

OHIO PERFORMANCE ASSESSMENT PILOT PROJECT  
**English Language Arts – Inquiry and Communication Rubric (2009-10 Pilot) - Revised April 16, 2010**

**Category One: CRITICAL INQUIRY INTO TEXT(S)**

Scoring Dimension	Level 1	Level 2	Level 3 “College/Career Ready”	Level 4 “College-Level”
<b>Analysis and Interpretation</b>	<ul style="list-style-type: none"> <li>• Restates or summarizes the text(s)</li> <li>• Interpretations are missing, unsupported, or flawed</li> <li>• Makes no reference to language or literary elements; OR there are significant and consistent errors in the identification and interpretation of language or literary elements.</li> <li>• Context of text(s) is not evident in analysis, OR text(s) are misinterpreted as a result of missing context information</li> <li>• In research projects, a single source dominates the inquiry with other sources only mentioned</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a basic, surface-level understanding of one or more texts; attempts to analyze or interpret the ideas</li> <li>• Supports interpretations with minimal explanation and textual examples</li> <li>• Identifies and briefly describes relevant literary elements (e.g., figurative language, rhetorical devices, analytical or theoretical lenses)</li> <li>• Relevant contexts of the text(s) are briefly mentioned but do not inform the interpretation</li> <li>• In research projects, summarizes information from a variety of primary and/or secondary sources</li> </ul>	<ul style="list-style-type: none"> <li>• Interprets, analyzes, and evaluates ideas presented in one or more texts</li> <li>• Supports interpretations with sufficient explanations and textual examples</li> <li>• Interprets and explains key literary elements (e.g., figurative language, rhetorical devices, analytical or theoretical lenses) and their impact on meaning</li> <li>• Relevant contexts of the text(s) - their genres, culture, and/or historical/global context – are explained and support the analysis and interpretation</li> <li>• In research projects, analyzes a variety of primary and/or secondary sources, and evaluates their accuracy and/or credibility<sup>1</sup></li> </ul>	<ul style="list-style-type: none"> <li>• Interprets, critically analyzes<sup>2</sup>, and evaluates ideas presented in one or more texts</li> <li>• Supports interpretations with convincing explanations, well-chosen examples, and other relevant evidence from text(s)</li> <li>• Interprets and thoroughly analyzes key literary elements (e.g., figurative language, rhetorical devices, analytical or theoretical lenses) and their impact on meaning</li> <li>• Explains the significance of the text(s) and how they are situated within their genres, culture, and/or historical/global context</li> <li>• In research projects, analyzes a variety of primary and/or secondary sources, evaluates their accuracy and credibility, and skillfully synthesizes<sup>3</sup> evidence from sources</li> </ul>

<sup>1</sup> **Evaluate accuracy and credibility:** Question and analyze a source for its perspective/bias, cross-check a source with empirical evidence or consistency with other sources of evidence, examine what the source says implicitly as well as explicitly, and/or determine whether it is a trustworthy source

<sup>2</sup> **Critical analysis:** A way of reading a text that employs close re-reading and that investigates the relationship of language use to its social/political context and examines how an author uses language to produce meanings and make arguments

<sup>3</sup> **Synthesis:** Combining ideas/elements into a new whole to predict, invent, redesign, and imagine a new way of looking at something.

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<b>Perspective</b>	<ul style="list-style-type: none"> <li>• Student’s perspective on texts is unclear or underdeveloped</li> <li>• One perspective dominates</li> <li>• Multiple perspectives are missing</li> <li>• Connections and conclusions are over-generalized or unclear</li> <li>• Restates ideas and information from texts unclearly or inaccurately</li> </ul>	<ul style="list-style-type: none"> <li>• Responds to texts with a perspective that reflects passive reading or thinking</li> <li>• Presents multiple perspectives</li> <li>• Connections among multiple perspectives are unclear</li> <li>• Draws plausible but superficial connections or conclusions; connects text(s) to personal experience;</li> <li>• Restates ideas and information from texts</li> </ul>	<ul style="list-style-type: none"> <li>• Responds to each text with a clear perspective that demonstrates engaged reading and critical thinking</li> <li>• Student’s perspective reflects consideration of multiple perspectives or ways of thinking/viewing across texts.</li> <li>• Makes simple connections among multiple perspectives and points of view from across cultural or global contexts</li> <li>• Draws meaningful connections and conclusions from textual analysis; when relevant, relates perspective to personal experience</li> <li>• Makes meaning from texts and draws own conclusions from the inquiry</li> </ul>	<ul style="list-style-type: none"> <li>• Responds to each text with a clear, original perspective that demonstrates engaged, in-depth reading and critical thinking.</li> <li>• Student’s perspective integrates multiple perspectives or ways of thinking/viewing across texts</li> <li>• Makes clear and perceptive connections among multiple perspectives and points of view from across cultural or global contexts</li> <li>• Draws meaningful, in-depth, perceptive connections, conclusions, and implications from the analysis</li> <li>• Goes beyond the specific text to generate new insights, theories, or approaches to inquiry</li> </ul>

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**Category Two: EFFECTIVE COMMUNICATION**

Scoring Dimension	Level 1	Level 2	Level 3 “College/Career Ready”	Level 4 “College-Level”
<b>Power of Language</b>	<ul style="list-style-type: none"> <li>• Shows no recognition of the power of language and images to manipulate responses, shape thinking, or influence judgment</li> <li>• Unclear language interferes with communication</li> <li>• Student's voice is largely absent</li> </ul>	<ul style="list-style-type: none"> <li>• Notes how language and images can manipulate responses, shape thinking, or influence judgment</li> <li>• Uses clear language but is not persuasive or convincing</li> <li>• Student's voice is inappropriate or inconsistent; uses rhetorical techniques inappropriately</li> </ul>	<ul style="list-style-type: none"> <li>• Describes with some detail how language and images can manipulate responses, shape thinking, and influence judgment</li> <li>• Uses clear and precise language to persuade, convince, or appeal to the audience</li> <li>• Communicates with a clear voice and uses rhetorical techniques<sup>4</sup> that are appropriate to the purpose, audience, and medium</li> </ul>	<ul style="list-style-type: none"> <li>• Elaborates with well chosen textual examples how language and images can manipulate responses, shape thinking, and influence judgment</li> <li>• Effectively and skillfully uses clear and precise language to persuade, convince, or appeal to the audience</li> <li>• Communicates with a clear and confident voice and skillfully uses rhetorical techniques that are appropriate to the purpose, audience, and medium</li> </ul>

<sup>4</sup> **Rhetorical techniques:** Author’s techniques that are designed to persuade or otherwise guide the audience response. Examples include style, voice, text structure, word choice, and tone. Additional examples can be found here: <http://writingcenter.tamu.edu/content/view/31/76/>

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<b>Scoring Dimension</b>	<b>LEVEL 1</b>	<b>LEVEL 2</b>	<b>LEVEL 3 “College/Career Ready”</b>	<b>LEVEL 4 “College-Level”</b>
<b>Structure, Organization, and Language Conventions</b>	<ul style="list-style-type: none"> <li>• Controlling idea is unclear or absent</li> <li>• Ideas and information are disorganized and seem disconnected from one another</li> <li>• Communicates in ways that are inappropriate for the specified audience, context, purpose, and medium</li> <li>• Errors in language conventions interfere with communication</li> <li>• Citations are missing, inaccurate, and/or inconsistent</li> </ul>	<ul style="list-style-type: none"> <li>• Controlling idea is stated but underdeveloped</li> <li>• Loosely organizes and structures ideas resulting in unclear connections between ideas</li> <li>• Communicates in ways that reflect some attention to specified audience, context, purpose, or medium</li> <li>• Has some minor errors in language conventions appropriate to the medium used to communicate</li> <li>• Citations are used when appropriate, but with consistent errors in format</li> </ul>	<ul style="list-style-type: none"> <li>• Presents a clear controlling idea that is developed in appropriate depth</li> <li>• Organizes and structures ideas and information, explicitly connecting one idea to another</li> <li>• Effectively communicates in ways that are appropriate to the specified audience, context, purpose, and medium</li> <li>• Demonstrates command of language conventions appropriate to the medium used to communicate</li> <li>• Citations are used consistently when appropriate, with minor errors in format</li> </ul>	<ul style="list-style-type: none"> <li>• Presents a clear, fully-developed controlling idea that guides the text’s organization and reveals in-depth understanding</li> <li>• Effectively organizes and logically structures ideas and information, connecting ideas and supporting controlling idea</li> <li>• Effectively and skillfully communicates in ways that are designed to have a powerful impact for the specified audience, context, purpose, and medium</li> <li>• Demonstrates skillful command of language conventions appropriate to the medium used to communicate</li> <li>• Citations are used accurately and consistently when appropriate</li> </ul>
	<ul style="list-style-type: none"> <li>• Use of print text, digital media, audio/visual media, dramatic performances, or multimedia texts is inappropriate and/or ineffective</li> </ul>	<ul style="list-style-type: none"> <li>• Uses print text, digital media, audio/visual media, dramatic performances, or multimedia texts, when appropriate, to communicate one’s ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Effectively uses print text, digital media, audio/visual media, dramatic performances, or multimedia texts, when appropriate, to communicate one’s ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Skillfully and effectively uses print text, digital media, audio/visual media, dramatic performances, or multimedia texts, when appropriate, to communicate one’s ideas</li> </ul>

Note: Shaded cells are not applicable in the 2009-2010 Pilot.

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**Category Three: PROCESS AND REFLECTION**

Scoring Dimension	Level 1	Level 2	Level 3 “College/Career Ready”	Level 4 “College-Level”
<b>Reflection after the Process of Textual Production</b>	<ul style="list-style-type: none"> <li>• Alludes to, or mentions, learning associated with the process of textual production</li> <li>• Strategies used in the process of textual production are mentioned but not described</li> <li>• Reflection on ways to improve the work is vague or missing</li> <li>• Reflection is not supported by evidence from the student's body of work</li> </ul>	<ul style="list-style-type: none"> <li>• Explains in a general way what was learned through the process of textual production</li> <li>• Describes how strategies for learning, thinking, or producing text worked for the student in this instance</li> <li>• Reflection on ways to improve the work is general or narrow</li> <li>• Refers to limited evidence from the student's body of work to support reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Explains how the process of textual production influenced or changed his/her perspectives on the topic of inquiry, and understandings of self, world</li> <li>• Explains how strategies for learning, thinking, and producing text worked for the student in this instance, and how those strategies could be applied in future work</li> <li>• Reflection on ways to improve the work is specific and actionable</li> <li>• Refers to relevant evidence from the body of work to support reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Explains and provides specific examples of how the process of textual production influenced or changed his/her perspectives on the topic of inquiry, and understandings of self, world</li> <li>• Explains how strategies for learning, thinking, and producing text worked for the student in this instance and how the student has learned from both successes and roadblocks to gain a deeper understanding of oneself as a learner, thinker, and communicator</li> <li>• Reflection on ways to improve the work shows evidence of careful consideration of weaknesses in the work and identifies specific changes that will lead to substantive improvement</li> <li>• Refers to specific and convincing evidence from the body of work to support reflection</li> </ul>
<b>Not Applicable (Not prompted in the 2010 reflection tasks)</b>	<ul style="list-style-type: none"> <li>• Makes but does not explain connection to another text, topic, context, or discipline, OR no connections are evident</li> </ul>	<ul style="list-style-type: none"> <li>• Makes and explains general connections to other texts, topics, contexts, or disciplines</li> </ul>	<ul style="list-style-type: none"> <li>• Makes and explains specific connections to other texts, topics, contexts, and/or disciplines</li> </ul>	<ul style="list-style-type: none"> <li>• Elaborates on the connection to other texts, topics, contexts, and/or disciplines, demonstrating understanding of multiple ways to approach inquiry and the integrated nature of learning</li> </ul>

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**TO BE SCORED BY CLASSROOM TEACHER BASED ON MULTIPLE DRAFTS OF STUDENT’S WORK**

Scoring Dimension	Level 1	Level 2	Level 3 “College/Career Ready”	Level 4 “College-Level”
<b>Reflection during the Process of Textual Production</b>	<p><i>The body of work and the written reflection show</i></p> <ul style="list-style-type: none"> <li>• Little improvement in the work over time, and little engagement in a process of planning, drafting, reviewing, revising, and editing the text</li> <li>• No use of feedback from teachers and peers to develop the work.</li> </ul>	<p><i>The body of work and the written reflection show</i></p> <ul style="list-style-type: none"> <li>• Narrow or surface level improvements resulting from a process of planning, drafting, reviewing, revising, and editing the text</li> <li>• Little use of feedback and critique from teachers and peers to develop the work.</li> </ul>	<p><i>The body of work and the written reflection show</i></p> <ul style="list-style-type: none"> <li>• Substantive improvement from the process of planning, drafting, reviewing, revising, and editing the text</li> <li>• Incorporation of feedback and critique from teachers and peers, resulting in refined ideas and improved communication of those ideas</li> </ul>	<p><i>The body of work and the written reflection show</i></p> <ul style="list-style-type: none"> <li>• Thoughtful and critical improvement from the process of planning, drafting, reviewing, revising, and editing the text</li> <li>• Integration of feedback and critique from teachers and peers, resulting in improved, expanded, or refined ideas, and a polished communication of those ideas.</li> </ul>

### ***Bearing Witness: Portraits of Americans Dreaming***

The American dream is a powerful and important idea. But it has not always been easy to obtain or experience. Some would even say that it is a myth – even a mirage – that eludes most Americans. Numerous authors, such as Sinclair Lewis in his 1922 novel *Babbitt*, satirized the materialism and shallowness that he saw in the chase for the American dream. In *The Great Gatsby*, Nick Carraway describes how the pursuit of opportunity became “the service of a vast, vulgar, and meretricious beauty.” In 1949 Arthur Miller wrote the play “Death of a Salesman” in which the American dream is portrayed as a fruitless pursuit that destroys and deludes.

The pursuit and the elusiveness of this dream are major themes throughout American history, literature, art, film and music. This task invites you to think, read, and write about the idea of the American dream.

This assessment has three parts. Be sure to complete the tasks in order because the work you do early in the assessment will make your later work much easier.


#### **Optional Core Texts (Teachers may substitute texts that are comparable in form and text complexity):**

- “Introduction to Bearing Witness: Portraits of Americans Dreaming” text
- Langston Hughes “Let America Be America Again”
- “Death of a Salesman” (film version)
- Dan Barry, “At an Age for Music and Dreams”

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**Part One: Engage in Close Reading**

In this part of the assessment you will be looking at two texts that deal with the American dream, including one print text and one non-print text. You will work with a partner to do a close reading of these two texts. Then you will be asked to compare the two texts and their perspectives on the American dream in a short essay.


<p>Small group work</p> <p><i>Take notes but do not submit for OPAPP</i></p>	<p><b>1. Closely read Langston Hughes’s “Let America Be America Again”:</b> Read through the poem one time. As you read mark places in the poem</p> <ul style="list-style-type: none"> <li>○ That have a strong impression on you</li> <li>○ Where you agree or disagree</li> <li>○ That leave you wondering or asking a question</li> </ul> <p>Next, find a partner and write a paragraph that summarizes the poem. In your summary be sure to capture the main sequence of the poem.</p> <p>Finally, discuss with the following question with your partner: Why do you think the speaker says “O, let America be America again--/The land that never has been yet--/And yet must be—”? After this discussion, do a brief quickwrite to capture your best thinking about the question.</p>
<p>Small group work</p> <p><i>Take notes but do not submit for OPAPP</i></p>	<p><b>2. Watch a scene from Arthur Miller’s “Death of a Salesman”:</b> View a scene from the movie. As you watch, please write down notes on the places in the scene that you find powerful or that confuse you.</p> <p>Next, work together with a partner to create an outline of the scene. In your outline, divide the scene up into its major parts. Then go back and create a paragraph long summary of the scene.</p> <p>Finally, compose a quickwrite in response to this question: What is Arthur Miller saying to the audience about the American dream in this scene?</p>
<p>Individual work</p>  <p><b>Submit for OPAPP</b></p>	<p><b>3. Compare the texts:</b> Drawing on your notes, write a 400-500 word response to the following question:</p> <ul style="list-style-type: none"> <li>• Imagine that in “Death of a Salesman” and “Let America Be America Again,” Miller and Hughes are making arguments about the American dream. <b>What argument(s) do Miller and Hughes make in their texts about the nature of the American dream? How are their perspectives similar or different?</b> Be sure to cite specific lines in the story to support your claims.</li> </ul>





**Part Three: Produce a Portrait of an American Dreamer**

At this point you have completed your research on an American dreamer you know. In this part of the assessment, you have an opportunity to produce a portrait of your American dreamer. Your portrait can take many different forms.

<p>Individual work</p>  <p><b>Submit for OPAPP</b></p> <p><i>(If you select Choice B, submit an electronic file of the work on a CD or DVD)*</i></p>	<p><b>6. Select ONE of these two choices to create and present your portrait:</b></p> <p><b>CHOICE A: An Essay Portrait</b> Write a short (500-750 word) essay portrait of your American Dreamer in which you:</p> <ul style="list-style-type: none"><li>• Employ the strategies you observed Barry use in “At an Age for Music and Dreams”</li><li>• Use the information from your interview and background research</li><li>• Include specific evidence (direct quotes, facts, etc.)</li><li>• Communicate/reflect on what that person’s life suggests about the American dream</li></ul> <p>OR</p> <p><b>CHOICE B: Mixed-Media Portrait</b> Create a mixed-media portrait of your American Dreamer that includes:</p> <ul style="list-style-type: none"><li>• A short, compelling text (the written portion of the slide show (quotes, commentary, etc.) that describes your American dreamer. Use the information from your interviews and background research. Include specific evidence (direct quotes, facts, etc.)</li><li>• A set of images that enrich the written portion of the portrait (e.g., slides with voiceover, video/audio clips, or a collage of photos to illustrate the written text)</li></ul> <p>For examples of mixed-media portraits, you can explore:</p> <ul style="list-style-type: none"><li>○ “One in 8 Million” series in the New York Times <a href="http://www.nytimes.com/packages/html/nyregion/1-in-8-million/index.html">http://www.nytimes.com/packages/html/nyregion/1-in-8-million/index.html</a><ul style="list-style-type: none"><li>▪ Joseph Cotton: The Grandfather</li><li>▪ Tika Chapagai: The Newcomer</li><li>▪ Buster English: The Green Thumb</li></ul></li><li>○ “On Being” series in the Washington Post <a href="http://specials.washingtonpost.com/video/onbeing/">http://specials.washingtonpost.com/video/onbeing/</a></li></ul>
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	<ul style="list-style-type: none"><li>▪ Gladys Mitchell</li><li>▪ Jeffrey Barehand</li><li>○ “This American Life” Radio Series e.g., Nice Work If You Can Get It: “Act Four - Just One Thing Missing” <a href="http://www.thisamericanlife.org/radio-archives/episode/329/nice-work-if-you-can-get-it">http://www.thisamericanlife.org/radio-archives/episode/329/nice-work-if-you-can-get-it</a></li></ul> <p>Whether you select Choice A or B, you should also include:</p> <ul style="list-style-type: none"><li>• <b>A reflective commentary</b> (e.g., as a portion of the essay OR a closing statement in your mixed-media presentation) that describes the challenges and successes you experienced in completing the assignment, comments on your experience working with the essay or mixed-media format for presenting your portrait, and any lessons you learned for future assignments.</li></ul>
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*\* If the presentation in Choice B includes audio or videotape of the subject, the file must be playable using Quicktime (iTunes) or Windows Media Player software.*

### Interview Support Worksheet

*It is important to introduce the interview and why you are conducting it. You can use this introduction, or put it in your own words.*

Starred questions should be asked in all interviews. Other questions are optional and should be selected to suit the person being interviewed.

Depending on the person you are interviewing, you may want to use this English version, or translate it into the language in which your interviewee will be most comfortable sharing his or her life experiences.

### Sample Introduction

“In one of my high school classes we are discussing the American dream and the experiences that people have in trying to pursue it. Each of us is doing interviews of people we think have pursued their dreams in America. I would like to ask you some questions about your life and your ideas about the American dream. May I please record our conversation so I can go back and study it later?”

Name:

Born (year):

Where:

Please tell me a little bit about your life:

What is one of the dreams that you have tried to pursue in America?

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Tell me the story of how you pursued that dream. What were some of the ups and downs?

Based on your experiences, do you think that people can accomplish their dreams in America today?