of the events and show when timeframes change in story. |
| Show relationships between events and timeframes | Events and timeframes are always connected by transitions | Events and timeframes are sometimes connected by transitions | Events and timeframes are never connected by transitions |

[CCSS.ELA-LITERACY.W.7.3.D](http://www.corestandards.org/ELA-Literacy/W/8/3/d/)  
Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

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| Details Rubric \_\_\_\_\_\_\_/16 | 4 | 3-2 | 1-0 |
| Precise words and phrases | Specific proper nouns and precise verbs are consistently used | Specific proper nouns and precise verbs are sometimes used | Specific proper nouns and precise verbs are never used |
| Relevant descriptive details | All descriptive details matter to the story | Some descriptive details matter to the story | Few / no descriptive details matter to the story |
| Sensory Language | Many adjectives are used to show human sense experiences. | Some adjectives are used to show human sense experiences. | No adjectives are used to show human sense experiences. |
| Captures Action | Many verbs are used to show actions. Verbs go beyond simple actions such as run, jump, or walk. | Some precise verbs are used to show actions. Some verbs go beyond simple actions such as run, jump, or walk. | Few / no precise verbs are used to show actions. No verbs go beyond simple actions such as run, jump, or walk. |

JSWS.GROW.ANSWER.TO.UNIT.QUESTION.1.1 Reflect about how your narrative helped you add to your answer to the unit question.

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| Unit ? Rubric \_\_\_\_\_\_/4 | 4 | 3-2 | 1-0 |
| Unit Question Growth | Post reflection shows clear growth in multiple areas when answering unit question | There is some growth present, but it is unclear what you thought at first and how it changed. | Not unit question growth present in reflection |

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_/68

**Short Story Rubric**

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|  | Excellent  5 points Exceeds Standards | Good  4 points Meets Standards | Fair  3 points Almost Meets Standards | Poor  1 point Does Not Meet Standards | Comments and Scores    Total \_\_\_\_\_\_/5 |
| Exposition: The exposition of the story introduces the story and develops the context of the story. | Excellent  The exposition is well developed. It excellently and effortlessly develops the context of the story: the setting, characters and the beginnings of the conflict. It does NOT stand apart and is well integrated as the beginning of the story. | Good  The exposition is somewhat well developed. The context of the story: (the setting, characters and the beginnings of the conflict) is fairly well developed. The exposition does NOT stand apart and is well integrated as the beginning of the story | Fair  There is evidence of an exposition. The context of the story: (the setting, characters and the beginnings of the conflict) is introduced but not adequately developed. The exposition is not well integrated into the story, as the beginning. | Poor  The exposition is poorly developed or lacking. Some elements of the exposition are missing or underdeveloped. It stands apart or is poorly integrated into story. |  |
| Setting: A clear setting of time, place, societal expectations, etc. are developed | Excellent  The primary setting is very vividly described with sensory details that appeals to all five senses. Word choice is sophisticated, precise and varied. Analogies, metaphors and similes are used when appropriate to effectively convey an image. The reader can imagine an excellent, and extremely vivid image of the setting based on the description provided. | Good  The primary setting is vividly described with some sensory details that appeals to at least three out of the five senses. Word choice is fairly precise and varied. The reader can imagine a fairly vivid image of the setting based on the description provided. | Fair  The primary setting is described with a few sensory details. However, sensory details are primarily focused on only one to two main senses. Word choice is slightly varied and only somewhat/minimally precise. The reader can imagine a basic idea of the setting, however more detail would be beneficial. | Poor  There is little to no detail provided about the setting. Word choice is unsophisticated, unvaried, and generic. The setting description, or lack thereof, does not inspire a vivid image of the setting in the reader's mind. |  |
| Plot: Student uses the main events to advance the plot of the story | Excellent  The plot is thoroughly developed and follows a logical sequence of events that leads to an identifiable central conflict, climax, and resolution thereafter. Only relevant and important main events are included to advance the plot. The plot-line is unique, captivating and interesting. | Good  The plot is fairly well developed. It follows a mostly logical sequence of events that leads to a central, conflict, climax and resolution. There are some main events which occur. Most of the main events were necessary or relevant. The plot is somewhat captivating and interesting. | Fair  The plot is somewhat developed. The sequence of events is somewhat logical, but also slightly disorganized. There is some evidence of a conflict, climax and resolution. However, there are aspects of the plot that is not fully developed and leaves the reader with some questions. Main events are not necessarily important or relevant. The plot is mildly interesting or captivating. | Poor  The plot is poorly developed. The sequence of events is not logical, disorganized and confusing. A proper, relevant, conflict, climax and/or resolution is lacking. The reader is left with many questions. Main events are not important or are irrelevant.The plot is not interesting or captivating. |  |
| Theme: There is an underlying theme or moral to be learned present in the story | Excellent  The story presents a profound, meaningful, underlying theme. The theme is sophisticated and inspires development of character/virtue. For example: "Persistence and hard work leads to success." The plot revolves around and is relevant to the theme, and clearly elicit the theme. | Good  The story presents a somewhat meaningful, underlying theme. The theme is somewhat sophisticated and inspires development of character/virtue. For example: "Treat others with respect." The plot somewhat revolves around and is relevant to the theme. The plot events make the theme somewhat apparent. | Fair  The story presents a simplistic underlying theme. For example: "Do not trust strangers.” The plot hints at the main theme. However, it does not thoroughly, nor appropriately convey that theme. (Misinterpretations of the theme based on plot events is likely.) | Poor  A meaningful theme is lacking or unapparent. The plot does not develop the theme sufficiently or is unrelated to the intended theme. |  |
| Evidence of Revision and Proofreading: Student demonstrates careful attention to rules of grammar, punctuation, and spelling, and revision of ideas. | Excellent  Student demonstrates significant, careful, thoughtful evidence of proofreading. Story contains few, minor errors in spelling, punctuation, and/or grammar. Significant, thoughtful changes between drafts is apparent. All materials throughout the writing process are present. | Good  Student demonstrates significant evidence of proofreading. Story contains few errors in spelling, punctuation, and/or grammar. Some changes between drafts is apparent. All or most of the materials throughout the writing process are present. | Fair  Student demonstrates some evidence of proofreading. Story contains some errors in spelling, punctuation, and/or grammar. Minor changes between drafts is apparent. Some materials throughout the writing process are missing. | Poor  Student demonstrates little evidence of proofreading. Story contains many errors in spelling, punctuation, and/or grammar. There is little to no evidence of changes between drafts. Several materials from the writing process are missing. |  |
| Characterization  How did your dynamic protagonist change because of a historical event | Excellent  Student demonstrates that the end of story shows dynamic character has changed flaw due to historical events that are real or imagined. The relationship between the flaw and new trait is exactly opposite, such as liar to honest or careless to careful. | Good  Student demonstrates that the end of story shows dynamic character has changed flaw due to historical events that are real or imagined. The relationship between the flaw and new trait is **not** exactly opposite. | Fair  Student demonstrates that the end of story shows dynamic character has changed flaw, **but it is not due to historical events** that are real or imagined. The relationship between the flaw and new trait is **not** exactly opposite. | Poor  Student demonstrates that end of story shows character has not learned about flaw nor changed flaw, there was no flaw present from the beginning, or character in no way has changed. |  |