**Owen J. Roberts School District**

**Standards Based Report Card Rubrics**

**2017-18**

**English Language Arts (ELA)**

Standards-based grading aligns grading with the PA Core Standards. The report card accurately communicates achievement of learning targets to students, parents, and educators. Our report card provides specific information about the level of proficiency on the learning targets that are taught each trimester.   
  
In ELA, research indicates a student's background knowledge and prior experience may affect reading and/or word study levels. Students may read/spell below, on, and/or above level depending on the genre and content of the text or previous word knowledge exposure. SBRC proficiency scores (3) reflect the range of text complexity students may experience due to these influential factors. Developing readers may score below benchmark, but are demonstrating progress to grade level standards depending on text type, genre, and background knowledge.  
  
By the end of the year, students are expected to be proficient for each standard. Students scoring below proficiency will receive instructional supports to achieve mastery for specific content and skills.   
  
The purpose of these rubrics are to assist students and parents in understanding what the specific learning expectations are for students to be considered proficient at each grade level in each skill area. These learning expectations may grow or increase as the school year progresses and more content/skills are introduced.

**Use the following key to assist in understanding grade level expectations and the scores representing student progress:**

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| --- | --- | --- | --- | --- |
| **SBRC Score:** | **1** | **2** | **3** | **4** |
| **Means:** | **Below Basic** | **Basic** | **Proficient** | **Advanced** |
| **Equivalent to:** | **Performance shows limited evidence of progress towards meeting the benchmarks as required for meeting the grade level standard.** | **Performance is approaching, but not meeting, the benchmarks as required for meeting the grade level standard.** | **Performance consistently meets the benchmarks as required for meeting the grade level standard.** | **Performance consistently exceeds the benchmarks as required for meeting the grade level standard.** |

If you have questions regarding student progress towards grade level benchmarks, please contact your child’s teacher for more information.

**READING LEVEL GUIDE (approximate, background knowledge and genre may vary reading level)**

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|  | Kindergarten | | | 1st Grade | | | 2nd Grade | | | 3rd Grade | | | 4th Grade | | | 5th Grade | | | 6th Grade | | |
|  | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 |
| 4 | E+ | G+ | I+ | K+ | L+ | M+ | N+ | O+ | P+ | Q+ | R+ | S+ | T+ | U+ | V+ | W+ | X+ | Y+ | Z+ | Z+ | Z+ |
| 3 | B | C | D | F | H | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y |
| 2 | A | B | C | E | G | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X |
| 1 | <A | A | B | D | F | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W |

**WORD STUDY GUIDE**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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|  | Kindergarten | | | 1st Grade | | | 2nd Grade | | | 3rd Grade | | | 4th Grade | | | 5th Grade | | | 6th Grade | | |
|  | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 |
| 4 | Beg &End Cons | C+ | E+ | G+ | I+ | I+ | K+ | K+ | K+ | M+ | M+ | N+ | P+ | Q+ | R+ | S+ | T+ | T+ | T+ | T+ | T+ |
| 3 | Beg Cons | Beg &End Cons | A-D | A-F/H | E-G | E-G | E-J | F/H-J | F-J | F/H-K/L | G-K/L | G-M | I-O | J-P | J-Q | K-R | M-S | M-T | M-T | N-T | P-T |
| 2 | Random | Beg Cons | Beg &End Cons | Emerg | A-D | C-D | C-E | D-E | E | E | F/H | F/H | F/H-G | G-I | G-I | I-J | J | K-L | K-L | L-M | M-O |
| 1 | Letter Like | Random | Beg Cons | N/A | Emerg | B | B | C | D | D | E | E | E | F/H | F/H | G | I | J | J | K | L |

**SIGHT WORD GUIDE**

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|  | Kindergarten | | | 1st Grade | | | 2nd Grade | | | 3rd Grade | | |
|  | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 |
| 4 | N/A | 35+ | 51+ | 83+ | 126+ | 151+ | 201+ | 251+ | 301+ | 376+ | 451+ | N/A |
| 3 | N/A | 19-34 | 35-50 | 74-82 | 100-125 | 126-150 | 150-200 | 200-250 | 250-300 | 300-375 | 375-450 | 450-500 |
| 2 | N/A | 0-18 | 19-34 | 51-73 | 74-99 | 100-125 | 125-149 | 150-199 | 200-249 | 250-299 | 300-374 | 375-449 |
| 1 | N/A | N/A | 0-18 | 0-50 | 0-74 | 0-99 | 0-124 | 0-149 | 0-199 | 0-249 | 0-299 | 0-374 |

**WRITING MODE GUIDE**

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|  | Kindergarten | | | 1st Grade | | | 2nd Grade | | | 3rd Grade | | | 4th Grade | | | 5th Grade | | | 6th Grade | | |
|  | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 | T1 | T2 | T3 |
| Narrative | X | X |  | X |  | X | X |  |  | X |  | X | X |  |  | X |  | X | X |  |  |
| Informational |  | X | X |  | X |  |  | X |  |  | X |  |  |  | X |  | X |  |  | X |  |
| Opinion/Argument |  |  | X |  |  | X |  |  | X |  |  | X |  | X |  |  | X | X |  | X |  |
| Poetic |  |  |  |  |  |  |  |  | X |  | X |  |  |  | X |  |  |  |  |  | X |

***1.3 Reading Literature***

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| --- | --- | --- | --- | --- | --- | --- |
|  | PA Core | LP | **Below Basic – 1 (Grade 4)** | **Basic/Developing – 2(Grade 5)** | **Proficient – 3 (Grade 6)** | **Advanced – 4 (Grade 7)** |
| ***Within the Text*** | Craft & Structure Vocabulary | Word Work/ Word Solving | Tries to figure out the meaning of an unknown word or phrase by reading around it. Use clues from the story to help think about whether the word is positive or negative and to notice whether there is an example later that can help figure it out. Use knowledge about prefixes, suffixes, and root words. When the author has used language in unusual ways— maybe describing one thing by comparing it to another—figures out what the phrase probably means. | Attempts to figure out an unknown word or phrase by continuing to ask questions, such as “Is the word positive or negative? Moderate or extreme? An idiom? Is there an example? Might there be a secondary meaning for the word or one I’m not familiar with?” Uses all knowledge about phonics, Greek/Latin root words, prefixes, and suffixes.  Expects to see similes and metaphors, especially when the author compares the emotions of a character to something else or tries to establish the tone or mood of a setting. | Attempts to figure out an unknown word or phrase by continuing to ask questions, such as “Is the word positive or negative? Moderate or extreme? An idiom? Is there an example? Might there be a secondary meaning for the word or one I’m not familiar with?” Uses all knowledge about phonics, Greek/Latin root words, prefixes, and suffixes.  Is alert to the use of metaphor, simile, personification, and so on because these are ways authors show tone, emotion, nuance, and relationship. | Determine the meaning of words and phrases as they are used in above grade-level reading and content, including interpretation of figurative, connotative, and technical meanings. |
| Vocabulary Acquisition & Use | Monitoring for Sense | Reads, expecting the parts of the story to fit together in such a way there is an understanding of why things are happening. When things don’t seem to fit—if they feel as if they come out of nowhere—checks to see if something important was missed. | Realizes that in more complicated stories, sometimes there is a need to wait longer for the parts to fit together or for things to become clear. If unsure how a new chapter or part fits with the earlier story, is aware that the confusion may be caused by gaps in time or place or shifts in point of view. May be reading a subplot that brings a minor character on stage. At these points, may reread to figure out how the parts of the story fit together, but may also read on with questions in mind. | Anticipates that a story may contain more than one plotline, timeline, and point of view. Is alert to moments when confusion may begin during reading, and checks to track those plotlines and shifts in time or perspective. Uses a repertoire of strategies to reorient while reading, including going back to the beginning of the chapter and the end of the last chapter flow past without understanding. | Determines or clarify the meaning of unknown and multiple-meaning words and phrases based on above grade-level reading and content, choosing flexibly from a range of strategies and tools. |
| Vocabulary Acquisition & Use | Building Vocabulary | Use precise language to describe characters, and also uses literary language—words like genre, narrator, setting, and so on—when talking about story elements. | Speaks and writes about books in academic ways (not only using words for story elements but also for craft moves, e.g., focus, perspective). | Uses specific academic and literary terms when speaking and writing about books, such as point of view, symbolism, multiple plotlines, and so on. | Acquires and uses accurately above grade-appropriate general academic and domain-specific words and phrases; gathers vocabulary knowledge when considering a word or phrase important to comprehension or expression. |
| Craft & Text Structure | Orienting | Previews book title, cover, back blurb, and chapter titles to identify characters, setting, and main storyline/plot. Begins to use knowledge of fiction genre to look for information that will be important (e.g., historical fiction and time period problems or in mystery look for clues, etc.). | Previews books to begin figuring out not only characters and setting, but also possible themes. Alert to clues for possible themes and issues that will become significant.  Use knowledge of genre to look for elements that may be important (e.g., in fantasy, expect to learn about a character’s quest). | Previews books, paying attention to information from the cover and first chapter/prologue to orient to story characters, conflicts, and possible themes.  Use knowledge of genre and author to build expectations for characters, setting, plot, and theme. | Preview books, paying attention to information from the cover and first chapter/prologue to orient to story characters, conflicts, and possible themes. Use knowledge of genre and author to build expectations for characters, setting, plot, and theme. Utilizes media, additional texts, or print to assist in building knowledge for reading literature from cultures, time periods, or unknown subjects. |
| Key Ideas & Details Main Idea | Summary | During the reading of a novel, can think back over and briefly summarize the parts of the story that relate to what is being read. When finished a book, can briefly summarize it in a way that shows knowledge of the important aspects of the story, including the story elements. Talks about the characters— their traits and wants—and recap important events using sequence and cause-effect words or using a problem- solution structure. Talks about the big ideas/ themes that the story teaches. | Makes decisions about how to summarize a story. Sometimes names a theme and then summarize the most important parts of the story that support that theme. Sometimes traces the significant changes in a character. Stays focused on the parts of the story that are most important to the kind of summary given, leaving out parts that are not. | Able to summarize a story by looking at it from a bird’s-eye view. When this is done, sees the pieces of the story as blocks that fit together. Can summarize by focusing on a character, a conflict, a theme, and so on. When this is done, sorts out moments of the story that support the idea about the character, conflict, theme, and so on. Explains why these parts matter. Angles and limits summary to the parts of the text that support the idea. | Summarizes in support of detailed literary analysis in above level texts, angling claims, reasons, and evidence based on text summation. |
| Range of Reading | Fluency & Punctuation | Voice reading (in head or out loud) is based on what is going on in the story and what the character is thinking, feeling, experiencing. Voice is based on what we know about the type/kind of character they are.  Punctuation steers reading, and helps to read complex sentences accurately. | Voice reading reflects mood and tone of scenes, emotions of characters, and type of character they are (e.g., slowing down when it gets scary) in both prose and poetry.  Use punctuation as signals to author’s purpose, noting when parts of sentences are meant as small additions. | Voice reading reflects mood and tone of scenes, emotions of characters, and type of character they are (e.g., slowing down when it gets scary) in both prose and poetry. Alert to changes in mood/pace and punctuation in meaning making -aware that authors may use punctuation to create mood - adjusting voice accordingly. | Voice reading reflects mood and tone of scenes, emotions of characters, and type of character they are (e.g., slowing down when it gets scary) in both prose and poetry. Alert to changes in mood/pace and punctuation in meaning making -aware that authors may use punctuation to create mood - adjusting voice accordingly. Voice reading adapts to dialects, foreign language, and/or domain-specific vocabulary for meaning. |

***1.3 Reading Literature***

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | PA Core | LP | **Below Basic – 1 (Grade 4)** | **Basic/Developing – 2(Grade 5)** | **Proficient – 3 (Grade 6)** | **Advanced – 4 (Grade 7)** |
| ***Beyond the Text*** | Predicting | Envisioning/ Predicting | Makes a mental movie in mind during reading, trying to experience the story as if it is real life.  Draws on earlier parts of the text to add to the details in the mental movie. That is, draws on what is known about characters’ traits and motivations, the setting, and the events to envision and predict. Also uses what is known from real life about what these places tend to look and feel like.  Also bases predictions on sense of how stories tend to go and can explain reasons for my predictions. | Makes a mental movie in mind during reading, trying to experience the story as if it is real life.  Draws on earlier parts of the text to add to details in in the mental movie of the characters, setting, and events. Looks for clues to help know the mood and the feel of the actions. Also uses what is known from real life about what these places tend to look and feel like. Also bases predictions on what is known about this genre of fictional texts. Predicts not just what will happen to the main character, but also to the secondary characters across multiple plotlines. | Realizes that envisioning matters as a way to picture unfamiliar people and places in the books read. During reading, Draws on films and television shows, real life, knowledge of this genre, as well as scenes from other books to fill in the mental movie making in the mind and to make sense of what happens.  Bases predictions on what has happened in the text, knowledge of the genre, and details gathered about story elements. | Predictions based on what has happened in text, knowledge of the genre, and details about story elements. Predictions are specific to genre and text structure, connecting literature to greater life lessons- taking into account disingenuous and trustworthy narrators in anticipating theme/story. |
| Integration of Knowledge & Ideas – Sources of Information | Story Elements: Time, Plot, Setting | During reading, is alert to the structure of a story, aware that it is not always told sequentially. Notes sequence words (e.g., Two weeks earlier . . . Thinking back, I remembered . . . or A week later…) that clue the reader in to the presence of a backstory or gaps in time between scenes. Knows that when the story goes backward, it is usually to give the reader important information.  Can tell when the setting changes. | During reading, is alert to ways in which more complicated stories are not always told sequentially. Notes backstory, gaps in time between scenes, flashback and flash-forward, and subplots. Is aware that subordinate characters may support subplots.  Can make sense of unfamiliar settings. | Expects time to be structured in challenging ways across a story, and is alert to the small clues that time is changing, including verb tenses, white space, or changes in setting.  Realizes sometimes the reasons a character says he or she did something may not be the truth; readers are supposed to figure this out.  Notice how the setting affects other story elements. | Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history. |
| Integration of Knowledge & Ideas – Text Analysis | Compare & Contrast | Can discuss similarities and differences in stories, noticing theme. For example, “Is the theme similar but different? How is it developed differently?” (E.g., in one, a girl saves her friend, in another, the boy saves a dog, but both show that friendship takes risk.) Can also compare other aspects of the stories. Can ask oneself, “Do characters from the texts react in similar ways to an issue?”  Can compare and contrast two different versions of the same text (e.g., comparing the book and the movie version of a text). | When shown several texts in the same genre that explore the same theme, can explain how that theme is the same and different across the texts.  Can also explain how the theme is developed differently in the two texts and discuss author’s craft to do so. Thinks, “Does one use a symbolic object to show the theme?  Does another show the internal thoughts of the villain to convey that villains aren’t all bad?” | When shown several texts in the same genre that explore the same theme, can explain how that theme is the same and different across the texts.  Can also explain how the theme is developed differently in the two texts and discuss author’s craft to do so. Thinks, “Does one use a symbolic object to show the theme?  Does another show the internal thoughts of the villain to convey that villains aren’t all bad?”  Can also compare and contrast different multimedia versions of texts and discuss the effects these versions have on the development of the theme. | Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g. lighting, sound, color, or camera focus and angles in a film).  Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history. |
| Key Ideas & Details/ Literary Elements | Character Response/ Change | Notices how a character changes across the story.  Thinks about many possible causes of these changes, including other story elements (the problem, the setting, other characters, and so on).  Knows that what a character learns about life can often be the theme of a story. | Can notice small, subtle changes in characters in addition to more obvious ones. Knows that the causes of these changes may also be subtle or complicated.  Thinks about how a character’s change is important to the whole story. Is aware that characters can represent ways that people can be—the bully who is insecure, the boy with feelings locked inside—and that when a character changes or learns something, this can teach readers about ways that people like that character deal with challenges or issues. | Can distinguish between temporary changes and changes in the character’s perspective.  Considers how inside and outside forces cause characters to change. Understands that a character’s changes can be symbolic and can connect to bigger themes in the story. | Infer the meaning of symbols (objects, events, motifs, characters) that the writer uses to convey and enhance meaning. Infer theme/big ideas as revealed by disingenuous or trustworthy narrators. |
| Synthesis | Critical Reading/ Growing Ideas | Can choose to let the story being read spark ideas as one reads.  Those ideas might be about the world, other people, a topic read about, or the story itself. If appropriate, develops ideas by paying attention to the text. Uses ideas as a lens for rethinking or rereading. | Sometimes when reading a story with the lens of one’s own interests. Might weigh the pros and cons of rural life, for example. Find the parts of the book that develop my inquiry and often end up reading other texts that relate, synthesizing information from more than one place. | During reading, is in a constant conversation with the text, letting what is known shape how one thinks about the text and letting what the text says shape how one thinks and acts. Is open to being changed by what is read, including how one judges self and others, how one makes decisions about actions, and how one perceives things. | During reading, is developing multiple perspectives around complex ideas, using the text to shape one’s own thinking as well as others perceptions of similar ideas/concepts. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences, conclusions, and/or generalizations drawn from the text. |
| Key Ideas & Details Text Analysis | Infer About Character | Keeps in mind that characters are complicated. For example, might think about how the character is different on the outside than the inside or in one part of the story or in one relationship than another.  Is interested in what really drives a character to make the decisions or take the actions he or she takes. What does the character really want? Knows that a character’s action will sometimes seem small (closing a door) but will actually signal a deeper meaning. | Can see places in a story where the characters are not what they seem at first. For example, the character might say or act as if he or she doesn’t care, but readers see signs that he or she really does. That is, one sees hidden sides to characters.  Knows that what drives the character (his or her motivation) can be complicated. There may be several things that drive or pressure a character, and often he or she is pulled in conflicting ways. | Continue to develop theories about main and minor characters, thinking how they are affected by other story elements such as the plot, setting, issues, and conflicts. | Analyze how particular elements of a story or drama interact and how setting shapes the characters or plot. |

***1.3 Reading Literature***

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| --- | --- | --- | --- | --- | --- | --- |
|  | PA Core | LP | **Below Basic – 1 (Grade 4)** | **Basic/Developing – 2(Grade 5)** | **Proficient – 3 (Grade 6)** | **Advanced – 4 (Grade 7)** |
| ***About the Text*** | Craft & Structure Point of View | Analyzing perspective/ Point of View | When asked about a character’s perspective, can talk about how the character feels about something important in the story (other characters, the setting, an event).  Uses everything known about the character’s life experience (where he or she is from, what groups he or she belongs to) to explain why the character feels this way. | When asked, can talk about how different characters have different perspectives about events, characters, settings, and issues.  Considers the characters’ different life experiences as well as the roles they play in their lives (daughter, friend, student, and so on) to compare and explain their perspectives. | When asked, can compare characters’ perspectives about key story elements.  Considers the characters’ different experiences and roles in the story to compare and explain their perspectives.  Also notices when characters may represent types of people and typical perspectives, or when characters develop perspectives that are surprising. | Analyze how an author develops and contrasts the points of view of different characters or narrators in above level text. |
| Craft & Structure Point of View | Analyzing Point of View | If a character is telling the story (in the “I” voice), asks, “Who is telling this story?” “Who is the narrator?”  If this is not in the first person, asks, “Who is the main character? Whose point of view am I hearing?” | Expects that no matter whose point of view the story is told from, many characters’ perspectives will be important to understanding this story.  Expects that characters’ or narrators’ accounts or opinions may be different, and one will have to figure out how to make sense of those different perspectives. | In third-person narratives, pays attention to how closely the narrator is connected to one or more characters’ inner thoughts.  In first-person narratives, is on the lookout for ways the author has made the narrator unreliable or limited in his or her point of view. Also knows one will have to do more work to read for others’ perspectives, but trusts the author has left clues for one to do so. | Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). |
| Integration of Knowledge & Ideas | Analyzing Authors Craft | Knows that just as one writes different leads to a story, choosing the one that works best, authors do that, too. And just like one elaborates on the most important parts, authors also do that.  Notices when the author has done something that stands out—elaborated on a part, used an image or line repeatedly, used figurative language, begun or ended a text in an unusual way—and I think, “Why did the author do that?”  Might begin to think about what the author’s words show (e.g., a character’s traits or what a story is really about). | When parts of a text stand out, thinks about the technique the author used and the goal that the author may have been aiming to achieve.  Uses literary language to name these techniques and goals, using phrases like “The author uses flashback to increase tension…” or “The author repeats a line to support the theme…”  Can talk at length about techniques and goals. One way to do this is to discuss how the text would have been different had the author made different choices: “Had he or she written . . . the effect would have been different because . . .” and so on. | Bring knowledge of writing craft to my reading, thinking not just about the characters, setting, and problem(s), but how the author introduces those, and noticing the choices/literary techniques/language an author uses across a story.  Thinks about what tone, mood, and effect is created by the author using certain words. This also means thinking about the shades of meaning of a word and the way it is used or repeated. | Analyze how the structure or form of above level text contributes to its meaning. |
| Craft & Structure – Text Structure | Analyzing Parts of a Text | When asked, can take one part or aspect of a story— an event, setting, minor character—and talk about the importance of it to the whole story. To do this, uses what is known about how one part of a story connects to another or to the whole story (e.g., a scene may explain a later choice a character makes or show that the character is changing; a setting creates a mood or explains the tension). | When asked, can take one part or aspect of a story— an event, setting, minor character—and talk about the importance of it to the whole story. To do this, uses what is known about how one part of a story connects to another or to the whole story (e.g., a scene may explain a later choice a character makes or show that the character is changing; a setting may be symbolic). Can also discuss if this part supports a larger idea or theme in the text. | The new work that one is doing now is that one is able to take even a small part—a sentence, a stanza—and think about the role it plays in creating the whole. Can think about the part’s importance structurally and also ask how it develops larger ideas. Asks, “Does this part help to develop a theme, a character, the mood?” Also asks, “How?” | Draw evidence from various parts of above level literary or informational texts to support analysis, reflection, and research, applying grade-level reading standards for literature and literary nonfiction. |
| Key Ideas & Details Theme | Determine Themes | Reads, asking, “What’s this story really about?” and comes up with tentative ideas that one tests as one reads on. Has an internalized checklist of what makes a good interpretation—that the theme applies to most of the story, that it suggests a life lesson. Knows that often the theme becomes most clear at the end, but then can look back and see the theme trace through other parts, such as times when a character makes a decision or realizes something big. | Reads, asking, “What seem to be the big themes of this story?” Can figure out a couple of themes that are especially significant, noting which are best supported. Thinks about these and I ties together what several significant parts of the story seem to mean.  Knows themes are shown not only by the content of the text, but also in the way it is written. | During reading, gathers up parts of the story that support particular themes. Also actively looks for themes that seem more hidden. As new parts of the story suggest new meanings, the understanding of a story’s theme becomes more nuanced.  When considering which themes are most important in a story, weighs which are most strongly supported across the story. Notes literary devices that support the theme, such as symbolism. | Determine a theme or central idea of above level text and analyze its development over the course of the text; provide an objective summary of the text. |
| Key Ideas & Details – Text Analysis | Question the Text | As characters come to terms with issues, knows that the author is helping the reader to come to terms with these issues also. Reads what an author writes, asking, “What is it you want me to think/feel?”  Also thinks about what an author wants the reader to think or feel, and is willing to be critical. Asks self, “Do I agree?” | Considers what a text is saying about an issue and what values the text seems to show as good ones. Thinks about whether I agree or disagree.  Can talk back to texts, critiquing how characters are portrayed or what actions they take. | Question stories read, thinking especially about social issues and stereotypes. Thinks about what a text might be getting me to think about these issues, and asks oneself if “I agree.”  Can read against the text, considering other possibilities for characters and events. | In above level texts, uses ideas from reading one piece to generate further reading and/or research to satisfy developing questions. |
| Response to Literature | Supporting Thinking with Text Evidence | After deciding on a theme that is important to a story, can look back on the story, finding textual details from across the text that support that theme. Can support my thinking with exact details and examples from the text. | Can cite details that support each of several themes, keeping straight which details support which themes. Doesn’t just summarize—also sometimes quotes. Knows the exact words used can help convey the theme. Can support thinking with exact details and examples from the text, including specific quotes. | Notices where the author develops each of several themes. Can sort details to show which go with which theme, and can rank which details seem most important and discuss why. Continues to support thinking with exact details and examples from the texts, including specific quotes. | Cite several pieces of textual evidence to support analysis of what the text says explicitly, as well as inferences, conclusions, and/or generalizations drawn from above level text. |

***1.4 Narrative Writing***

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|  | **Below Basic – 1 (Grade 4)** | **Basic/Developing – 2(Grade 5)** | **Proficient – 3 (Grade 6)** | **Advanced – 4 (Grade 7)** |
| ***Focus*** | * Show what the characters did by including their thinking. * Write the important part of an event bit by bit and took out unimportant parts. | * Write a beginning which not only showed what was happening and where, but also gave some clues to what would later become a problem for the main character. * Use paragraphs to separate different parts or time of the story and to show when a new character was speaking. Some parts of the story were longer and more developed than others. | * Write a beginning which not only sets the plot or story in motion and introduced a narrator and/or characters, but also hinted at the larger meaning the story would convey. | * Write a beginning that not only sets the story in motion, it also grounds it in a place or situation. It includes details that will later be important to the story. These details might point to the central issue or conflict, show how story elements connect, or hint at key character traits |
| ***Content*** | * Add more to the heart of the story, including not only actions and dialogue but also thoughts and feelings. * Use a storytelling voice and conveyed the emotion or tone of my story through description, phrases, dialogue, and thoughts. | * Develop characters, setting, and plot throughout story, especially the heart of the story. To do this, uses a blend of description, action, dialogue, and thinking. * Include precise sensory details and used figurative language so that readers could picture the setting, characters, and events. Use some objects or actions as symbols to bring forth meaning. | * Develop realistic characters, details, action, dialogue, and internal thinking that contribute to deeper meaning of the story. * Weave together descriptions, language, and symbolism to help readers picture setting, actions, and events to bring fourth meaning. | * Create a narrative that has realistic characters, tension, and change, and that not only conveys, but also develops an idea, lesson, or theme. * Develop the action, dialogue, details, and inner thinking to convey an issue, idea, or lesson. * Shows what is specific about the central character. * Developed the setting and the characters’ relationship to the setting. |
| ***Organization*** | * Write a beginning in which showing what was happening and where, getting readers into the world of the story. * Write an ending that connected to the beginning or the middle of the story. * Use action, dialogue, or feeling to bring story to a close. * Use paragraphs to separate the different parts or times of the story or to show when a new character was speaking. * Show how much time went by with words and phrases that mark time. | * Use transitional phrases to show passage of time in complicated ways, perhaps by showing things happening at the same time (meanwhile, at the same time) or flashback and flash-forward (early that morning, three hours later). * Give some clues to what would later become a problem for the main character. * Write an ending that connects to the main part of the story. The character said, did, or realizes something at the end that came from what happened in the story. * Give readers a sense of closure. | * Not only uses transitional phrases and clauses to signal complicated changes in time, also uses them to alert readers to changes in the setting, tone, mood, point of view, or the time in the story (such as *suddenly*, *unlike before*, *if only she had known*). * Use paragraphs purposefully to show setting changes, new parts of the story, or to create suspense for readers. I created a sequence of events that was clear and logical. * Write an ending that connects to what the story was really about. Gave readers a sense of closure by showing a new realization or insight or a change in a character or narrator. | * Use transitional phrases and clauses to connect what happened to why it happened (If he hadn’t . . . he might not have, because of, although, little did she know that). * Give the reader a sense of closure by showing clearly how the character or place changed or the problem was resolved. If there was no resolution, he gave details to leave the reader thinking about a central idea or theme. * Use a traditional—or slightly modified—story structure (rising action, conflict, falling action) to best bring out the meaning of his story and reach his audience. |
| ***Style*** | * Include **precise and sometimes sensory details** and used figurative language (simile, metaphor, personification) to bring the story to life. * Made some parts of the story go quickly, some slowly. | * Write a story of an important moment. It read like a story, even though it might be a true account. * Vary sentences to create the pace and tone of the narrative. * Show *why* characters did what they did by including their thinking and their responses to what happened. * Slows down the heart of the story. Make less important parts shorter and less detailed and blended storytelling and summary as needed. | * Write a story that has tension, resolution, realistic characters, and also conveys an idea, lesson, or theme. * Develop some relationship between characters to show why they act and speak as they do. Tell the internal, as well as the external story. * Use language that fit the story’s meaning and context (for example, different characters use different kinds of language). | * Develop contradictions and change in characters and situations. * Use specific details and figurative language to help the reader understand the place and the mood (making an object or place symbolic, using the weather, using repetition). * Varies her tone to match the variety of emotions experienced by the characters across the story. |

***1.4 Research Writing (Library)***

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|  | **Below Basic - 1** | **Basic/Developing - 2** | **Proficient - 3** | **Advanced – 4 (Grade 7)** |
| **Technology & Publication** | * With some guidance and support, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting. | * With some guidance and support, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting. | * Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting. | * Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. |
| **Conducting Research** | * Conduct short research projects that build knowledge through investigation of different aspects of a topic. * Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. | * Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic. * Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources. | * Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate. * Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of other while avoiding plagiarism and providing basic bibliographic information for sources. | * Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation. * Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. |

**1.4 Conventions**

|  | **Below Basic (Gr. 4)** | Basic **(Gr. 5)** | **Proficient (Gr. 6)** | **Advanced (Gr. 7)** |
| --- | --- | --- | --- | --- |
| Grammar | * Use relative pronouns (e.g.*, who, whose, whom, which, that*) and relative adverbs (e.g., *where, when, why*). * Form and use the progressive verb tenses (e.g.*, I was walking*, *I am walking*, *I will be walking*). * Use modal auxiliaries (e.g., *can*, *may*, *must*) to convey various conditions. * Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*). * Form and use prepositional phrases. * **Ensure subject-verb and pronoun-antecedent agreement.\*** | * Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences. * Form and use the perfect verb tenses (e.g., *I had walked*; *I have walked*; *I will have walked*). * Use verb tense to convey various times, sequences, states, and conditions. * **Recognize and correct inappropriate shifts in verb tense.\*** * Use correlative conjunctions (e.g., *either/or*, *neither/nor*). * **Ensure subject-verb and pronoun-antecedent agreement.\*** * Use verb tense to convey various times, sequences, states, and conditions. | * Ensure that pronouns are in the proper case (i.e., subjective, objective, and possessive). * Use intensive pronouns (e.g., *myself*, *ourselves*). * **Recognize and correct inappropriate shifts in pronoun number and person.\*** * **Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).\*** * **Recognize and correct inappropriate shifts in verb tense.\*** * **Ensure subject-verb and pronoun-antecedent agreement.\*** | * Explain the function of phrases and clauses in general and their function in specific sentences. * Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas. * **Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.\*** * **Recognize and correct inappropriate shifts in pronoun number and person.\*** * **Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).\*** * **Recognize and correct inappropriate shifts in verb tense.\*** * **Ensure subject-verb and pronoun-antecedent agreement.\*** |
| Punctuation | * **Produce complete sentences, recognizing and correcting inappropriate fragments and run-on sentences.\*** * Use correct capitalization. * Use commas and quotation marks to mark direct speech and quotations from a text. * Use a comma before a coordinating conjunction in a compound sentence. | * **Produce complete sentences, recognizing and correcting inappropriate fragments and run-on sentences.\*** * Use punctuation to separate items in a series.\* * Use a comma to separate an introductory element from the rest of the sentence. * Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It’s true, isn’t it?*), and to indicate direct address (e.g., *Is that you, Steve?*). * Use underlining, quotation marks, or italics to indicate titles of works. | * **Produce complete sentences, recognizing and correcting inappropriate fragments and run-on sentences.\*** * **Use punctuation (commas, parentheses, and dashes) to set off nonrestrictive/parenthetical elements.\*** * **Use punctuation to separate items in a series.\*** | * **Produce complete sentences, recognizing and correcting inappropriate fragments and run-on sentences.\*** * Use a comma to separate coordinate adjectives (e.g., *It was a fascinating, enjoyable movie* but not *He wore an old[,] green shirt*). * **Use punctuation (commas, parentheses, and dashes) to set off nonrestrictive/parenthetical elements.\*** * **Use punctuation to separate items in a series.\*** |
| Spelling | * **Correctly use frequently confused words (e.g., *to*, *too*, *two*; *there*, *their, they’re*).\*** * **Spell correctly**. * Words spelled accurately at the **within word** *(Long Vowels, R Controlled Vowels, Abstract Vowels, & Complex Consonants)* and below | * **Correctly use frequently confused words (e.g., *to*, *too*, *two*; *there*, *their, they’re*).\*** * **Spell correctly**. * Words spelled accurately at the **early syllable juncture** *(Doubling with –ed & -ing)* | * **Correctly use frequently confused words (e.g., *to*, *too*, *two*; *there*, *their, they’re*).\*** * **Spell correctly**. * Words spelled accurately at the **mid/late Syllable Juncture** *(Stressed/Unstressed Syllable Vowel Patterns)* and **Derivational Constancy** *(Silent/Sounded Consonants, Consonant/Vowel Changes, Latin Derived Suffixes & Assimilated Prefixes)* stages | * **Correctly use frequently confused words (e.g., *to*, *too*, *two*; *there*, *their, they’re*).\*** * **Spell correctly.**   **Beyond the Derivational Constancy stage**   * Spells vocabulary words correctly beyond the Derivational Constancy stage |
| Editing/ Revising | * **Choose words and phrases to convey ideas precisely.\*** * **Choose punctuation for effect.\*** * **Choose words and phrases for effect.\*** | * Expand, combine, and reduce sentences for meaning, reader/listener interest, and style. * **Choose words and phrases to convey ideas precisely.\*** * **Choose punctuation for effect.\*** * **Choose words and phrases for effect.\*** | * **Choose words and phrases to convey ideas precisely\*** * **Vary sentence patterns for meaning, reader/listener interest, and style.\*** * **Maintain consistency in style and tone.\*** * **Choose punctuation for effect.\*** * **Choose words and phrases for effect.\*** | * **Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.\*** * **Vary sentence patterns for meaning, reader/listener interest, and style.\*** * **Maintain consistency in style and tone.\*** * **Choose punctuation for effect.\*** * **Choose words and phrases for effect.\*** |
| Production and Distribution of Writing Process | * With some guidance and support, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others. * Demonstrate sufficient command of keyboarding skills to type a minimum * ***MLA Format for research, argument, and informational*** | With guidance and support, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.  ***MLA Format for research, argument, and informational*** | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, or rewriting.  ***MLA Format for research, argument, and informational*** | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.  ***MLA Format for research, argument, and informational*** |

* 1. ***Speaking & Listening***

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|  | **Below Basic - 1** | **Basic/Developing - 2** | **Proficient - 3** | **Advanced – 4 (Grade 7)** |
| ***Comprehension & Collaboration*** | * Identify the reasons and evidence a speaker provides to support particular points. * Engage effectively in a range of collaborative discussions on grade level topics and texts, building on others’ ideas and expressing their own clearly. * Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. | * Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. * Engage effectively in a range of collaborative discussions on grade level topics and texts, building on others’ ideas and expressing their own clearly. * Summarize the main points written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. | * Delineate a speaker’s argument and specific claims by identifying specific reasons and evidence, and recognize arguments or claims not supported by factual evidence. * Engage effectively in a range of collaborative discussions, on grade level topics, texts, and issues, building on others’ ideas and expressing their own clearly. * Interpret information presented in diverse media and formats (e.g. visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. | * Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence. * Engage effectively in a range of collaborative discussions, on grade level topics, texts, and issues, building on others’ ideas and expressing their own clearly. * Analyze the main ideas and supporting details presented in diverse media formats (e.g. visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. |
| ***Presentation of Ideas*** | * Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speaking clearly with adequate volume, appropriate pacing, and clear pronunciation. | * Report on a topic or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes. | * Present information, findings, and supporting evidence, conveying a clear and distinct perspective; organization, development, substance, and style are appropriate to purpose, audience, and task ; speaking clearly with adequate volume, appropriate pacing, and clear pronunciation. | * Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation. |
| ***Integration of Knowledge, Multimedia and ideas*** | * Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes. | * Include multimedia components and visual displays in presentations when appropriate to enhance the development of main ideas or themes. | * Include multimedia components and visual displays in presentations to clarify information. | * Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points. |
| ***Integration of Knowledge and Ideas*** | * Differentiate between contexts that require formal English versus informal situations. | * Adapt speech to a variety of contexts and tasks. | * Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. | * N/A |
| ***Conventions of Standard English*** | * Demonstrate command of the conventions of standard English when speaking based on grade 4 level and content. | * Demonstrate command of the conventions of standard English when speaking based on grade 5 level and content. | * Demonstrate command of the conventions of standard English when speaking based on grade 6 level and content. | * Demonstrate command of the conventions of standard English when speaking based on grade 7 level and content. |