Constructed Response

General Guidelines:

- Before reading any passages, first read the prompt. Doing so will give you a good indication of what you need to pay attention to in the text as you read.
- After you have read the prompt and the passage, read the rubric so that you know what the scorers are looking for.
- Identify the type of writing the prompt is asking you to complete. The four main “modes” of writing are: narrative, expository, argumentative, and description.
- All constructed response or extended writing items will ask you to provide textual evidence to support your answer.
- Use this acronym to help you remember how to use textual evidence in a response:
  - R – Restate the question
  - A – Answer the question
  - C – Cite textual evidence
  - E – Explain how the evidence you cited supports your argument or why the textual evidence you cited is important.
  - Example:
    - The following is a sample response to the prompt: “The author claims that Dickey’s career as a poet declined after the success of his novel Deliverance. How does the author develop this claim? Use details from the text to support your answer.”
    - In the piece, “A Biography of James Dickey,” the author states that Dickey experienced a decline in popularity after publishing the book, Deliverance. The author supports this claim in his choice of diction and by offering biographical evidence from Dickey’s life, “While he continued to teach and write, Dickey never was able to attain the same sort of critical success or critical praise for his work,” which the author also claims, grew “more abstract” and “less effective.” The diction the author uses to describe Dickey’s later work, particularly words like, “experimental and abstract” allow the reader to infer that after Deliverance, Dickey’s work became less accessible to the common reader, a trait that can also be blamed for his declining success.
    - Hatch’s Notes
      - In the answer above, note how the author uses RACE to adequately answer the question, “The author claims that Dickey’s career as a poet declined after the success of his novel Deliverance. How does the author develop this claim? Use details from the text to support your answer.” In the first sentence the author uses words from the question to inform the reader that he is aware of what is being asked by the prompt. He has provided an answer to the question in the second sentence and later provides textual evidence that supports his answer in later sentences. Most importantly, the author explains how the text proves his claim.
- Make notes as you read each passage on your spare sheets of paper. For example, write down the number of important paragraphs you wish to use in as textual evidence.
- As a guideline, your goal should be to write two paragraphs for each “constructed response” and five paragraphs for each “extended writing” response.
A Biography of James Dickey

One of the most highly regarded 20th century poets, James Dickey was perhaps best known for his 1970 novel, Deliverance. A writer, a critic, a lecturer, and a teacher, Dickey was described by The New York Times as a “big, sprawling, life-loving man.”

A Georgia native, Dickey was born in 1923 in Atlanta, where he spent his childhood. He enrolled in Clemson University in 1942, but dropped out just a few months later to join the Army Air Corps. His early experiences as a navigator—flying over 100 missions in the Pacific during World War II—ultimately would provide rich fodder for many of his poems, including one of his most famous, “The Firebombing.”

Upon returning from the war, Dickey completed his undergraduate degree and earned a Master’s degree in English at Vanderbilt University. While at Vanderbilt, Dickey tried his hand at poetry and had several poems published in the university’s literary magazine. After college, he married Maxine Syerson. In 1950 they moved to Houston, Texas, where he began teaching English at Rice University. After just a couple of years at Rice, Dickey was recalled to active duty by the military when the Korean War began. During his service, Dickey sold his first poem, “Shark in the Window,” to The Sewanee Review.

Dickey returned to Rice after completing his military service, and then moved on to the University of Florida, but found it difficult to make ends meet on his teacher’s salary. He left teaching behind for the more lucrative advertising business and moved to Manhattan to work as a copywriter. Dickey was a success, and for five years he worked for agencies in New York and Atlanta, but he found he had little time left to devote to his poetry. He also felt guilty about his work, viewing advertising as a form of corruption. “I knew how to manipulate those poor sheep, but the fact I felt that way about them was an indication of my own corruption,” he said.

Dickey finally left advertising behind and, after a year in Italy, he spent the next few years as “poet in residence” at several universities and published two volumes of poetry and a selection of critical essays. Dickey’s poetry from this time is known for “a mixture of lyricism and narrative,” as Richard Stull wrote in Modern American Poetry. Dickey often focused on everyday subjects, from his wartime experiences to animals to football players. In 1966, his collection of poems, titled Buckdancer’s Choice, which contained “Firebombing,” was awarded the prestigious National Book Award in Poetry.

In 1967, Dickey was named the consultant in poetry to the Library of Congress—the equivalent of what is now the poet laureate—and while there he was known for his strong, outspoken opinions. The following year he was hired by the University of South Carolina, where he remained on the faculty until his death.

While at the university, Dickey was viewed as a popular and inspirational teacher but was almost as well-known for his outrageous behavior. Poetry was always Dickey’s first love, but the publication of Deliverance, the gripping story of four Atlanta businessmen on a weekend canoe trip that ends in disaster brought Dickey a degree of acclamation not usually experienced by poets. The subsequent Hollywood movie based on the novel, for which Dickey wrote the screenplay, made him a household name.

The book’s success was a turning point for Dickey, according to The New Georgia Encyclopedia. Dickey’s poetry in the years after became “more experimental and abstract, less spontaneous and effective.” While he continued to teach and write, he never was able to attain the same sort of success or critical praise for his work. Afflicted with liver disease and lung failure, Dickey died in 1997.
### Scoring Rubric

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
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| 2      | The response achieves the following:  
• gives sufficient evidence of the ability to justify interpretations of information  
• includes specific examples/details that make clear reference to the text  
• adequately supports examples with clearly relevant information from the text |
| 1      | The response achieves the following:  
• gives limited evidence  
• includes limited examples that make reference to the text  
• explains the development of the author’s idea within the text and the supporting information with limited details based on the text |
| 0      | The response achieves the following:  
• gives no evidence of the ability to determine and analyze the development/progression of an author’s idea within the text |

### Constructed Response Exemplar Responses

<table>
<thead>
<tr>
<th>Points Awarded</th>
<th>Response</th>
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<tbody>
<tr>
<td></td>
<td>The author claims that James Dickey’s career as a celebrated writer declined after the success of his novel, Deliverance, and uses information about awards and reviews to support his claim. Dickey’s early work in poetry earned the National Book Award in Poetry in 1966. The next year, Dickey was named the consultant in poetry to the Library of Congress, which was a great honor. In 1970, Dickey’s novel Deliverance was published. This work was later made into a movie, and Dickey became famous. Following the release of the movie, Dickey’s poetic style became “‘more experimental and abstract, less spontaneous and effective.’” The writings of his later years did not earn awards nor praise for the writer.</td>
</tr>
<tr>
<td></td>
<td>James Dickey was recognized for poetry that was “‘a mixture of lyricism and narrative.’” He published two volumes of poetry and worked in several universities.</td>
</tr>
<tr>
<td></td>
<td>The author states that James Dickey’s poetry was awarded the National Book Award in Poetry in 1966. In 1970, Dickey published the novel, Deliverance, which later was made into a movie. Dickey’s style of poetry changed following the success of the novel.</td>
</tr>
</tbody>
</table>
1 THE CIRCUS was on Saturday. The next morning Claude was standing at his dresser, shaving. His beard was already strong, a shade darker than his hair and not so red as his skin. His eyebrows and long lashes were a pale corn-colour—made his blue eyes seem lighter than they were, and, he thought, gave a look of shyness and weakness to the upper part of his face. He was exactly the sort of looking boy he didn’t want to be. He especially hated his head,—so big that he had trouble in buying his hats, and uncompromisingly square in shape; a perfect block-head. His name was another source of humiliation. Claude: it was a “chump” name, like Elmer and Roy; a hayseed name trying to be fine. In country schools there was always a red-headed, warty-handed, runny-nosed little boy who was called Claude. His good physique he took for granted; smooth, muscular arms and legs, and strong shoulders, a farmer boy might be supposed to have. Unfortunately he had none of his father’s physical repose, and his strength often asserted itself inharmoniously. The storms that went on in his mind sometimes made him rise, or sit down, or lift something, more violently than there was any apparent reason for his doing.

2 The household slept late on Sunday morning; even Mahailey did not get up until seven. The general signal for breakfast was the smell of doughnuts frying. This morning Ralph rolled out of bed at the last minute and callously put on his clean underwear without taking a bath. This cost him not one regret, though he took time to polish his new oxblood shoes tenderly with a pocket handkerchief. He reached the table when all the others were half through breakfast, and made his peace by genially asking his mother if she didn’t want him to drive her to church in the car.

3 “I’d like to go if I can get the work done in time,” she said, doubtfully glancing at the clock.

4 “Can’t Mahailey tend to things for you this morning?”

5 Mrs. Wheeler hesitated. “Everything but the separator, she can. But she can’t fit all the parts together. It’s a good deal of work, you know.”

6 “Now, Mother,” said Ralph good-humouredly, as he emptied the syrup pitcher over his cakes, “you’re prejudiced. Nobody ever thinks of skimming milk now-a-days. Every up-to-date farmer uses a separator.”

7 Mrs. Wheeler’s pale eyes twinkled. “Mahailey and I will never be quite up-to-date, Ralph. We’re old-fashioned, and I don’t know but you’d better let us be. I could see the advantage of a separator if we milked half-a-dozen cows. It’s a very ingenious machine. But it’s a great deal more work to scald it and fit it together than it was to take care of the milk in the old way.”

8 “It won’t be when you get used to it,” Ralph assured her. He was the chief mechanic of the Wheeler farm, and when the farm implements and the automobiles did not give him enough to do, he went to town and bought machines for the house. As soon as Mahailey got used to a washing-machine or a churn, Ralph, to keep up with the bristling march of invention, brought home a still newer one. The mechanical dish-washer she had never been able to use, and patent flat-irons and oil-stoves drove her wild.

9 Claude told his mother to go upstairs and dress; he would scald the separator while Ralph got the car ready. He was still working at it when his brother came in from the garage to wash his hands.

10 “You really oughtn’t to load mother up with things like this, Ralph,” he exclaimed fretfully. “Did you ever try washing this . . . thing yourself?”

11 “Of course I have. If Mrs. Dawson can manage it, I should think mother could.”

12 “Mrs. Dawson is a younger woman. Anyhow, there’s no point in trying to make machinists of Mahailey and mother.”

13 Ralph lifted his eyebrows to excuse Claude’s bluntness. “See here,” he said persuasively, “don’t you go encouraging her into thinking she can’t change her ways. Mother’s entitled to all the labour-saving devices we can get her.”

14 Claude rattled the thirty-odd graduated metal funnels which he was trying to fit together in their proper sequence. “Well, if this is labour-saving—”

15 The younger boy giggled and ran upstairs for his panama hat. He never quarrelled. Mrs. Wheeler sometimes said it was wonderful, how much Ralph would take from Claude.
After Ralph and his mother had gone off in the car, Mr. Wheeler drove to see his German neighbour, Gus Yoeder, who had just bought a blooded bull. Dan and Jerry were pitching horseshoes down behind the barn. Claude told Mahailey he was going to the cellar to put up the swinging shelf she had been wanting, so that the rats couldn’t get at her vegetables.

“Thank you, Mr. Claude. I don’t know what does make the rats so bad. The cats catches one most every day, too.”

“I guess they come up from the barn. I’ve got a nice wide board down at the garage for your shelf.”

The cellar was cemented, cool and dry, with deep closets for canned fruit and flour and groceries, bins for coal and cobs, and a dark-room full of photographer’s apparatus. Claude took his place at the carpenter’s bench under one of the square windows. Mysterious objects stood about him in the grey twilight; electric batteries, old bicycles and typewriters, a machine for making cement fence-posts, a vulcanizer, a stereopticon with a broken lens. The mechanical toys Ralph could not operate successfully, as well as those he had got tired of, were stored away here. If they were left in the barn, Mr. Wheeler saw them too often, and sometimes, when they happened to be in his way, he made sarcastic comments. Claude had begged his mother to let him pile this lumber into a wagon and dump it into some washout hole along the creek; but Mrs. Wheeler said he must not think of such a thing; it would hurt Ralph’s feelings. Nearly every time Claude went into the cellar, he made a desperate resolve to clear the place out some day, reflecting bitterly that the money this wreckage cost would have put a boy through college decently.

[Public Domain]

Item 1

Read these sentences from paragraph 7.

“Mahailey and I will never be quite up-to-date, Ralph. We’re old-fashioned, and I don’t know but you’d better let us be.”

Which idea is conveyed through these sentences?

A. People often resist change.
B. Some people enjoy hard work.
C. One must be persistent to be persuasive.
D. Advances in technology yield positive results.

Item 2

Which sentence from the passage is an example of the author’s use of imagery?

A. “His eyebrows and long lashes were a pale corn-colour—made his blue eyes seem lighter than they were, and, he thought, gave a look of shyness and weakness to the upper part of his face.”
B. “The household slept late on Sunday morning; even Mahailey did not get up until seven.”
C. “He was the chief mechanic of the Wheeler farm, and when the farm implements and the automobiles did not give him enough to do, he went to town and bought machines for the house.”
D. “Mrs. Wheeler sometimes said it was wonderful, how much Ralph would take from Claude.”

Item 3

Based on the passage, which statement is MOST likely true about Claude and Ralph Wheeler?

A. Claude relies on others, but Ralph is independent.
B. Claude enjoys his family, but Ralph is restless to escape.
C. Claude is the harder worker, but Ralph is the favored son.
D. Claude takes all the credit, but Ralph is the responsible one.

Item 4

Which character in the passage MOST strongly represents the theme of the inevitability of modernization?

A. Claude
B. Ralph
C. Mahailey
D. Mrs. Wheeler

Item 5

The writing style in this passage can BEST be described as

A. informal and direct
B. flowery and eloquent
C. humorous and carefree
D. serious and informative

Item 6
Read this sentence from paragraph 10.
“You really oughtn’t to load mother up with things like this, Ralph,” he exclaimed fretfully.

Based on paragraph 10, what does the underlined phrase mean?
A. force mother to carry heavy items
B. shower mother with enjoyable gifts
C. help mother finish her chores quicker
D. give mother more than she can handle

Item 7
Constructed Response
Explain what makes the relationship between Claude and Ralph complicated. Support your answer with details from the text.

Item 8
Constructed Response
Willa Cather wrote the story using third person point of view. How would the excerpt be different if Ralph were narrating? Rewrite the beginning of the story from Ralph’s perspective.
Extended Writing
Standard: ELACC11-12W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient details.

Student Goal: By the end of today’s session, students should be able to write an argumentative essay.

Context:
Currently, there is a global debate about the competing claims to rightful ownership of many ancient artifacts and treasures. Many times, for a variety of reasons, such objects are housed in museums in countries other than the country where the treasures were discovered or made. If the country of origin decides that it wants a museum to return these treasures, does a museum ever have a right to refuse that request? Some people feel that refusing such a request is truly cultural theft. Others, however, argue that there are cases when the museum, not the nation, has a stronger right to ownership.

Prompt:
Weigh the claims on both sides, and then write an argumentative essay, in your own words, supporting one side of the debate in which you argue EITHER that museums must return cultural treasures to their country of origin if that country requests it OR that museums do sometimes have a right to deny those requests. Be sure to use information from both texts in your argumentative essay.

Before you begin planning and writing, you will read two texts. These are the titles of the texts you will read:

1. Bring Them Home
2. Museums Preserve the Cultures of the World

As you read the texts, think about what details from the texts you might use in your argumentative essay.

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**Bring Them Home**

The magic of museums is that they transport visitors both back in time and across continents. Museums preserve some of the most priceless treasures in the world and give many people an opportunity to view wonders they would never otherwise have seen. However, take a moment to ponder how often these artifacts from around the globe come to reside in a museum far away from the country of their origin. Most often, museums acquire objects with full cooperation from the originating country, either accepting them as donations or purchasing them outright. In addition, many museums sponsor “traveling exhibits,” which means that they share their exhibits with other museums located all over the world. Unfortunately, however, there are a number of examples where museums acquired artifacts and other treasures that belong to another culture or country.

This is not to say that the museums intentionally stole these precious artifacts. In many cases, protecting the artifacts motivated the acquisition. For example, the stunning marble sculptures that once adorned the Parthenon temple in Greece were removed in the 1800s and transported to the British Museum to preserve them from further damage. The Turkish government, which then controlled Greece, gave permission for this undertaking. However, Greece has long since regained its independence and now has urgently petitioned the British Museum to return this historic art. Greece is eager to undertake the preservation of these priceless marbles. In fact a new Greek museum has a special room designed to house these statues in the hope that the country’s wishes and rights will be honored.

Like Greece, Egypt also wants to recover its historical treasures. The country is negotiating with France, England, Germany, the United States, and other countries for the return of priceless pieces of its history. In some cases, the archaeologists who discovered these treasures brought them to the museums. However, in many cases thieves looted tombs and warehouses, later selling their goods to museums. Egypt claims this happened, for example, to a historically priceless burial mask purchased by a museum in St. Louis.

Greece and Egypt are not alone in their quest. Many other countries including China, Iran, India, and Turkey are seeking the return of objects important to their culture and history. Since they now have the desire and capability to preserve their treasures, they argue that it is only right that they have the treasures themselves. It is impossible to ignore the power of these arguments. Whether these relics were taken for noble reasons such as preserving them, or taken as
spoils of war or colonialism, those countries currently in possession must make the moral decision to return these pieces of history to their rightful homes.

Museums Preserve the Cultures of the World
Nations petition museums regularly to return artifacts that once came from their lands. Sometimes museums agree that it is appropriate to return these items, but sometimes they do not agree. While right of ownership might seem always to belong to the country of origin, there are many legitimate reasons that a museum may decline such requests. Perhaps museum funds were used in the past to legally purchase an exhibit with the full cooperation of the native country at that time. A change in political power can motivate a “give me that back” attitude in a donor country. Perhaps the museum that houses ancient treasures is far better equipped to preserve them from destruction and deterioration. Most importantly, an excellent argument can be made that some treasures truly belong to all citizens of the world, not just to those in their country of origin.

Throughout the centuries, many priceless antiquities have been lost or severely damaged. The reasons for this often include the ravages of war, downright carelessness, and the erosion of time. For example, of the Seven Ancient Wonders, only one, the Great Pyramids, survives today. Museums protect items of historical and cultural significance. Museum professionals are experts, trained in the best ways to preserve and restore ancient art and other relics, and they are dedicated to this mission. In the 1940s, one museum curator even risked his life as part of a World War II task force charged with the mission to protect historical monuments and works of art from the war.

It is this need to preserve these irreplaceable objects that most often prevents museums from returning them. For example, Germany still refuses to return the bust of Queen Nefertiti to Egypt because such a long trip could cause irreversible damage to the ancient treasure. In other cases, the stability of the original country calls into question its ability to protect artifacts.

Imagine a world where every country kept to itself all of its ancient artifacts. The only way to experience these wonders would be to travel to each country. Most people do not have the money to do this. However, many national museums are free and others are relatively low cost. By housing important artifacts from a variety of cultures in museums around the world, people everywhere can experience a taste of the history and art that helped to mold the world they live in today. In order to promote this experience of a world culture, museums should be supported in their desire to retain treasures that they have gathered over time. Their curators and boards of directors can be trusted to make wise decisions about which artifacts to return and which to keep. These antiquities are part of a shared history that spans many countries. They should be placed where they will be safe, cared for, and enjoyed by millions.

Now that you have read “Bring Them Home” and “Museums Preserve the Cultures of the World,” create a plan for your argumentative essay.

Weigh the claims on both sides. Think about ideas, facts, definitions, details, and other information and examples you want to use. Think about how you will introduce your topic and what the main topic will be for each paragraph. Develop your ideas clearly and use your own words, except when quoting directly from the source texts. Be sure to identify the sources by title or number when using details or facts directly from the sources.

Write your argumentative essay in your own words, supporting one side of the debate in which you argue EITHER that museums must return cultural treasures to their country of origin if that country requests it OR that museums do sometimes have a right to deny those requests. Be sure to use information from both texts in your argumentative essay.

Now write your argumentative essay. Be sure to:

• Introduce your claim.

• Support your claim with logical reasoning and relevant evidence from the texts.

• Acknowledge and address alternate or opposing claims.

• Organize the reasons and evidence logically.

• Use words, phrases, and clauses to connect your ideas and to clarify the relationships among claims, counterclaims, reasons, and evidence.

• Establish and maintain a formal style.
• Provide a concluding statement or section that follows from and supports the argument presented.
• Check your work for correct grammar, usage, capitalization, spelling, and punctuation.
Example of a 7-Point Response:

There is no question that museums play a huge role in the preservation of our history. In fact, museums have been most important in spreading culture and helping us grow as a species. The doubt arises when cultural treasures are housed outside of their original cultures. To whom do these treasures rightfully belong and how can they best be preserved for people?

If it is true that, “most often, museums acquire objects with full cooperation from the originating country,” as stated in the article, “Bring Them Home,” objects then become the rightful property of the museum and are best housed there for several reasons. Rightful ownership is the least of these legitimate reasons. If a house is purchased fairly, it would seem crazy for a previous owner to claim that the house should be returned to him simply because he has a history with the house. But there are more important reasons, beyond clear ownership, that museums should be allowed to retain legally acquired exhibits.

Museums were created for preservation. Professional curators are “trained in the best ways to preserve and restore ancient art and other relics,” according to the author of “Museums Preserve the Cultures of the World.” The expertise of these curators may prevent further deterioration or destruction of important exhibits. In a museum, pieces may be kept safe from the ravages of time and war, and most importantly, maintained for all to see.

History, whether it is Greek or Egyptian, is human history and belongs to everyone. Both articles reference treasures of Egypt which have been held in Germany and Britain for several generations. According to the first article, Egypt would like those artifacts back. Egyptians feel, not only that the artifacts belong to them, but that Egypt is now in a state to preserve these artifacts. Egyptians also claim that many of the artifacts are the spoils of tomb raiding rather than legitimate business transactions. This is all probably true, but the biggest question should be how to best preserve the artifacts for the most people to learn from them.

Though compensation should be made to people robbed of their treasures, the safe keeping of those treasures in well maintained environments that offer opportunities for study to the largest number of people is the best place for these exhibits. Museums open to the public and dedicated to the preservation of humanity’s treasures will always be the best keepers of history.
## Seven Point Two-Trait Rubric

### Idea Development, Organization, and Coherence

**Description**

This trait contributes 4 of 7 points to the score for this genre and examines the writer’s ability to effectively establish a claim as well as to address counterclaims, to support the claim with evidence from the text(s) read, and to elaborate on the claim with examples, illustrations, facts, and other details. The writer must integrate the information from the text(s) into his/her own words and arrange the ideas and supporting evidence in order to create cohesion for an argument essay.

<table>
<thead>
<tr>
<th>Points</th>
<th>Criteria</th>
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</table>
| 4      | The student’s response is a well-developed argument that develops and supports claims with clear reasons and relevant evidence based on text as a stimulus.  
  - Effectively introduces a claim or claims and engages the audience  
  - Uses an organizational strategy to establish clear relationships among claim(s), counterclaims, reasons and relevant evidence  
  - Uses specific and well-chosen facts, details, definitions, examples, and/or other information from sources to develop claim(s) and counterclaims fully and fairly and to point out strengths and limitations of both while anticipating the audience’s knowledge and concerns  
  - Acknowledges and counters opposing claims, as appropriate  
  - Uses words, phrases, and clauses that effectively connect the major sections of the text and clarify relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims  
  - Uses and maintains a formal style and objective tone that is appropriate for task, purpose, and audience  
  - Provides a strong concluding statement or section that follows from and supports the argument presented |
| 3      | The student’s response is a complete argument that relates and supports claims with some evidence based on text as a stimulus.  
  - Clearly introduces a claim or claims  
  - Uses an organizational strategy to present claims, reasons, and evidence  
  - Uses multiple pieces of relevant information from sources adequately to develop claim(s) and counterclaims and to clarify relationships between claims, reasons, evidence, and counterclaims while attempting to attend to the audience’s knowledge or concerns  
  - Attempts to acknowledge and counter opposing claims, as appropriate  
  - Uses words and/or phrases to connect ideas  
  - Uses an appropriate tone and style fairly consistently for task, purpose, and audience  
  - Provides a concluding statement or section that follows from the argument presented |
| 2      | The student’s response is an incomplete or oversimplified argument that partially supports claims with loosely-related evidence.  
  - Attempts to introduce a claim, but the claim may be unclear  
  - Attempts to use an organizational structure, which may be formulaic  
  - Develops, sometimes unevenly, reasons and/or evidence to support a claim and present opposing claims but shows little awareness of the audience’s knowledge or concerns  
  - Makes reference to opposing claims  
  - Attempts to use words and/or phrases to connect claims, counterclaims, reasons, evidence, but cohesion is inconsistent or weak  
  - Attempts to use an appropriate tone and style are not consistently appropriate for task, purpose, and audience  
  - Provides a weak concluding statement or section |
1. The student’s response is a weak attempt to write an argument and does not support claims with adequate evidence.
   - May not introduce a claim, or the claim must be inferred
   - May be too brief to demonstrate an organizational structure, or no structure is evident
   - Provides minimal information to develop the claim(s), little or none of which is from sources and fails to attend to the audience’s knowledge or concerns
   - Makes no attempt to reference, acknowledge, or counter opposing claims
   - Makes no attempt to use words and/or phrases to connect claims and reasons, reasons and evidence, and claims and counterclaims
   - Uses a style and tone that are inappropriate and/or ineffective
   - Provides a minimal or no concluding statement or section

0. The response is completely irrelevant or incorrect, or there is no response.
   - The student merely copies the text in the prompt.
   - The student copies so much text from the passages that there is not sufficient original work to be scored.

### Trait 2 for Argumentative Genre

<table>
<thead>
<tr>
<th>Description</th>
<th>Points</th>
<th>Criteria</th>
</tr>
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</table>
| Language Usage and Conventions | 3 | The student’s response demonstrates full command of language usage and conventions
   - Uses clear and complete sentence structure, with appropriate range and variety
   - Makes an attempt to attribute paraphrases and direct quotations to their sources via in text or parenthetical citations
   - Has no errors in usage and/or conventions that interfere with meaning* |
| | 2 | The student’s response demonstrates partial command of language usage and conventions.
   - Uses complete sentences, with some variety
   - Attributes paraphrases and direct quotations inconsistently to their sources via in text or parenthetical citations
   - Has minor errors in usage and/or conventions with no significant effect on meaning* |
| | 1 | The student’s response demonstrates weak command of language usage and conventions.
   - Has fragments, run-ons, and/or other sentence structure errors
   - Makes little if any attempt to attribute paraphrases and direct quotations to their sources
   - Has frequent errors in usage and conventions that interfere with meaning* |
| | 0 | The student’s response has many errors that affect the overall meaning, or the response is too brief to determine a score.
   - The student copies so much text from the passages that there is not sufficient original work to be scored. |