

# *Kentucky Writing* *Handbook*

*Helping Students Develop as  
Proficient Writers and Learners*

Part I: Writing Development

Part II: Scoring



Kentucky Department  
of Education

Kentucky Department of Education  
Fall 2006

# Introduction

This handbook was developed to help Kentucky educators build a strong writing program culminating with the development of students as independent writers.

This handbook, *Kentucky Writing Handbook: Helping Students Develop as Proficient Writers and Learners*, is divided into two parts. “Writing Development” (Part 1) of the handbook discusses issues important to instructional practice, methods of teaching writing across the curriculum and grade levels and suggestions to improve an overall writing program within a school. “Scoring” (Part 2) contains scoring materials used in the assessment of Kentucky writing portfolios at grades 4, 7 and 12 and the Kentucky on-demand writing assessment at grades 5, 8 and 12.

## **The development handbook can be especially useful to**

- ☐ plan and develop schoolwide writing programs;
- ☐ help teachers embed writing in standards-based units of study;
- ☐ determine focus of professional development sessions related to writing instruction;
- ☐ help teachers and administrators understand writing and the assessment of writing; and
- ☐ help clarify Kentucky’s expectations of writing instruction in the public schools; and
- ☐ answer commonly-asked questions about the Kentucky writing instruction.

## **The scoring handbook can be especially useful to**

- ☐ help teachers and administrators understand Kentucky’s writing criteria;
- ☐ help teachers and administrators assess on-demand and portfolio writing;
- ☐ help cluster leaders prepare cluster trainings and scoring sessions;
- ☐ determine focus of professional development sessions related to scoring;
- ☐ provide student samples to be used for instruction, training sessions, and scoring sessions; and
- ☐ answer commonly-asked questions regarding writing assessment.

We encourage you to copy pages and use them with students, parents and other educators as you see fit.

# *Kentucky Writing* *Handbook*

## *Part 1:* *Writing Development*

# Part 1: Writing Development

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As you assist your students in attaining writing proficiency, we encourage you to use this handbook and the additional resources referenced here to support your own professional growth and the growth of your students as writers and learners.

More resources can be found at the KDE Writing Resources Web site:

<http://www.education.ky.gov/KDE/Instructional+Resources/High+School/English+Language+Arts/Writing/default.htm>

# *Acknowledgements*

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# ***Developing a Successful***

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## *Schoolwide Writing Program*

**Section 1:** *Developing a Schoolwide Writing Program* focuses on providing information and strategies to help schools create successful writing programs that promote independent student writers.

- **Chapter 1: *Cornerstones of Kentucky's Writing Program*** highlights the state-mandated rationale for a school writing program and important parts of the framework upon which Kentucky's writing program is based.
- **Chapter 2: *Guidelines for a Successful School Writing Program*** helps administrators and teachers plan and coordinate an effective schoolwide writing program. This chapter highlights guidelines to oversee planning and developing a schoolwide writing program.
- **Chapter 3: *Three Types of Writing to Include in a Schoolwide Writing Program*** includes examples and strategies to promote learning across all content areas.
- **Chapter 4: *Writing Developed through Units of Study*** provides suggestions for embedding writing into standards-based units of study.
- **Chapter 5: *Learning from Student Work to Improve Classroom Instruction*** introduces three methods of examining student work to improve instruction.
- **Chapter 6: *Alerts: A School Concern beyond the Writing Program*** provides examples of alert situations and appropriate action to be taken.

## *Cornerstones of Kentucky's Writing Program*

**Learner Goal 1:** Students will use their communication skills for purposes and situations they will encounter in their lives.

**Academic Expectation 1.11:** Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

Kentucky's writing program is based upon Learner Goal 1 and Academic Expectation 1.11 set forth during the Kentucky Education Reform Act of 1990. From this goal and expectation, five important cornerstones form the foundation for Kentucky's program. Schools should consider these cornerstones when organizing and implementing their writing programs. The five cornerstones are

- ☐ **703 KAR 5:010 Writing Portfolio Procedures**
- ☐ **704 KAR 3:303 Program of Studies for Kentucky Schools**
- ☐ **703 KAR 5:080 Administration Code for Kentucky's Educational Assessment Program**
- ☐ **Research-based practices**
- ☐ **On-going Evaluation**

### *Cornerstone 1*

#### **703 KAR 5:010 Writing Portfolio Procedures**

Legislative measures enacted during 1998 -1999 required the Kentucky Board of Education to help teachers reduce the amount of time spent on writing portfolios. 703 KAR 5:010, the Writing Portfolio Procedures regulation, was enacted to provide guidance for educators in managing the amount of time spent on writing instruction and assessment.

During 2005-2006, this regulation was revised to include additional research-based strategies and clarification of terms and the updated writing assessment information.

In examining 703 KAR 5:010, schools and districts should note the following:

- Schools and districts shall develop a procedure for collecting and transitioning working folders across grade levels throughout a student's academic career.
- Schools shall identify cluster leaders who have had experience in writing instruction and have exhibited leadership skills.
- Writing tasks shall promote learning in the content area.
- Conferencing partners shall understand and be familiar with the writing needs of the student.

**703 KAR 5:010 is included here in its entirety to inform and support your school's writing program.**

1    **Education Cabinet**

2    **Kentucky Board of Education**

3    **Department of Education**

4    **(Amendment)**

5    **703 KAR 5:010. Writing portfolio procedures.**

6    RELATES TO: KRS 158.6453

7    STATUTORY AUTHORITY: KRS 156.070, 158.6453

8    NECESSITY, FUNCTION, AND CONFORMITY: KRS 158.6453 requires the

9    Kentucky Board of Education to promulgate an administrative regulation which reduces

10   the teacher and student time involved in preparing a writing portfolio. This administrative

11   regulation establishes procedures to accomplish that goal and establishes standards to

12   ensure that writing portfolios are a valuable component of teaching and learning.

13   Section 1. Appropriate Use of Time. (1) A school and district shall implement practices

14   that reduce teacher and student time in preparing a writing portfolio by implementing a

15   vertically aligned writing curriculum based on the Program of Studies, 704 KAR 3:303,

16   using writing instruction (including writing to learn) across the curriculum, and

17   instructing students to make decisions regarding the use of the writing process.

18   (2) A school shall allow for an appropriate amount of time for writing development

19   throughout all grade levels and content areas. A classroom teacher shall limit the amount

20   of time spent on a single portfolio entry and the number of revisions of a single writing

21   portfolio entry.

1 (3) Development of writing assignments shall not limit instruction of skills and concepts  
2 in content areas, but shall be designed to support and enhance a student's content  
3 knowledge.

4 (4) Beginning in the 2006-2007 school year, a school or district shall not schedule a class  
5 for the sole intent of producing an accountability portfolio. Writing instruction shall  
6 serve as a component of literacy instruction and shall not be isolated for the purposes of  
7 state assessment and accountability.

8 (5) A school shall implement practices that use time efficiently and comply with this  
9 administrative regulation.

10 Section 2. School and District Writing Programs. (1) A school shall provide writing  
11 instruction and authentic writing opportunities at all grade levels and shall develop a  
12 procedure to collect working folders that include writing pieces at non-accountability  
13 levels for possible inclusion in the accountability portfolio. This writing shall align to all  
14 portfolio categories and the content areas being studied. A school shall not wait until the  
15 accountability year to instruct the types of writing appropriate for inclusion in the writing  
16 portfolio.

17 (2) A writing piece in the working folder may be revised or edited by the student for  
18 inclusion in the accountability portfolio or it may be used as a finished product and  
19 included in the accountability portfolio.

20 (3) A writing piece in a working folder shall comply with the Program of Studies, 704  
21 KAR 3:303.

22 (4) A district shall assist schools in managing working folders by enabling transition from  
23 one school level to the next (elementary school to middle school to high school). When a

1 student transfers to another school or district, the working folder along with the student's  
2 transcript shall be sent in a timely manner to the receiving school.

3 (5) A school shall identify a writing cluster leader for each writing portfolio assessment  
4 level at the school (grades 4, 7, and 12). The writing cluster leader shall be a lead teacher  
5 with experience in writing instruction and leadership skills but is not required to be a  
6 teacher from the assessment grade levels. The cluster leader shall not be an intern  
7 teacher.

8 (6) A school and district shall provide opportunity for teachers across the curriculum and  
9 across grade levels to engage in professional development focused on writing instruction  
10 across the content areas and the types of writing assessed in the portfolio. Professional  
11 development shall support a teacher's ability to link content to writing opportunities and  
12 shall assist teachers with facilitating the writing process of all students.

13 (7) A school council shall review the instructional needs of all programs when making  
14 decisions regarding use of resources. Adequate resources (for example, staff, extended  
15 school services, technology, space) shall be used to support the instructional needs of the  
16 school as determined by data collection and needs analysis.

17 Section 3. Writing Instruction. (1) A teacher-assigned writing task shall relate to  
18 standards-based units of study so that writing is relevant to and promotes learning in the  
19 content area. A teacher shall not assign writing that does not promote, support, or  
20 demonstrate learning in the content area being studied.

21 (2) A writing task shall link assignments and instructional practices to authentic situations  
22 with genuine opportunities for student choice in writing and for publication to real  
23 audiences in order to enable a student to develop as an independent writer and thinker.

1 (3) A teacher shall choose content-area readings that represent the kind of writings the  
2 students are asked to include in the portfolio, allowing the integration of content and the  
3 discussion of writing form (for example, editorial, article, academic paper) to occur at the  
4 same time.

5 (4) A teacher shall allow time for instruction and use of the writing process (focusing,  
6 prewriting, drafting, revising, editing, publishing, reflecting) in the classroom as part of  
7 instruction and may allow some student work outside of class; however, portfolio pieces  
8 shall not be entirely completed at home or with no evidence of the writing process.

9 (5) A writing conference and a revision shall be directly linked to the skills being taught  
10 during the instruction of the writing assignment. A writing conference shall be used as an  
11 instructional tool to support a student's learning of particular skills associated with a  
12 writing assignment. A teacher may use individual, small group, or whole group  
13 conferencing sessions to address common patterns of errors (for example, literacy  
14 techniques, organizational problems, and confusion about conventions). A teacher and  
15 other conferencing partner shall limit a conference's focus to one (1) or two (2) areas of  
16 need, addressing patterns of errors or problems that occur frequently in an individual  
17 student's writing.

18 (6) A conferencing partner shall understand and be familiar with the writing  
19 needs of the student and shall address the instructional needs of the student writer  
20 during conferences but shall not take ownership of the student's writing process  
21 by requiring an arbitrary number of revisions. A teacher and other conferencing  
22 partners shall respect the individual student's preferences when encouraging  
23 revisions so that the student retains ownership of the work.

1 (7) A teacher or other conferencing partner may indicate the type and position of  
2 errors (for example, circle errors, highlight mistakes, put checks in margins of  
3 lines where errors occur) on student writing; however, a teacher and other  
4 conferencing partner shall not correct errors on papers that might be included in  
5 the accountability portfolio.

6 (8) A teacher shall allow students to use word processing during the development of  
7 writing pieces (for example, during revision or editing) or allow students to submit pieces  
8 in their own handwriting. If a student uses a word processing program to produce the  
9 student's writing, all formatting shall be completed by the student unless otherwise  
10 allowed by the student's Individual Education Program, 504 Plan, or Program Services  
11 Plan. If a student is not given access to technology during the writing process, the school  
12 shall not require that the entries in the accountability portfolio be word processed.

13 (9) The development of the writing portfolio shall not limit the use of a technology or  
14 media center as it is used to meet the needs of all students.

15 Section 4. Portfolio Design and Scoring. (1) Beginning with the 2007 Commonwealth  
16 Accountability Testing System (CATS) assessment, a four (4) piece portfolio shall be  
17 produced in 12th grade, a three (3) piece portfolio shall be produced in 7th grade, and a  
18 three (3) piece portfolio shall be produced in 4th grade.

19 (2) A school and district shall implement procedures for scoring of student portfolios that  
20 include an adequate number of teacher scorers on the school scoring team to limit the  
21 number of portfolios scored by any one (1) teacher to thirty (30), unless a teacher agrees  
22 to score a larger number of portfolios.

- 1 (3) The classroom teacher primarily responsible for overseeing the completion of a
- 2 student's writing portfolio shall not serve as a scorer of record for that student's
- 3 accountability portfolio.

## *Cornerstone 2*

### **704 KAR 3:303 Program of Studies for Kentucky Schools**

As a regulatory document, the *Program of Studies* encompasses the minimum curriculum plan that should be taught to all Kentucky students, grades P-12. The *Program of Studies* is an “umbrella” document containing all of the concepts, content and standards that should be taught in Kentucky schools. Not all of the standards in the *Program of Studies* are assessed. However, the content standards in the *Program of Studies* that are not assessed are prerequisites for students to master so they understand the next level in the standards that may be assessed.

*Core Content for Assessment 4.1* is a document that indicates the content standards which may be assessed on the Kentucky Core Content Test. Skills and concepts from the Core Content are aligned with the *Program of Studies*. **As a result, curriculum planning and units of study should be developed from the *Program of Studies* document and not *Core Content for Assessment 4.1* only.**

## *Cornerstone 3*

### **703 KAR 5:080 Administration Code for Kentucky’s Educational Assessment Program**

“This document describes the practices considered appropriate in preparing students for the assessments, in administering them, and in providing for proper security of the assessment materials” (703 KAR 5:080). Specifically, this regulatory document describes practices appropriate (and inappropriate) in developing and scoring student portfolios. Sections of this document discuss the inclusion of special populations and Alternative Portfolios. (See Appendix F).

## *Cornerstone 4*

### **Research-based Practices**

Kentucky’s writing program is based on practices supported through research studies and promotes these best practices in writing instruction. Kentucky’s program continually assesses and implements the latest in research in writing instruction and supports those practices through on-going work with writing cluster leaders and district leadership. Examples of research-based practices are described in depth throughout this handbook.

## *Cornerstone 5*

### **On-going Evaluation**

Through analysis of student work and the Kentucky Writing Assessment, Kentucky’s writing program measures progress in student achievement and then uses that data to drive its goals in providing quality writing instruction to all Kentucky students. Methods of evaluating schoolwide writing programs and analyzing student work are explained in depth in Chapter 5 of this handbook.

## *Guidelines for a Successful School Writing Program*

**Kentucky's Learner Goal 1:** Students will use their communication skills for purposes and situations they will encounter in their lives.

**Academic Expectation 1.11:** Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

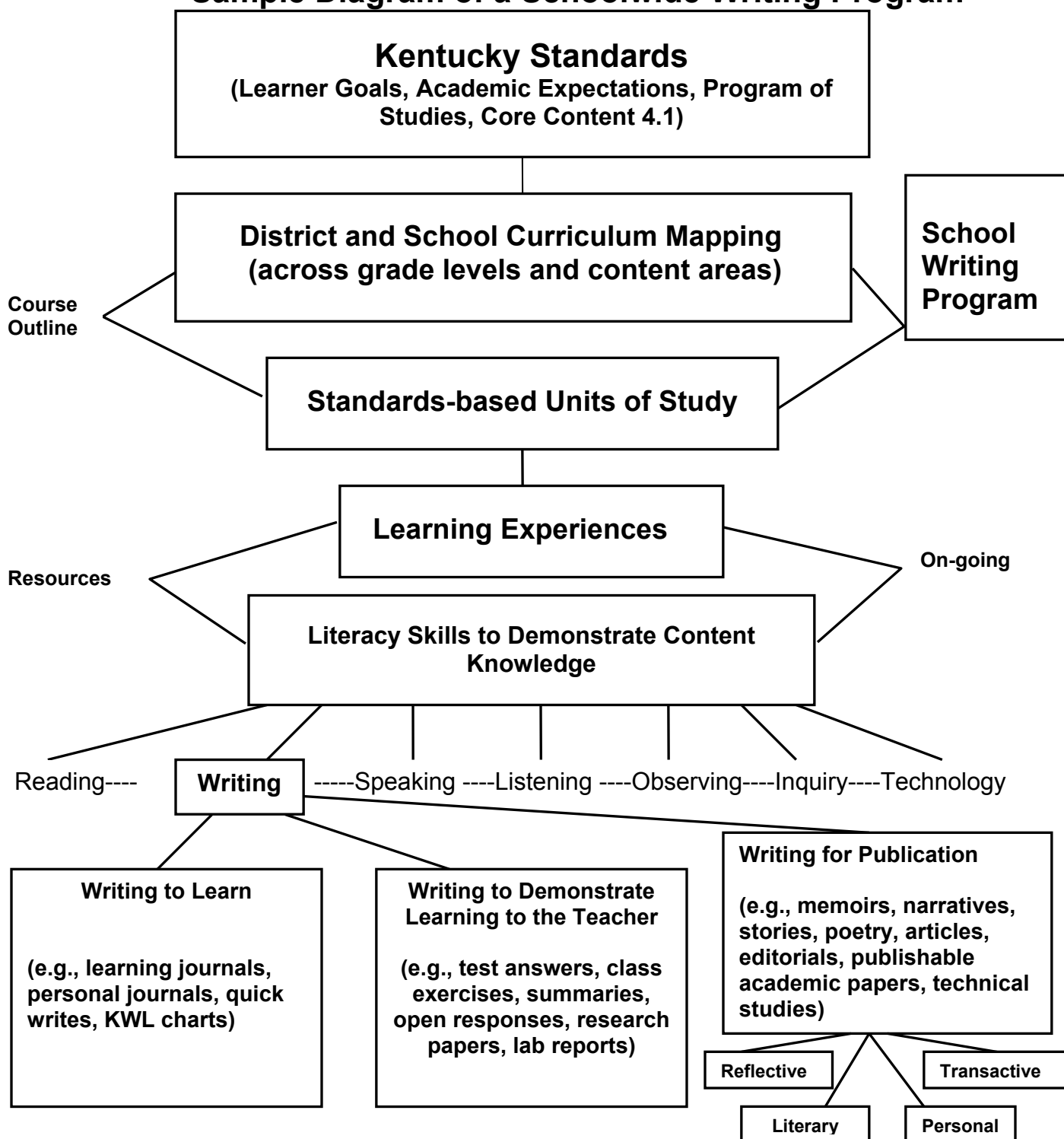
**703 KAR 5:010 Writing Portfolio Procedures:** This administrative regulation establishes procedures to reduce the teacher and student time involved in preparing a writing portfolio and establishes standards to ensure that writing portfolios are a valuable component of teaching and learning.

Schools and districts should develop writing programs to help students develop as writers, readers, learners, thinkers—and to prepare students for Kentucky's assessment system, as well as their lives beyond school. Developing such a program is consistent with Kentucky's Learner Goal 1, which states that “students will apply communication skills for purposes and situations they will encounter in their lives.” Likewise, Academic Expectation 1.11 states that “students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.”

The *Kentucky Program of Studies* describes what will be taught in Kentucky's public schools. This document specifies that **writing will take place at all grade levels and across all content areas**. The *Core Content for Writing Assessment 4.1* specifies the content standards that will be assessed in the area of writing. It also indicates the expectations for a vertically-aligned, schoolwide writing program even though state assessment of writing will only take place at designated grade levels. Of course, teachers at different grades and in different study areas may include different kinds of writing, **but it is important for teachers in all schools and districts to address Kentucky's Learner Goals and Academic Expectations, adhering to 703 KAR 5:010, and thus, preparing students through well-designed writing programs.**

A diagram of a sample schoolwide writing program follows which shows how all three categories of writing develop from Kentucky standards. All three types of writing should be included in all Kentucky classrooms to improve learning and literacy and to play a key role in on-going assessment. See discussion of this diagram on the next page of this handbook.

## Sample Diagram of a Schoolwide Writing Program



## Explanation—Sample Diagram

This diagram illustrates how writing should develop from **Kentucky standards**. Our standards, which align to the National Standards, are contained within the Kentucky Learner Goals, Academic Expectations, *Program of Studies* and *Core Content for Assessment 4.1*. Since the Learner Goals and Academic Expectations form the umbrella for the *Program of Studies* and the *Program of Studies* is regulatory, it is important for teachers and administrators to understand that the Core Content is based on the *Program of Studies* and is used to define the content standards of *Program of Studies* that may be directly assessed. However, the *Program of Studies* contains more content information than the Core Content, so ultimately, teachers should be aligning their curriculum with the *Program of Studies*.

From the standards, districts and schools should complete their **curriculum mapping** to identify specifically where and when certain *Program of Studies* content will be taught at the different grade levels. **A school's writing program** and **specific course outlines** are derived from that curriculum map to determine what **standards-based units** teachers should develop for their classes. Given the nature of standards-based units, they are often very unique to the teacher writing them. Several teachers may teach the same course and content, but they may approach the material differently within standards-based units given the needs and interests of their students.

Standards-based units provide multiple **learning experiences** for students. Many of these learning experiences may be individual lessons and concepts; some may be projects and presentations. However, any good standards-based unit will include the various types of writing to support the learning. Various **resources** and **on-going assessment** inform those learning experiences and help teachers modify and refine the lessons to make certain all students' needs are met. Likewise, among the various kinds of learning experiences, students may demonstrate their content knowledge in many ways, one of which is through literacy skills.

Under the heading of **literacy**, teachers should expect students to demonstrate content knowledge through a variety of methods and a connection to all literacy skills: **reading, writing, speaking, listening, observing, completing inquiry projects** and **using technology**. While various strategies exist to help students improve in each of these areas, **writing**, specifically, can be developed in many ways, all of which are important and necessary in a strong schoolwide writing program.

Teachers may have students complete various **Writing to Learn** activities such as journal entries or reading responses. This type of writing is important for students to practice so that they can write to see what they think about a topic or what questions they have about the lesson. Students use this type of writing to connect personally to the content being studied.

**Writing to Demonstrate Learning**, one of the most common types of writing in any classroom, enables students to demonstrate what they have learned during the unit. Students may complete such writing activities as summaries or textbook exercises to demonstrate their understanding of content knowledge. They may also write researched-based pieces to demonstrate their understanding of a concept or a lab report to show the teacher they have mastered a scientific

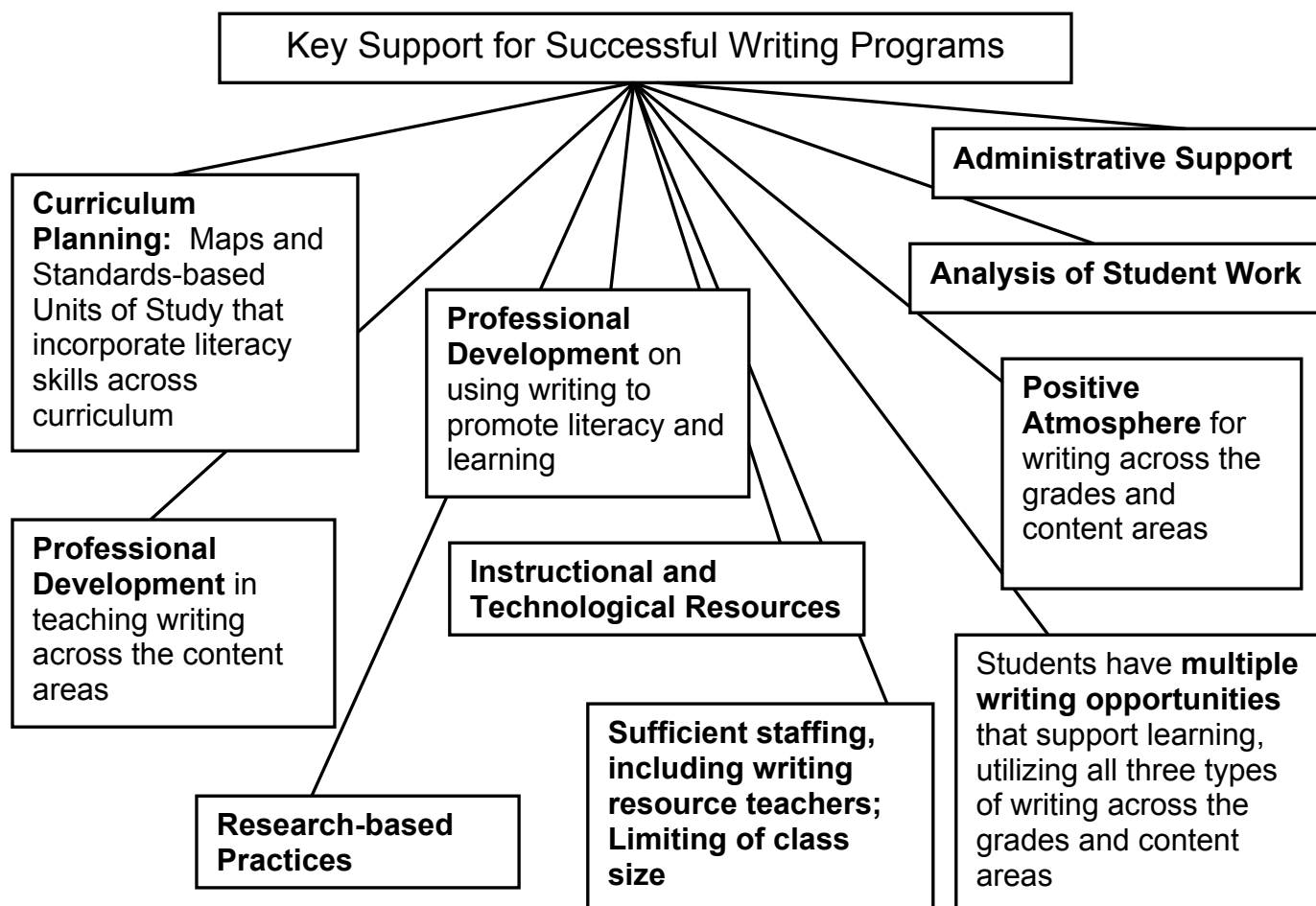
principle. If the purpose of the writing activity is to demonstrate learning to the teacher, that activity would fall under this heading. The purpose of this type of writing is commonly misunderstood and is not writing that is completed for publication—for an authentic purpose and an audience beyond the classroom teacher (and thus, appropriate for the Portfolio). Teachers should understand that Writing-to-Demonstrate-Learning activities may provide the basis for a piece of writing for publication, but it cannot be substituted directly into a student's writing portfolio.

**Writing for Publication** suggests that the writing is directed to an authentic audience larger than the classroom teacher (though the teacher may be a part of that larger audience). It is written for an authentic purpose (e.g., persuade a reader, inform an audience, entertain the readership) that should be, in large part, determined by students' interests and needs in writing. This type of writing is individual to the student given that he/she made particular choices about it (ownership). In other words, because the students should be making many of the choices during the writing, not all students should have identical pieces (or nearly identical pieces) when a writing cycle is complete. **Writing that is potentially publishable—that is, able to be put before its intended audience (beyond the audience of the teacher)—is the only type of writing appropriate for Kentucky's Writing Portfolio assessment.** Writing suitable for publication may fit into a variety of categories including **reflective, personal, literary** and **transactive**.

Following the components of the flow chart, teachers and administrators will understand that the schoolwide writing program should support learning. The Writing Portfolio Assessment measures the success of that schoolwide writing program that supports learning. **We do not write because there is an assessment; rather, we assess because we write and learn.**

## Forming the Foundation: Key Support for Writing Programs

In order for a schoolwide writing program to provide the support for the learning, it is important that administrators, particularly—both district and school-level—understand that key supports must be in place for the program to function adequately. The diagram that follows illustrates the support that is necessary to provide a strong foundation for a school's writing program.



The following list offers specific guidelines for teachers and administrators to follow in developing their schoolwide writing programs.

## Guidelines

1. Consult the *Program of Studies* and *Core Content for Assessment 4.1*, and the *Kentucky Writing Handbook*, and develop curriculum maps to address what is indicated in these important documents (Cornerstone 2).

The map indicates the standards to be addressed at different grades and in different content areas over an academic year. By creating a curriculum map, schools and districts ensure that instruction is focused on Kentucky's standards. The map is a useful tool for teachers in designing units of study and in planning instruction and assessment. **Maps should indicate how schools will include writing across grade levels and across the curriculum.**

2. Bring together teachers and administrators to plan a writing program.  
Sample questions to consider in developing a schoolwide writing program:

- ☐ How will teachers at all grade levels include three types writing: writing to learn, writing to demonstrate learning to the teacher, and writing for publication?
- ☐ How will teachers, including teachers in content areas other than English/language arts, embed writing in their standards-based units of study so that writing is relevant to students' learning, reading, inquiry and life experiences?
- ☐ How will teachers arrange for students to have experience in writing for publication under time limits (on-demand) as well as in writing developed over time?
- ☐ How will teachers at different grade levels help students understand and apply criteria for effective writing, including criteria relevant to content, structure, use of language and correctness?
- ☐ How will teachers at different grade levels help students understand and apply the writing process, producing a variety of pieces for a variety of purposes and audiences?
- ☐ How will teachers at different grade levels help students understand and apply characteristics of a variety of forms?
- ☐ How will schools arrange for samples of students' writing to be passed to the next grade level?
- ☐ What professional development and resources are needed to support a writing program?
- ☐ What administrative support is needed to support a writing program?

- ❑ How will the school and district assess and revise the writing program as needed?
- ❑ What are effective ways to communicate with parents and the community about students' performance and the school's program?

### **3. Determine important components to include in a schoolwide writing program.**

#### **Examples of Components of a Schoolwide Writing Program:**

- ❑ a positive atmosphere for writing and writers
- ❑ school or district curriculum maps that include three types of writing at all grades: writing to learn, writing to demonstrate learning, and writing for publication
- ❑ curriculum design through standards-based units of study that include reading and writing at all grade levels; organization for meaningful writing relevant to students' experiences, their lives and their learning
- ❑ writing in content areas other than English/language arts, including writing relevant to the state's assessment
- ❑ use of research-based practices for teaching writing (see list on page 18)
- ❑ reading of a variety of print and non-print materials relevant to students' learning and their lives, including persuasive, literary, informational and practical/workplace materials
- ❑ students' use of the writing process to produce writing in both on-demand and writing-over-time conditions
- ❑ reading and discussion of prompts relevant to the state's assessment (open-response and on-demand)
- ❑ production at all grade levels of writing like that called for in the writing assessment: on-demand and for publication (portfolio-appropriate)
- ❑ instruction in language and conventions in the context of the student's own writing and provision for students to gain experience revising and editing writing, including use of multiple choice items for assessing revising and editing skills
- ❑ study and application of criteria indicated in the *Kentucky General Scoring Guide* (used with open-response items) and the *Kentucky Writing Scoring Rubric* (used with on-demand writing and the Writing Portfolio Assessment)
- ❑ resources for use in writing and teaching writing
- ❑ professional development in teaching writing and using writing to promote learning and literacy

- ❑ professional development relevant to writing instruction and the state's writing assessment, including the Code of Ethics in the generation of writing appropriate for the assessment, scoring procedures, writing criteria and anchor papers, contents of the Writing Assessment Portfolio and the types of prompts used in the on-demand writing test
  - ❑ administrative support for writing (including monitoring the school's writing program for appropriate practices, assistance in developing appropriate policies, assistance in arranging schedules and class sizes, etc.
  - ❑ regular involvement of teachers and administrators in analysis of students' work, including results of students' performance in the state's assessment
  - ❑ communication with parents and others in the community about students' writing
- 4. Arrange for teachers to apply attributes of effective standards-based units of study in developing their own units, including writing relevant to the students' study and to writing relevant to expectations in the writing assessment.**

The Kentucky Department of Education recommends that teachers at all levels develop units of study that address Kentucky's standards for public schools. A complete list of attributes may be found at the KDE Web site.

**5. Provide administrative support for the school/district writing program.**

Research conducted by the Appalachian Educational Laboratory (AEL) in collaboration with the Kentucky Department of Education has shown that **the most significant factor contributing to a successful writing program is district and administrative support** (see Appendix C at the back of this handbook).

**6. School and district administrative support for writing programs may include**

- ❑ allocating resources for on-going, job-embedded professional development in teaching writing and in using writing to promote learning and literacy (e.g., study groups, mentoring, writing project—school partnerships).
- ❑ establishing and regulating a policy that requires schoolwide contribution to the writing program, including writing relevant to Kentucky's writing assessment and including writing in content areas other than English/language arts.
- ❑ establishing working folders for all students and monitoring the development of these non-accountability writing folders that follow students each year (see final part of this chapter).
- ❑ arranging for teachers to create curriculum maps that organize for writing that is relevant to students' learning and experiences and that is relevant to Kentucky's assessment system.
- ❑ compensating writing cluster leaders through released time or additional pay.

- ❑ providing and supporting opportunities for teachers to meet together regularly to discuss instructional strategies and to analyze students' work.
- ❑ arranging for administrators to participate in professional development in writing instruction and assessment.
- ❑ encouraging teachers to develop inquiry-based, standards-based units of study that integrate writing as a natural outcome of students' study.
- ❑ establishing a plagiarism policy to support teachers' instruction in research and documentation.

**7. Include three types of writing relevant to the unit of study that help students develop as writers, readers, learners and thinkers and that prepare students for the state's assessment.**

Teachers in all grade levels and content areas should be integrating all three types of writing into their standards-based units: writing to learn, writing to demonstrate learning to the teacher, and writing for publication. **Only the last of these types—writing for publication—should be considered for portfolio development.**

For further information on the three types of writing, please see **Chapter 3** of this handbook.

**8. Arrange for teachers to understand and apply research-based practices in teaching writing and using writing as a tool for learning across the curriculum.**

**Examples of Research-based Practices for All Teachers:**

- ❑ maintain a positive, supportive environment for writing and for writers.
- ❑ help students focus on writing opportunities, for example, through helping students reflect on their experiences, discuss realistic issues, problems, questions and draw on their learning, reading, and inquiry. Focusing, an important step in the writing process, means establishing a meaningful basis for writing, a reason for writing beyond simply completing a type of writing relevant to state assessment.
- ❑ organize for writing across the curriculum (e.g., a writer's notebook, writing workshop, writing centers, writing time, writing-reading workshop, standards-based units of study that include writing).
- ❑ arrange for students to write for varied, meaningful purposes—ones relevant to their interests, experiences, inquiry, learning and lives.
- ❑ focus on strategies and techniques that will help students develop as writers so that they can apply their skills in a variety of situations in their lives: academic, workplace, civic life and personal life.
- ❑ include three types of writing: writing to learn, writing to demonstrate learning to the teacher and writing for publication.

- ❑ provide opportunities for students to write regularly—across the content areas and grade levels.
- ❑ provide students opportunities for conferencing throughout the stages of the writing process.
- ❑ engage students in writing processes: focusing, planning, drafting, revising, editing, publishing and reflecting.
- ❑ respond to student writing and provide the opportunity for students to respond to the writing of others.
- ❑ involve students in reading a variety of materials and connect writing to reading.
- ❑ involve students in reading and talking about their writing and about materials they read.
- ❑ arrange for students to write independently and collaboratively in on-demand and writing-over-time conditions.
- ❑ promote student ownership of their writing (e.g., decisions, choices, their own purposes and ideas).
- ❑ arrange for students to be engaged in authentic research and inquiry projects that connect to their interests and course material.
- ❑ model writing and arrange for others to model.
- ❑ conduct mini-lessons on writing (i.e., strategies, criteria, methods of development).
- ❑ instruct students to evaluate resources, utilize source material in their writing and document correctly to avoid plagiarism.
- ❑ help students understand and apply criteria for good writing.
- ❑ provide students with resources for writing (i.e., checklists, diagrams, examples).
- ❑ assess writing and help students reflect on their growth as writers and assess their work and the work of others.
- ❑ help students read and talk about writing similar to that they are asked to write.

**Note:** For writing that is intended for students to use for the state’s writing assessment portfolio, practices must be in compliance with *703 KAR 5:010 Writing Portfolio Procedures*, ensuring student ownership of work they submit for assessment. A schoolwide writing program will demonstrate use of practices in compliance in the generation of student work for the Writing Assessment Portfolio. See **Chapter 8** in this handbook for more information.

## Working Folders

Students at all grade levels must have working folders. (Section 1 of 703 KAR 5:010 *Writing Portfolio Procedures*).

### **703 KAR 5:010 Writing Portfolio Procedures**

#### **Section 2: School and District Writing Programs**

- (1) A School shall provide writing instruction and authentic writing opportunities at all grade levels and shall develop a procedure to collect working folders that include writing pieces at non-accountability levels for possible inclusion in the accountability portfolio. This writing shall align to all portfolio categories and the content areas being studied. A school shall not wait until the accountability year to instruct the types of writing appropriate for inclusion in the writing portfolio.**
- (2) A writing piece in the working folder may be revised or edited by the student for inclusion in the accountability portfolio or it may be used as a finished product and included in the accountability portfolio.
- (3) A writing piece in a working folder shall comply with the *Program of Studies*, 704 KAR 3:303.**
- (4) A district shall assist schools in managing working folders by enabling transition from one school level to the next (elementary school to middle school to high school). When a student transfers to another school or district, the working folder shall be sent to the receiving school along with the student's transcript.

#### **What is a working folder?**

A working folder is a collection of a student's work in which the student and others (e.g., principals, teachers) can see evidence of growth in writing over time. Since a working folder is a place students keep samples of their work as they move from grade to grade, **each working folder is a collection over time**, one that shows evidence of alignment of a school's writing program to the *Program of Studies* and evidence of a student's growth as a writer over multiple grades. It is important that a working folder follow a student from one grade level to the next.

The working folder should include a variety of **dated** samples that address a variety of writing tasks and allow students and teachers to use past writing experiences as teaching tools for current and projected instruction. Most often this folder contains multiple drafts of a piece of writing. On a regular basis, the student should review and reflect on what has been placed in the folder in order to make decisions about what to keep for further development. The pieces in the working folder may become the basis for the generation of possible portfolio entries. Students might also select to write new pieces to be included in the assessment portfolio. Not all entries in a working folder are full process pieces.

Students in grades 4, 7 and 12 should turn to this collection of pieces produced year after year as they put together their accountability year writing portfolios. After several grade levels pass, it may be that the students simply look to the working folder for a place to pull ideas rather than samples. Students should be encouraged to look at their work over time. Likewise, teachers should allow appropriate time to reflect regularly on their growth in writing over time. Teachers should always strive to help students write at the appropriate developmental levels.

### **Must working folders be cumulative?**

Yes, working folders should be cumulative in the sense that they are continually updated from year to year. **This is not the same “Cumulative Folder” kept by school administrators showing many kinds of information about the student.** Working folders **may** be selectively purged at the end of grades 4 and 7 (or at appropriate transitions between elementary and middle school or middle school and high school) but should retain a small collection of “best” pieces to show growth. Students should select pieces for inclusion in the working folders that they feel demonstrate their growth in writing over time (though they may confer with teachers and others about the selection process). Some schools may choose to have one working folder follow students K-12 with multiple drafts of many pieces and samples of writing across all categories. However, schools might also choose to have a working folder with various samples of student pieces **and** have another classroom writing folder for current work. This way, the school would have evidence of the student’s growth over time in the working folder, but the current classroom writing folder might help students manage their current writing more effectively. In this case, students should have access to their working folders and their current classroom working folders across all of the grades.

**What should be added to the working folder in each grade?** *The Program of Studies* states that students in all grade levels will write for “a variety of authentic purposes and audiences” to include samples in all categories (reflective, personal, literary and transactive) across those grade levels. It is important that, each year, students have multiple publishing opportunities to meet this *Program of Studies* requirement and include them in the working folders. At selected times, a school district may determine a student should purge the folder and include his or her best work to pass on to the next level of the student’s schooling.

This folder may contain various types of writing including writing samples for publication—drafts and pieces that were taken through the final stages in the writing process.

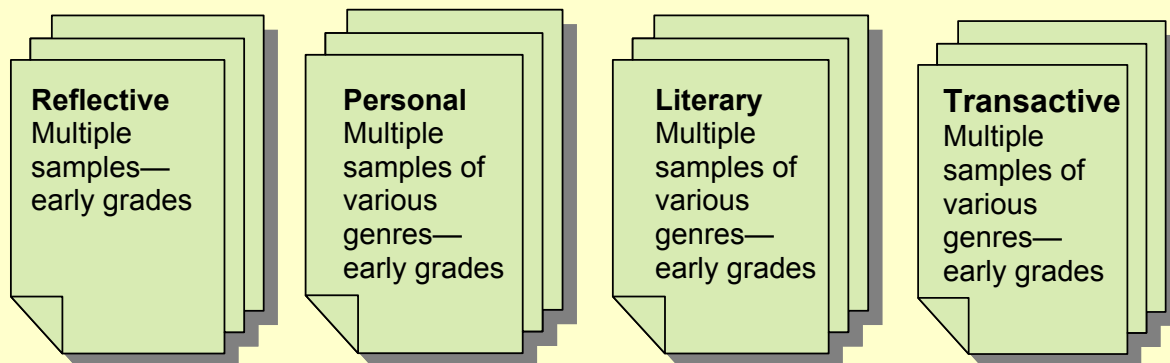
## Working Folders: Primary and Elementary School

Given the *Program of Students* expectation, students will be writing across the various categories during each grade level. During Grade 4, students will have many samples of reflective, personal, literary and transactive pieces from which to choose to revise and edit for the Grade 4 Portfolio Assessment portfolio. Students might also create new pieces during the fourth grade year for inclusion in the portfolio.

After the assessment year or before students move to the next level of their education, students would purge the working folder selectively to include the best samples that show progress in writing. A sample working folder at this stage may look something like this:

### Primary and Elementary

Through primary and elementary school, students should have multiple opportunities to write for **many purposes and audiences across the various categories of writing**: reflective, personal, literary, transactive. This cumulative folder should contain evidence of some pieces that are **publishable** and some pieces that are still “**draft**.” There should be evidence of the **history** of many pieces (dated, multiple drafts showing evidence of conferencing and revision). **Evidence of the writing process** is clear and shows a student’s growth over time during these grade levels. A possible configuration after the selection of a student’s best examples to show growth in writing could look something like this:



**It is difficult to place actual numbers on the required samples as this will depend upon the school’s curriculum map:** What content is taught at each grade level? What units of study develop from the content (subjects/courses)? What opportunities are available for students to engage in the different types and categories of writing? **The important point is that schools, administrators and teachers understand that all types and categories of writing should be going on across all of the content areas and grade levels.** The number of samples each student has in the cumulative folder may vary given the circumstances, and the requirements of the *Program of Studies* **should not be treated as a checklist.**

## Subdomain: Writing Process

To communicate effectively, students should engage in the various stages of the writing process including focusing, prewriting, drafting, revising, editing, publishing and reflecting. The writing process is recursive; different writers engage in the process differently and proceed through the stages at different rates.

### Primary *Program of Studies*: Primary (K-3) Skills and Concepts

Primary students will

- ❑ write for a variety of authentic purposes and audiences to
  - communicate about personal experiences
  - communicate through authentic literary forms to make meaning about the human condition
  - communicate through authentic transactive purposes for writing (e.g., informing, describing, explaining)
  - communicate reflectively
  - recognize and address needs of intended audience
  - adjust the writing style (formal, informal) for intended audience
- ❑ communicate purpose, focus, and controlling ideas authentic to the writer
- ❑ develop ideas that are logical, justified and suitable for a variety of purposes, audiences, and forms of writing (e.g., beginning with meaningful drawings, symbols and letters, and moving to use of appropriate written language—words/labels, phrases, sentences, paragraphs and whole texts)
- ❑ select and incorporate ideas or information (e.g., from reading or other learning), explaining reflections or related connections (e.g., identifying relationships and own experiences, offering support for conclusions, organizing prior knowledge about a topic)
- ❑ communicate understanding of ideas or events
- ❑ provide sufficient details for clear understanding
- ❑ use and sustain suitable voice or tone

**NOTE:** Teachers may use the appropriate grade level *Kentucky Marker Papers* (writing continua for different genres and sample pieces) to analyze students' working folders throughout the year to determine the development level of writers and plan appropriate instruction.

## Working Folders: Intermediate and Middle School

A student should continue writing in the next grade levels, most likely grades 4, 5, 6, 7 and 8, with various opportunities to publish. They should complete pieces in all categories across those grades and content areas. The courses and units of study that students participate in will determine the number and kinds of pieces that students will have in their working folders. After the Grade 4 or 7 assessment, or before students move on to the next level of their education, students could purge the work completed during those grades and select the best pieces from each grade level that show their writing growth.

While pieces written in earlier grades may provide ideas for students, students should select pieces that show the maturity of their writing ability for revision and inclusion in the Grade 4 or 7 Portfolio Assessment.

After the selection, this work would then be left in the working folder (or added to it if the school has decided to use a classroom folder in addition to the working folder). A sample working folder at this stage may look something like this:

### Intermediate and Middle Grades

Through the intermediate and middle grades, students should continue to have multiple opportunities to write for many **purposes and audiences across the various categories of writing**: reflective, personal, literary, transactive. This working folder should contain evidence of the best work from the primary and elementary years. The folder should contain some pieces that are **publishable** and some pieces that are still “**draft**.” There should be evidence of the **history** of many pieces (dated, multiple drafts showing evidence of conferencing and revision). **Evidence of the writing process** is clear and shows a student’s growth over time during these grade levels. A possible configuration after the selection of a student’s best examples to show growth in writing could look something like this:

**Best work selected  
from primary and  
elementary grades**

#### **Reflective**

Multiple  
samples—  
intermediate and  
middle grades

#### **Personal**

Multiple  
samples of  
various  
genres—  
intermediate  
and middle  
grades

#### **Literary**

Multiple  
samples of  
various  
genres—  
intermediate  
and middle  
grades

#### **Transactive**

Multiple  
samples of  
various  
genres—  
intermediate  
and middle  
grades

**It is difficult to place actual numbers on the required samples as this will depend upon the school's curriculum map:** What content is taught at each grade level? What units of study develop from the content (subjects/courses)? What opportunities are available for students to engage in the different types and categories of writing? **The important point is that schools, administrators and teachers understand that all types and categories of writing should be going on across all of the content areas and grade levels.** The number of samples each student has in the cumulative folder may vary given the circumstances, and the requirements of the *Program of Studies* **should not be treated as a checklist.**

### Subdomain: Writing Process

To communicate effectively, students should engage in the various stages of the writing process including focusing, prewriting, drafting, revising, editing, publishing and reflecting. The writing process is recursive; different writers engage in the process differently and proceed through the stages at different rates.

## Intermediate *Program of Studies*: Grades 4 and 5 Skills and Concepts (Grade 5 additions are underlined)

Students will

- ❑ write for a variety of authentic purposes and audiences
  - communicate about the significance of personal experiences and relationships
  - communicate through authentic literary forms to make meaning about the human condition
  - communicate through authentic transactive purposes for writing (e.g., informing, describing, explaining, persuading, analyzing)
  - analyze and communicate reflectively about literacy goals
  - analyze and address needs of intended audience
  - adjust the writing style (formal, informal) for intended audience
- ❑ communicate purpose, focus, and controlling ideas authentic to the writer
- ❑ develop ideas that are logical, justified and suitable for a variety of purposes, audiences, and forms of writing
- ❑ select and incorporate ideas or information (e.g., from research or reading), explaining reflections or related connections (e.g., identifying relationships and one's own experiences, offering support for conclusions, organizing prior knowledge about a topic)
- ❑ communicate understanding of ideas or events
- ❑ provide sufficient details for clear understanding from different viewpoints
- ❑ use and sustain suitable voice or tone

**Middle School *Program of Studies*: Grades 6, 7, and 8 Skills and Concepts** (additions for grades 7 and 8 are underlined; an addition for Grade 8 only is underlined and italicized)

Students will

- ❑ write for a variety of authentic purposes and audiences
  - communicate about the significance of personal experiences and relationships
  - communicate through authentic literary forms to make meaning about the human condition
  - communicate through authentic transactive purposes for writing (e.g., informing, describing, explaining, persuading, analyzing)
  - analyze and communicate reflectively about literacy goals
  - analyze and address needs of intended audience
  - adjust the writing style (formal, informal, business) for intended audience
- ❑ communicate purpose, focus, and controlling ideas authentic to the writer
- ❑ develop ideas that are logical, justified and suitable for a variety of purposes, audiences, and forms of writing
- ❑ select and incorporate ideas or information (e.g., from research, reading, discussion, other content areas), explaining reflections or related connections (e.g., identifying interrelationships, drawing conclusions, making predictions, offering support for conclusions, organizing prior knowledge about a topic)
- ❑ communicate understanding of a complex idea or event from multiple perspectives
- ❑ provide sufficient details and appropriate depth of elaboration for clear understanding
- ❑ use and sustain suitable voice or tone

**NOTE:** Teachers may use appropriate grade level anchor papers and the *Kentucky Marker Papers* (Skills Lists and sample pieces) to analyze students' working folders throughout the year to determine the strengths and needs of writers and to plan appropriate instruction.

## Working Folders: High School

A student should continue writing in the next grade levels, most likely grades 9 through 12, with various opportunities to publish. They should write pieces in all categories across those grades and content areas. The courses and units of study that students participate in will determine the number and kinds of pieces. Seniors should be able to look at this working folder to see evidence of their writing development throughout their years in school. While pieces written in earlier grades may provide ideas for students, they should select pieces that show the maturity of their writing ability for revision and inclusion in the Grade 12 Portfolio Assessment. A sample working folder at this stage may look something like this:

### High School

Throughout high school, students should continue to have multiple opportunities to write for many **purposes and audiences across the various categories of writing**: reflective, personal, literary, transactive. This working folder should contain evidence of the best work from the primary through middle school. The folder should contain some pieces that are **publishable** and some pieces that are still “**draft**.” There should be evidence of the **history** of many pieces (dated, multiple drafts showing evidence of conferencing and revision). **Evidence of the writing process** is clear and shows a student’s growth over time during these grade levels. A possible configuration after the selection of a student’s best examples to show growth in writing could look something like this:

**Best samples selected  
from primary, elementary,  
intermediate grades and  
middle school**

#### **Reflective**

Multiple  
samples across  
content and  
grade levels—  
high school

#### **Personal**

Multiple  
samples across  
content and  
grade levels—  
high school

#### **Literary**

Multiple  
samples across  
content and  
grade levels—  
high school

#### **Transactive**

Multiple  
samples across  
content and  
grade levels—  
high school

**It is difficult to place actual numbers on the required samples as this will depend upon the school's curriculum map:** What content is taught at each grade level? What units of study develop from the content (subjects/courses)? What opportunities are available for students to engage in the different types and categories of writing? **The important point is that schools, administrators and teachers understand that all types and categories of writing should be going on across all of the content areas and grade levels.** The number of samples each student has in the cumulative folder may vary given the circumstances, and the requirements of the *Program of Studies* **should not be treated as a checklist.**

### Subdomain: Writing Process

To communicate effectively, students should engage in the various stages of the writing process including focusing, prewriting, drafting, revising, editing, publishing and reflecting. The writing process is recursive; different writers engage in the process differently and proceed through the stages at different rates.

## High School *Program of Studies*: Grades 9-10 and 11-12 Skills and Concepts (additions for grades 11-12 are underlined)

Students will

- ❑ write for a variety of authentic purposes and audiences
  - analyze and communicate the significance of a relationship, one's own experience and/or the experiences of others
  - analyze and communicate through authentic literary forms to make meaning about the human condition (e.g., short stories, poetry, plays/scripts)
  - analyze and communicate through authentic transactive purposes for writing (e.g., explaining, persuading, analyzing, synthesizing, evaluating)
  - analyze and communicate reflectively about literacy goals
  - analyze and address needs of intended audience (e.g., anticipating potential misunderstandings, providing sufficient details for clarity and revising to delete unnecessary details)
  - adjust the writing style (formal, informal, business, technical) for intended audience
- ❑ develop and communicate purpose, focus, and controlling ideas authentic to the writer
- ❑ develop ideas that are logical, justified and suitable for a variety of purposes, audiences, and forms of writing
- ❑ select and incorporate ideas or information (e.g., from research/inquiry and reading) and explain reflections or connections (e.g., making inferences, predicting conclusions, evaluating contradictions, analyzing interrelationships, offering support for conclusions, organizing prior knowledge about a topic)
- ❑ communicate understanding of a complex idea or event from multiple perspectives
- ❑ provide sufficient details and appropriate depth of elaboration for clear understanding
- ❑ use and sustain suitable voice or tone

**NOTE:** Teachers may use appropriate grade level grade anchor papers and the *Kentucky Marker Papers* (Skills Lists and sample pieces) to analyze students' working folders throughout the year to determine the strengths and needs of writers and to plan appropriate instruction.

## Three Types of Writing to Include in a Schoolwide Writing Program

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“ELA (English/Language Arts) courses also require students to use the writing process and criteria for effective writing included in the “Big Ideas” of Writing Content, Structure, and Conventions. The central idea of the writing standards is *effective communication*. Students use writing-to-learn and writing-to-demonstrate-learning strategies to make sense of their reading and learning experiences. As well, students will write in authentic forms for authentic purposes and audiences” (Writing for Publication).

### *Program of Studies*

Teachers and administrators should realize that writing is a mode of learning and can serve as an effective teaching tool in any study area. A school-wide writing program will help students develop as writers and also will help them learn. Such a program will arrange for students at all levels and across the curriculum to engage in three types of writing that will serve the goals of a unit of study. Teachers of different content areas will include various types of writing. All of this writing should be directly relevant to learning in the standards-based unit of study, as well as a way of preparing students for the state’s assessment (open-response items, multiple choice assessment, on-demand writing, and portfolio development). In all classrooms, students should be provided opportunities to experience three types of classroom writing:

- **Writing to Learn**
- **Writing to Demonstrate Learning**
- **Writing for Publication**

All three types of writing are important and may be used by teachers in different ways. **Though all three types of writing obviously will involve students in writing, the purposes of the three types of writing differ, and teachers should prepare tasks and prompts relevant to these different purposes.** A prompt for open-response work will differ from a prompt for an on-demand writing test. A writing task for students developing pieces for publication would ideally allow students choices about purposes, audiences, and/or forms. An effective school-wide writing program will demonstrate awareness of the need to include three types of writing and will demonstrate an understanding of the different purposes served by the different writing.

### **Writing to Learn**

Teachers include writing to learn primarily as an **instructional tool to promote learning**. The goal in writing to learn is not to produce a formal composition; usually, writing to learn is an informal, single-draft writing. The goals are to use this writing to deepen the student’s understanding of subjects studied; to engage students in thinking, applying/ extending knowledge and developing skills; and to help students reflect on themselves as learners. Writing to learn has great potential in helping students learn—as well as develop as thinkers, readers, and writers. Teachers can adapt this practice to serve their own goals, but considering some typical features can help teachers across the grade levels and study areas make decisions about how they will use writing to learn.

## Writing to Learn

- ❑ focuses on something relevant to learning and the learner
- ❑ is done regularly in the classroom (and sometimes outside of the class) as an instructional tool
- ❑ is an informal, single draft writing; length varies, but usually this writing is brief
- ❑ sometimes is held in a collection, such as a Learning Journal
- ❑ may be teacher- or student-prompted
- ❑ has as its audience primarily the learner but also the teacher and possibly classmates
- ❑ sometimes is shared and discussed to promote learning and understanding of content
- ❑ is not usually done for an “authentic” purpose and audience or in a “real-world” form
- ❑ emphasizes the student’s thinking and learning—not formal composition skills
- ❑ may use different ways to communicate and understand: diagrams, charts, lists, graphic organizers, as well as sentences, paragraphs, etc.
- ❑ is not “marked” for conventions
- ❑ is graded in different ways following a basic rubric, for example, through letter grades, points, check marks, scores for “best entries,” etc.
- ❑ demonstrates some degree of student ownership; is not merely a repetition of class lessons or an exercise that does not involve the student in using writing to develop thoughts

## Kinds of Writing-to-learn Strategies:

- ❑ **Learning Journal, Learning Log, Class Journal:** These are collections of writing-to-learn entries done by the student to prompts provided by the teacher or the student. Usually the journal or log is maintained as a regular instructional tool in the classroom and is used frequently to promote learning. A variation of such journals/logs is the **Traveling Log**, in which each day a different student writes to record thoughts, summarize ideas or lessons, etc. Sometimes the log is made available to students who have been absent. Another variation is a **Sketch Journal** that contains drawings and writings relevant to the student’s study: sketches of rooms for family and consumer sciences, plants in a science study, scenes from study of history, and geometric figures found in the real world. Teachers also organize to use writing to learn in **Math Logs** and **Science Logs** or **Notebooks**.
- ❑ **Dialogue Journal:** In this approach, the writing becomes a conversation of learners. One student writes an entry or note, and another student replies. Or a page in the

journal or log is divided, and one student writes on one side. Then another student writes on the other side, responding to the prompt AND to the classmate's entry.

- ❑ **Double-entry Journal/Split-page Journal:** Students divide journal pages in half and use each side for a different purpose (examples: one side for quoted lines from the text read and the other side for their response to the quote; one side for mathematical calculations and the other side for a written explanation of the process).
- ❑ **Reading-response Journal or Reading Responses:** This approach engages students in responding to reading materials relevant to their learning. Often, the teacher provides a prompt that is “open” in nature,” meaning that the teacher makes a request or provides a question and the student is expected to approach the prompt as he or she thinks best, making decisions and developing and supporting his or her thoughts about something read.
- ❑ **Writer's Notebook:** This notebook includes a variety of entries relevant to the student as a writer. Entries may be single-draft writings done to a prompt, written exercises aimed at giving the student experience trying out a technique or writing strategy, clippings and quotes from reading materials, resources the student might use in developing as a writer, etc. Many options are available. Some students include a section devoted to language, grammar, usage and conventions. Sometimes a separate **Grammar Notebook** is used for this work.
- ❑ **Entrance (Admit) or Exit Slips:** Students may bring these writings to class or complete them just before leaving. Usually brief “quick writes,” this writing can serve a number of instructional purposes:
  - focusing student attention on the lesson to be taught that day or the next
  - setting the tone for the class lesson
  - prompting students' thinking relevant to the lesson
  - helping students access prior experience/knowledge
  - troubleshooting
  - student reflection and self-assessment
- ❑ **Open Response practice:** Teachers may ask students to respond to open-response type items in an informal way prior to using these kinds of questions as formal assessments. Students' responses may be in their journals or learning logs and can serve to prepare students for small group and whole group discussion of key concepts they need to master.

## Writing to Demonstrate Learning to the Teacher

This type of writing is necessary in every classroom in order for a teacher to ascertain whether or not students understand the content and/or concepts being taught. Regularly asking students to think and write at the higher levels of Bloom's Taxonomy (i.e., analysis, synthesis, evaluation) can help students not only think through the content but also reveal what they know in more depth. Though this kind of writing certainly can promote learning, it is used especially to help teachers understand how well students are learning.

### Writing to demonstrate learning to the teacher

- ❑ is intended to help the teacher assess students' learning or ability to complete a task.
- ❑ is a response to a school exercise, question, prompt, or teacher assignment.
- ❑ focuses on content knowledge or ability to apply learning and use skills taught.
- ❑ may or may not lead students to demonstrate ownership; may lead all students to write pretty much the same thing, showing their knowledge, memory, etc. for a question or prompt.
- ❑ is usually in the form of a school exercise, not a form suitable for publication.
- ❑ typically has the teacher as the intended audience.
- ❑ may be a single-draft writing, though in some cases such writings are taken through the writing process.
- ❑ is graded, marked or scored by the teacher following a scoring guide, rubric, etc.; comments usually focus on the student's learning but may also address compositional skills.

### Examples of Writing to Demonstrate Learning

- answers to open-response prompts
- answers to test questions
- summaries of reading or an activity
- explanation of a process or content
- research papers which primarily present information
- lab reports that summarize activities from an assigned experiment
- test essays

## **Writing for Publication**

### **(writing for authentic purposes and audiences)**

Writing for Publication is the only kind of writing that is appropriate for Kentucky's Writing Portfolio. Writing for Publication includes pieces of writing that have been taken through the writing process completely and have the potential to be published. **“Publication” suggests writing that has the potential to be put before its intended audience.**

Authentic writing for publication may include writing in the classroom that approximates writing done in a variety of real-world settings such as workplace, academic, professions and trades, military, service as a citizen, etc. Pieces for publication are produced for an authentic audience and purpose and **are also directly relevant to students' learning**. Ideally, students make decisions about audience, purpose, and/or form based on their interests, experiences or inquiry. These pieces of writing are more successful when the writers pay careful attention to Kentucky's criteria for scoring writing, to the writing process for depth of thought, and to the content of the classroom for the subject matter.

#### **Writing for Publication writing:**

- ❑ is written with a specific, authentic purpose, with awareness of authentic readers, in real-world forms.
- ❑ is intended to help students develop skills in communication and also to promote their learning and thinking. Authentic writing assesses skills in communication and may assess understanding of content in the study area along with students' abilities to apply learning and experiences to accomplish authentic purposes.
- ❑ indicates how well students communicate ideas about their learning, experience, and inquiry.
- ❑ reveals student ownership: purposes, ideas, methods of support, use of learning and experiences, choices about readers and forms, etc.
- ❑ shows students' thinking; is not merely a summary, transcription, or record of an activity, or answer to test question.
- ❑ is usually taken through a full writing process—prewriting, drafting, revising, editing, publishing; sometimes is written in “on-demand” situations.
- ❑ may be written in response to a prompt provided by the teacher but also may be defined to some extent by the individual student.

#### **Important features of Writing for Publication:**

- ❑ authentic writing driven by specific purpose—what the student wishes to accomplish through the piece. Whether the piece is written to share human experience, to make a point through fiction, to persuade a readership to take an action or to help readers gain a better understanding of a subject, the writer has an authentic reason for writing beyond that of simply demonstrating learning to the teacher.

- ❑ well-developed ideas that reflect the student's thinking, understanding of content, and the ability to explain in order to help readers and to accomplish the purpose.
- ❑ a well-established, realistic context/need for writing particularly for transactive purposes.
- ❑ relevant, specific, knowledgeable support for ideas and purpose.
- ❑ well-founded ideas based on a student's learning, experience, reading, inquiry/research, and ability to think about the needs of readers.
- ❑ awareness of authentic readers
  - In creating audience awareness, writers help readers by
    - providing details
    - conveying ideas of relevance
    - providing background information
    - revealing critical thinking to anticipate readers' needs
    - employing appropriate tone
    - organizing ideas
- ❑ Authentic form suited to the purpose and the audience and revealing the purposeful use of the characteristics of the selected form.
- ❑ Student ownership. When students make decisions about their own piece, when they use their own ideas, purposes, approach, experience, learning, inquiry, organization, etc., then they are truly taking ownership of the writing.

Writing for Publication may be written in many authentic, real-world genres (forms). However, it is advisable that teachers consider the criteria for evaluating the writing if it is intended to be placed into the writing portfolio. Not all pieces of writing suitable for publication may be intended for the writing portfolio.

## Instructional Issues

### Understanding the Difference Between Writing to Demonstrate Learning and Writing for Publication (authentic purposes and audiences; writing appropriate for the portfolio)

Since there are three types of writing required in Kentucky classrooms and only one type of writing that is appropriate for portfolio assessment (Writing for Publication), it is sometimes difficult for teachers to distinguish which pieces “work” and which pieces won’t “work” as publishable pieces (and, in turn, “work” in the portfolio).

One way to determine the answer to this question is to consider whether the writing task that a student has completed is a Writing-to-Learn activity, a task that is Writing-to-Demonstrate-Learning to the teacher or a piece that is written for publication (for authentic purposes and audiences).

In **Writing for Publication**, students work through the writing process completely. This type of **writing has the potential to be published**, or in other words, put before its intended audience.

The difference between **Writing to Demonstrate Learning** and **Writing for Publication** is critical for students and teachers understanding. Often, teachers are the sole audience of a piece of writing that the student completes to show he understands information taught (Writing to Demonstrate Learning). On the other hand, the teacher is sometimes the part of a larger audience (Writing for Publication). When students are writing to that larger audience, they are usually writing for publication.

For example, if a lab report is written for the teacher to show what the student has learned about a scientific concept, the piece is considered a Writing-to-Demonstrate-Learning activity. In these types of labs, the end result is generally known before the students start the lab. Likewise, these lab reports are often the same from student to student. Students demonstrate they understood the information and followed the scientific process. These types of lab reports wouldn’t be considered for publication because there is no one other than the teacher as the audience and students are simply following directions of a classroom activity. While this type of writing is a valuable part of instruction, it would not be considered for publication.

On the other hand, a student conducts an experiment, takes his/her data, and constructs a piece of writing that is designed to communicate to other learners in the discipline the importance of the study and the need for the experiment. It is written in an authentic form (e.g., a lab report, with an abstract, justification of the need for the study, components of the lab, analysis of results, implications for further study, etc.). This piece would be “for publication” and would “work” in the portfolio.

Another genre that often gives teachers difficulty in determining whether students may use it in the portfolio is the research paper. If a research paper is written simply to report what the student has found out about the topic or to show he or she understands the research process, then no, the piece would probably not work for publication. It would be considered Writing to Demonstrate Learning. If, however, the research was conducted more authentically—because the student asked an authentic question, researched ideas to support his own, entered into the academic conversation, and came to his own conclusions—then the piece would be for publication and would most likely work as a portfolio entry.

**It is the authentic nature of the writing for publication that makes a piece more appropriate for publication and the larger audience (and, in turn, the portfolio).**

## Sample Authentic Purposes

The list below contains examples of possible purposes students may address in Writing for Publication. The list is not comprehensive but offers an overview of common purposes evident in student work.

Evaluate	<p><b>Instructional Issues: Focus and Purpose</b></p> <p>Having a purpose—or reason to write—is critical if students are to write authentically and move toward proficiency. Given the various types of writing used in Kentucky classrooms, it is important for teachers to understand that in Writing for Publication, the purpose must be realistic, beyond that of (but including) showing academic understanding of content.</p> <p>Establishing an authentic purpose prior to writing is not enough, however. Students must have that purpose in mind and develop a <b>controlling idea</b> to establish that focus.</p> <p><b>Therefore, the focus becomes the way a writer achieves his or her purpose.</b></p> <p>Some teachers might refer to the controlling ideas as a “thesis” or a “main idea” of a piece. Still others might call it a “focusing statement.”</p> <p>Whatever the wording, students must articulate their controlling idea to establish and maintain unity and cohesiveness through the piece. It simply isn’t enough to say, “I’m writing to persuade you of. . .” in the piece, as students often lose track of that notion as they write. If the statement is incorporated into the introduction, the student is much more likely to follow its lead and develop that statement throughout the writing. Students must “establish and maintain” the narrowed purpose to move toward proficiency.</p>
Analyze	
Interpret	
Defend an idea	
Solve a problem	
Propose a change	
Explain a procedure	
Draw conclusions from inquiry	
Support an idea	
Clear up a misconception	
Provide/explain needed information	
Persuade readers	
Present a needed plan	
Convey emotions and ideas about human experiences	
Create artistic expressions	
Reflect on experiences	
Entertain	

## Sample Authentic Audiences

The list below contains examples of possible authentic audiences students commonly address in Writing for Publication. The list is not comprehensive but offers an overview of common audiences evident in student work.

An individual	<b>Instructional Issues: Authentic Audience Awareness</b>
A group	<p>Writing for Publication should focus on a specific authentic audience and indicate an awareness of the audience's needs. In other words, what does the audience need to know to fully understand the purpose of the writing? Many times a writer will state the audience in a greeting (Dear Mr. Smith) or ask the audience questions in order to communicate with an audience (Have you ever considered. . . ?). However, in order to fully address the audience's needs, more analysis of the purpose and its real world connection to the audience will help the writer develop ideas and support that will satisfy the needs of the audience.</p>
Classmates	
Readers of a publication	
People concerned about a problem	
People interested in a hobby	
Citizens, members of the community	
Parents	<p>Too often we see students trying to contrive an audience for transactive writing that he or she could not possibly address (or for that matter, students often adopt a persona in the writing that is not their role.) When this happens, the authenticity of the writing is gone. For example, it is not a good idea to have students pretend to be someone they are not (e.g., pretend you are a Union soldier writing a journal entry during the Civil War). Unless the goal is literary writing (and a fictional perspective is acceptable), this contrivance makes the task inauthentic, and creates little chance of the student performing well.</p>
People who requested a report (e.g., supervisor/boss)	
People with a certain view or position on an issue	
People interested in literature	
Readers of literary magazines	
Readers of academic journals	
People interested in ideas about human experience	<p>When we have students write academic pieces, it would be a mistake to think that a student (regardless of grade level) would be able to take on the role of a university scholar to write to other university scholars about, say, <i>Hamlet</i>. What would a high school student say about <i>Hamlet</i> that someone else hasn't said already? How would middle school students write about <i>Gathering Blue</i>, etc.?</p>
School leaders (principal, teachers, site-based council)	
Participants in a conference, meeting or seminar	
Learners in the study area or discipline	
People serving in workplace roles	
Public officials	
People who can act on a proposal	<p>However, students can certainly write about <i>Hamlet</i> (or any book or academic topic). They must enter into the academic conversation (to understand what others are already saying) and write about their own ideas in regard to that academic conversation. The writers must use their research as support for their own ideas. Students are approximating the role of a university scholar by writing to other learners in the discipline (in this example, other students studying <i>Hamlet</i>), their classmates. That is an authentic application of academic writing. Student writers may approximate the role of a university scholar, but they should not be expected to imitate a role they do not understand.</p>
Scholarship committees	

## Sample Authentic Forms

The list below contains examples of possible authentic forms in which students may write in Writing for Publication. The list is not comprehensive. **Teachers should make certain students are considering how to develop their ideas within a certain genre or form instead of simply formatting a piece of writing in a certain form.**

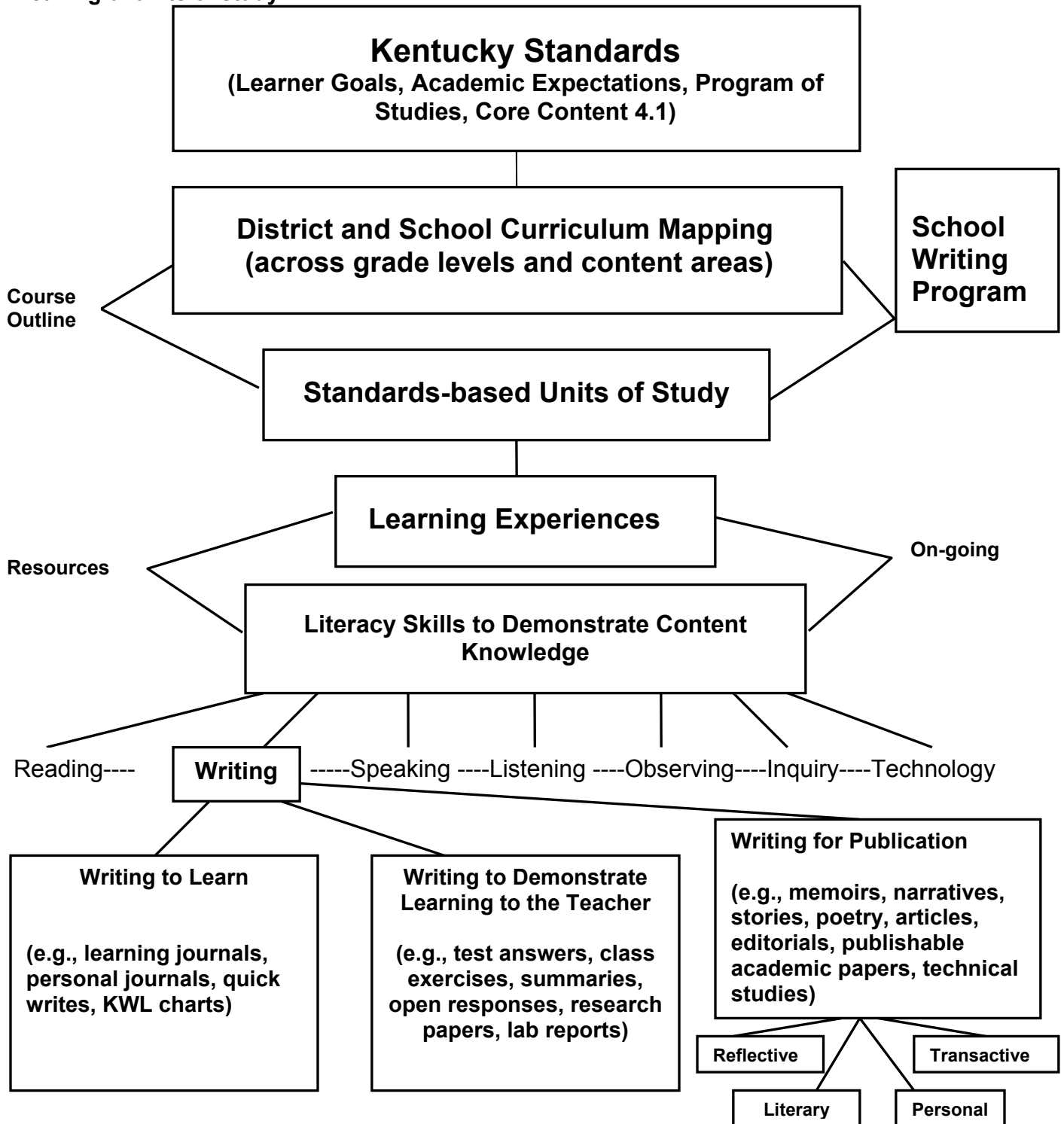
Articles (Various publications [academic, technical, general, special interest, workplace, etc.]	<p><b>Instructional Issues: Idea Development, Idea Development, Idea Development</b></p> <p>Writing for Publication should be in an authentic, real-world form. However, <b>form alone does not make a piece a good choice for the assessment portfolio.</b> For example, a teacher may have a students write a children's book, but if it doesn't have an authentic purpose, awareness of authentic audience and <b>depth of idea development/support</b>, etc., it would not be a good selection for the portfolio. This same explanation applies to many forms chosen for portfolio entries that may work well in the portfolio sometimes, if developed appropriately, but may not work well other times.</p> <p>Another common form included in many student portfolios is the brochure. Brochures are "real-world" and authentic forms; however, by definition, the genre indicates that it will be developed as short, pocketed bits of information. This may be a good instructional, Writing to Demonstrate Learning activity. However, because the <i>Kentucky Writing Scoring Rubric</i> indicates <b>a need for depth of idea development</b>, the brochure is not usually a good choice for inclusion in the Portfolio.</p> <p>The focus of instruction on form is certainly important; however, to work with form without working first with idea development and support usually will not result in a quality piece of writing. Students should think about the characteristics of the form or genre and work toward developing ideas within that framework.</p>
Editorials	
Written speeches	
Letters	
Proposals	
Reviews (movie, book, theatre, art, music, etc.)	
Personal Essays	
Personal narratives	
Memoirs	
Short stories	
Plays/scripts	

Please see Chapter 7 *Guidelines for Generation of Student Work* for more information on utilizing this type of writing in the classroom.

*Sample Purposes, Audiences, Forms adapted from work by Dr. Charles Whitaker.*

# Writing Developed Through Units of Study

A schoolwide writing program should include appropriate and varied writing embedded into meaningful units of study.



In professional educational literature, different models of units of study are described and advocated, and teachers may choose the model that works best for them. The following list of attributes, developed by Kentucky teachers and administrators, presents features of units of study considered useful in helping teachers plan instruction.

## Critical Attributes of a Standards-Based Unit of Study

The Kentucky Department of Education recommends that teachers at all levels develop units of study that address standards. A unit of study is a cohesive and intentional plan for teaching and learning developed to address content standards in a meaningful way. Standards-based units of study are designed to ensure that every student will learn at high levels. Teachers plan these units by identifying the desired results of the unit in terms of student learning, determining the acceptable evidence of learning and then planning the activities and instruction that will equip students to meet the standards.

Effective units of study are developed around a significant “chunk” of content from one or more courses. Any unit, whether discipline-based or interdisciplinary, whether developed by one teacher or a team of teachers, should have the following important attributes:

1. **Enduring Understandings:** Aims for “enduring understanding” that go beyond facts or skills to focus on larger concepts, principles, or processes that have lasting value.
2. **Content Standards:** Addresses a manageable number of appropriate content standards that identify what students should know and be able to do at the end of the unit. Standards may be derived from:
  - Academic Expectations
  - *Kentucky Program of Studies*
  - *Core Content for Assessment 4.1*
  - National Standards
  - District or school standards
3. **Organizer:** Organizes around an issue, problem or question that connects to real-life experiences and serves to motivate students.
4. **Guiding Questions:** Focuses students’ attention on guiding questions which are designed to
  - engage the students as worker, investigator, problem solver
  - lead the students into the content and its application
  - require students to use critical, creative and higher order thinking skills
  - connect learning to the students’ lives outside the classroom
5. **Learning Experiences:** Engages students in learning that accomplishes authentic purposes by integrating
  - past learning and experiences with new learning and experiences
  - cross curricular content, skills and processes

- reading, writing, observing, listening and speaking
- technology as a seamless component

6. **Authentic Outcomes:** Indicates evidence of the desired results of student learning through varied and authentic products and/or performances. One of those authentic outcomes is writing that is intended for publication.
7. **Assessments:** Includes a variety of assessments that are on-going and formative, providing feedback on student learning to inform instruction. They
  - integrate writing
  - are aligned with instruction
  - are authentic
  - are varied in methods (formal and informal) of providing evidence of student learning

Teachers often indicate the various ways they will integrate writing into a unit of study by identifying activities that support the learning of content standards. Within their units, some teachers indicate the ways they will use

- Writing to Learn
- Writing to Demonstrate Learning
- Writing for Publication

Though Writing to Learn may be assessed informally, Writing to Demonstrate Learning and Writing for Publication are often assessed more formally. The most important idea for teachers to remember is that they should use writing to support learning, not as an “add-on.”

8. **Scoring Criteria:** Establishes and communicates with students the criteria for success (rubrics, scoring guides).
9. **Resources:** Identifies a variety of resources, media and technology beyond the textbook.
10. **Reflection:** Provides for student and teacher reflection on the effectiveness of the unit plan.

Teachers and administrators may use this list of critical attributes to organize writing into standards-based units of study. To be effective, units should derive from the *Program of Studies* and district and school curriculum mapping. Writing must be integrated into units of study to support student learning. **Writing that is not embedded into units of study does little to improve the quality of instruction and students’ writing abilities.** Writing in the schools should develop from these units of study and should serve the interests of the students.

# *Planning for Integration of Writing in Standards-based Units of Study*

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The list below includes questions that may help teachers think about writing and standards-based units of study within their schoolwide writing programs. Administrators may reference the *Administrator's Checklist* (Appendix G) to help organize and monitor the writing program.

In order to make the best use of writing as a tool for learning, writing activities should be planned carefully to logically fit the content being taught and the targeted concepts/skills. Here are some questions that may guide administrators and teachers in that process. This list is not comprehensive.

## **Writing to Learn**

1. What lessons/activities do you have planned for a unit of study? (lecture, reading, hands-on, video, guest speaker, field trip, mini-lesson, group work, research, etc.)
2. What objective(s) do you have for those lessons/activities? (What concepts/skills do you want students to practice or master?)
3. What writing-to-learn activities might be appropriate for those lessons/activities? (double-entry log; reader response; KWL; viewer response; simulated situation, such as writing from an assumed role; etc.)
4. What use will you or your students make of what they write? (discussion starter, continuous assessment, idea bank, open-book test notes, reflective-thinking practice, etc.)

## **Writing to Demonstrate Learning**

1. What indicators from the *Program of Studies* have you targeted for instruction in the unit?
2. Which of those indicators might be best assessed through writing (open-response, essay question, short answer, academic essay, research paper, school report, etc.)?

## **Writing for Publication**

1. How might students use what they have learned in the unit to communicate with an “outside” audience?
2. Who might want or need to know what students have learned?
3. What instructional activities could you plan to assist students in designing a writing task for themselves (audience, purpose, and form), including a publishing plan?
4. How might students use ideas in their writer’s notebooks, response journals/learning logs to develop those writing tasks?
5. What support will students need during the process of developing their pieces? (models, research time and resources, teacher and peer response to content and editing concerns, etc.)

## *Learning from Student Work*

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Schools that want a high quality schoolwide writing program can benefit by analyzing and learning from student work. Kentucky's writing program offers many tools to help teachers and administrators learn from student work to improve the overall quality of the writing program.

Schools can make decisions to improve their writing programs from evidence gathered by examining samples of student work. **In analyzing students' work, teachers may focus on any matter relevant to writing and students' development as writers, but they likely will concentrate on applying the criteria of the *Kentucky Writing Scoring Rubric* to students' writing. Even though the scoring tool used in writing assessment has been revised to fit the needs of analytical scoring procedures, the criteria are essentially the same as in the past.** While many methods exist for looking at and learning from student work, three ways are highlighted in this chapter: the use of the *Kentucky Marker Papers*, portfolio analysis and protocols.

### ***Kentucky Marker Papers***

*The Kentucky Marker Papers* are examples of student work at each grade level, K-12. The samples were chosen and annotated by teachers as a way of focusing on key criteria for good writing. The primary-level markers include a number of pieces to show progress made throughout each year in the primary program. A Primary Developmental Continuum appears at the beginning of each set of papers with skills ranging from the beginning writer to competent writer. The Grades 4-12 markers represent end-of-the-year writing, the result of a year of effective instruction. The papers illustrate the progression of key writing skills in specific types of writing (personal narrative, memoir, short story, poetry, informational, article, editorial and persuasive writing). Each piece is annotated to show the skills that the writer has demonstrated in that piece of writing along with suggested possible next lessons to continue the writer's progress.

*The Kentucky Marker Papers* can be used to examine individual pieces of student writing at any grade level for a variety of purposes including:

- determining evidence of strengths and weaknesses in the student's piece of writing.
- determining "next lessons" that the student needs to know.
- assessing student's growth in writing over time.

## Anchor Papers

Anchor papers are samples of student work that are grade level specific. Anchor papers are designed to illustrate the language of the *Kentucky Writing Scoring Rubric* to “anchor” a reader to the indicators in each cell of that rubric. Teachers may use these anchor papers instructionally in addition to assessing student work. Grade-level anchor paper sets are available in Part II of this handbook.

## Portfolio Analysis

A portfolio analysis is a purposeful examination of a school’s writing program using the school’s completed portfolios. Materials are available through the Kentucky Department of Education to support these sessions including a procedure and guidelines for setting up a portfolio analysis; genre specific definitions, characteristics, and focus questions to guide the analysis session; and a Needs Assessment Template to guide future decisions concerning the school’s writing program. The form *Instructional Analysis: Strengths and Needs* can be found in Appendix A of Part II of the scoring handbook.

A portfolio analysis provides an opportunity for an entire faculty to meet together as professionals to examine a sample of the school’s writing portfolios for a variety of purposes including:

- determining instructional implications for the school.
- gathering evidence of instructional strengths and needs.
- targeting professional development and consolidated planning that will lead to improved student performance.

Materials to support a schoolwide portfolio analysis can be found on the Kentucky Department of Education Web site:

[www.education.ky.gov/KDE/Instructional+Resources/High+School/English+Language+Arts/Writing/Kentucky+Writing+Resources](http://www.education.ky.gov/KDE/Instructional+Resources/High+School/English+Language+Arts/Writing/Kentucky+Writing+Resources)

## Protocols

Protocols set up a structured, collaborative process for educators to focus on the evidence presented in student work at various stages of development. There are many researched protocol methods that schools can choose to follow or use as a basis for creating a method that works best for their needs. Protocols allow presenting teachers to give background information as to the preparation for the lesson/assignment, the set up for the lesson/assignment, and any observations and/or reflections necessary to begin the dialogue.

Protocols provide a facilitated process for a group of participants to learn from student work at various stages of development for a variety of purposes including:

- determining patterns in students' and/or teachers' thinking and learning.
- determining evidence of and feedback on the strengths and weaknesses in instructional.
- focusing attention on connections of classroom assignments to national, state, and local standards.

For more information about how any one of these approaches could help your school in learning from student work, contact writing project directors or the KDE writing consultants. (*Contact information can be found in this handbook on pages vi & vii*) An example of a protocol designed by the Kentucky Writing Program can be found on the Kentucky Department of Education Web site:

[www.education.ky.gov/KDE/Instructional+Resources/High+School/English+Language+Arts/Writing/Kentucky+Writing+Resources](http://www.education.ky.gov/KDE/Instructional+Resources/High+School/English+Language+Arts/Writing/Kentucky+Writing+Resources)

## Instructional Practices

Analysis of student work provides teachers and schools important information *that can be used to influence* instructional practices. If a careful analysis of student writing shows that there are problems with a certain type of writing or certain criteria, schools will better understand where to target instruction. They also will be able to recognize students' strengths and will be able to reflect on (and continue) the practices that have contributed to those strengths.

Once an analysis has been completed and the most important findings have been determined, it is important for all teachers in the school to understand the findings and begin to think of ways they can help students in their own classes. It is likely that, following the sessions devoted to study of the students' work, some form of professional development will be provided to help teachers with their plans and practices. Of course, a variety of instructional practices are available. In the professional literature on writing, these research-based practices often are referred to as "Best Practices." They are the teaching techniques that over time teachers and researchers have found to be effective in helping students develop as writers. The resources listed in this handbook can help teachers understand and use these practices. Here is a sampling.

### General

- ☐ Create a positive, supportive environment for writing.
- ☐ Arrange for students to write for purposes they find important, purposes relevant to their study and their lives. Arrange for students to write for a variety of purposes and audiences in a variety of forms.
- ☐ Organize logically for writing (writing workshop, writing cycle, use of a writer's notebook, writing centers, etc.).
- ☐ Write at all grade levels and in all study areas.

- ❑ Help students understand criteria for good writing and techniques used by writers in the writing process.

### **Specific**

- ❑ Model use of a writing strategy or technique, or ask a student or visitor to model.
- ❑ Conduct mini-lessons that focus on a need that is evident in students' writing.
- ❑ Lead students in reading and discussing samples of writing, focusing on certain "targets." Samples may be those done by former students (used with students' permission), published samples, *Kentucky Marker Papers*, state anchors, pieces included in the students' textbook, etc.
- ❑ Arrange for students to "try-out" and develop their skills as writers in non-threatening conditions, for example completing a practice writing that uses a certain skill or strategy and sharing the work with others. Many teachers organize for such work through a learning journal or writer's notebook.
- ❑ Conduct "before-and-after sessions." Following a lesson, ask students to apply what they have learned to their own writing and then to share and discuss the before-and-after versions. Some teachers display such work on a bulletin board or flip chart.
- ❑ Help students use the textbook and other resources to understand a strategy or criterion for good writing. Ask students to draw on these resources and apply their learning to their own writing. A variety of resources may be used: checklists, examples, charts, a list of questions, sample revisions, etc. Many teachers help students hold such resources in a writer's notebook.
- ❑ Create a task that focuses on an important criterion or strategy, and ask students to work with a partner or a small group to complete the task. Arrange for students to share and discuss their work.
- ❑ Provide students with a sample of writing and ask them, individually or in small groups, to annotate the sample, applying the criteria in the state's writing rubric. Arrange for students to share their annotations—and the advice they would offer the writer.
- ❑ Arrange for students to have response to their writing that focuses on a specific criterion or need. Promote students' decision-making and ownership in revising and editing their writing.
- ❑ Ask students to reflect on their writing and their work as writers and share their reflections with classmates. Guide the students to focus in their reflections on specific matters, especially those revealed as important in the study of students' work.
- ❑ In assessing students' writing and talking with them about their work, consistently use the language that applies to key criteria for good writing.

Annotating student work and studying annotations of student work that have been released from the Kentucky Department of Education (e.g., *Kentucky Marker Papers*) offer teachers and students opportunities to learn from student work. A sample annotation from the *Grade 8—Article* in the *Kentucky Marker Papers* follows.

- Used conventions of article writing

- focuses on a purpose
- narrows topic

Title indicates focus and creates reader interest.

- writes from perspective of informed writer to less informed reader

Lead involves reader.

transition

- develops idea with specific details

Shows understanding of reader's perspective

- develops idea with specific details

defines  
term

- Language is specific and appropriate for audience and purpose throughout.

- few errors in correctness

- drawing conclusions based on the facts presented
- using a variety of sentence lengths and structures

Imagine yourself as a wizard fighting on a plain in a battle for your life. And your opponent throws a lightning bolt at you. What do you do? I know what I would do. I'd send my dragon at them.

This is the setting in the world's hottest-selling Collectable Card Game (CCG) on the market. Magic: the Gathering is a trading card game produced by Wizards of the coast since 1993. The game combines the collectibility of traditional sports cards with a game rich in strategy, problem solving, and imagination (plus none of that stale pink gum in the card packs). No board, no joystick—just you and a friend locked in an intellectual battle.

Sold in 15-card "booster packs," and 60-card "starter decks," Magic is played by two or more players, and an average game takes about 20 minutes. The cards themselves are illustrated by top fantasy and science fiction artists, and the art helps detail the dimensions of

Each player represents a powerful wizard battling for

control of a magical plane of existence. Players construct their individual decks from a library of over 1,200 cards, creating a unique play environment. It's a different game every time you play. And with 1,200 cards it's almost impossible to have the same deck as your opponent.

same deck as your opponent. Magic is based on the FIVE colors of magic, Blue, Green, Red, Black, and White. Each color has its own special abilities.

Blue magic draws power from islands for energy. Blue Magic is mental in nature. Its powers are illusion and deception, as well as the elementals of water and air.

Green magic draws energy from the forest. Many magicians have been lulled into complacency by Green magic's peaceful exterior. The magic of life, and have been caught unaware by the vast destructive capability of its nature. *defines concept*

Red magic is a destructive magic, the magic of earth and fire. It draws its energy from mountains. Red is also the magic of chaos and war.

Black magic stems its powers from swamps, it is the magic of death and plague.

Last but definitely not least is transition white magic, which draws its energy from the plains. It is the magic of healing and protection. Though known for healing, it is far from unfamiliar to war.

If you want more information on "Magic: the Gathering" go to Ms. \_\_\_\_\_ room (last room on the left on the 8th grade floor) and leave me a note or E-mail me (see humor column).

Also there is a Magic club forming at \_\_\_\_\_ for those interested. Remember, it's just a game but have fun.

- develops idea with specific details

transitional  
paragraph

specific details

### Define's concept

specific details

transition

concludes  
effectively  
by anticipating  
reader's  
desire for  
more  
information

*Kentucky Writing Handbook*  
Part 1: Writing Development

## *Alerts: A School Concern Beyond the Writing Program*

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Alert situations are a school concern beyond the writing program. The following examples regarding alert situations direct actions adults must take when **any** communication (verbal or written) comes to their attention. An alert paper is any paper that leads the reader to suspect that the writer is in a life-threatening situation or might be considering harming him/herself or another person. The writer might indicate (directly or indirectly) that he/she is dealing with one of the following problems: abuse, violence against another person, violence against him or herself, depression, or thoughts of suicide.

Kentucky statutes require adults to report suspected abuse or neglect. Certain statutes also specify a duty to prevent or warn of impending violence. Schools and districts should make sure that **teachers** and **scorers** understand the meaning and intent of the Kentucky statutes. Teachers may want to refer to Kentucky Revised Statutes (620.030-050, 645.270, and 202A.400) listed on the following page.

Consider the following examples of alert situations in student's writing.

EXAMPLES	PERSONS RESPONSIBLE	WHOM TO CONTACT
Suspected problems of abuse, neglect, or dependency (children under improper care, custody or control when the matter is not due to an intentional act) are committed by parents, guardians, or other adults exercising custodial control or supervision.	Teacher and/or guidance counselor	Health and Family Services
Suspected problems of abuse, neglect, or dependency are committed by someone other than the parent, guardian, or adult exercising custodial control or supervision.	Teacher and/or guidance counselor	Local law enforcement agency and/or to the County Attorney
Violence is threatened against another person, whether identified or not.	Guidance counselor and/or principal	Local law enforcement agency or Kentucky State Police
Violence is threatened against an identifiable victim.	Guidance counselor and/or principal	Local law enforcement agency and victim should be notified

Suspected cases of depression or thoughts of suicide where nothing is communicated to indicate abuse or neglect by a parent as a contributing factor to depression or thoughts of suicide.	Guidance counselor	Guidance counselor should arrange a meeting with the student and parents, as appropriate. After discussing concerns with the parents, the counselor should document the conversation and any follow-up referrals. This documentation is important in establishing a pattern of depression and suicidal tendencies over time.
Suspected cases of depression or thoughts of suicide where the parent's reaction is to downplay something the teacher and counselor feels is serious.	Teacher <b>and</b> guidance counselor	Health and Family Services
Parental abuse or neglect is communicated as contributing to depression or thoughts of suicide.	Teacher and/or guidance counselor	Health and Family Services

**If any portfolio contains an Alert paper for which authorities have been notified by school personnel, place a “Notification of Authorities” form in a secure file at your school. To avoid duplication of notification in cases where this portfolio goes out of the district for scoring (e.g., for a state audit), place the “Notification of Authorities” form in the portfolio before it is sent to a state audit or scoring session. When scorers read alert papers in a setting away from the school (e.g., writing portfolio audit, scoring and analysis session), they need verification that required procedures have been followed. The “Notification of Authorities” form will signal to KDE personnel, testing contractors, and others that action has already been taken so that KDE does not duplicate those actions.**

#### **Kentucky Revised Statutes 620.030-050, 645.270, 202A.400**

KRS 620.030 through 050 addresses the duty of any individual to report child dependency, neglect or abuse (dependency covers children under improper care, custody or control when the matter is not due to an intentional act). The Cabinet for Health and Family Services investigates reports of abuse or neglect committed by parents, guardians, or other adults exercising custodial control or supervision. Therefore, when dealing with abuse or neglect by any of those individuals, it would be advisable to report to the Cabinet. When committed by someone other than a parent, guardian, or adult exercising custodial control and supervision, the Cabinet would refer the matter to the Commonwealth Attorney, to the County Attorney and to the local law enforcement agency or to Kentucky State Police. Therefore, it would be advisable to report directly to the local law enforcement agency or to Kentucky State Police when dealing with a situation of that type. The Offices of the Commonwealth Attorney and the County Attorney normally defer to law enforcement for investigation and carry out prosecution once investigation has been completed. Therefore, KDE would suggest that calls be directed accordingly to law enforcement. Professionals including school personnel may be asked to follow up an oral report with written findings within 48 hours of the first report. Note that school personnel as well as others with the duty to report do not have the authority to conduct internal investigations in lieu of the official investigations provided by statute. Nevertheless, it would be helpful for the recipients of the report for the member of the school staff to provide information from the source that is clear in time, place, and concern so much as is possible. KRS 620.050 provides immunity from prosecution for persons making a report in good faith.

KRS 645.270 addresses the duty of qualified mental health professionals to warn the intended victim of a patient's threat of violence. That statute provides that if an individual has communicated to the mental health professional or one serving in a counselor role an actual threat of some specific violent act and no particular victim is identifiable, the duty to warn has been discharged if reasonable efforts are made to communicate the threat to law enforcement authorities. Again, KDE would suggest that any such report goes to the local or state police in that those offices have investigators while the Commonwealth and County Attorney's Offices deal with prosecution. This statute also provides protection from monetary liability or cause of action against any qualified mental health professional or one serving in the counselor role for confidences disclosed to third parties when discharging the duty set forth in this statute. When the threat is against an identifiable victim, the duty requires that one communicate the threat to the victim and to notify the law enforcement office closest to the student's and the victim's residence.

KRS 202A.400 similarly addresses the duty of a qualified mental health professional to warn the intended victim of a patient's threat of violence. This statute does not expressly include the language covering counselors but contains the same mandate of a duty to warn a clearly or reasonably identifiable victim as well as to warn the police department closest to the patient's and victim's residence of the threat of violence. Again, where no particular victim is identifiable, the duty is discharged if reasonable efforts are made to communicate the threat to law enforcement authorities. KDE would suggest again that the report go to the local or state police. That statute as well protects the qualified mental health professional from monetary liability and legal actions.

922 KAR 1:330, Child Protective Services. This regulation provides more detail on how the Department for Community Based Services accepts reports of child abuse, neglect, or dependency under KRS 620.030. Section 3 emphasizes that the cabinet does not investigate reports of abuse or neglect by a non-caretaker, but refers those cases to local law enforcement or the commonwealth or county attorney.

## Notification of Authorities for Alert Portfolio Entries

Portfolio Lithocode ID \_\_\_\_\_

This portfolio contains writing that indicates that the student may be in danger or may cause harm to others or to self. This form certifies that the appropriate authorities have been notified.

Name of authority that was notified \_\_\_\_\_  
(Example: State Police, Cabinet for Human Resources, County Attorney)

Date of notification \_\_\_\_\_

Name of person who made notification: \_\_\_\_\_  
(Print)

Signature of person who made notification \_\_\_\_\_  
(Signature)

School \_\_\_\_\_

District \_\_\_\_\_

### Directions:

For any portfolio which contains an **Alert** paper and for which authorities have been notified by school personnel, **place this notification form in a secure file at your school.** If this portfolio should go out of the district for a state audit or analysis session, please indicate that authorities have been notified by **placing this form in the portfolio.**

# ***Integrating Writing***

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## *into Classroom Instruction*

### **Section 2:** *Integrating Writing Portfolios into Classroom*

*Instruction* focuses on how teachers assist students with generating writing that may be included in writing portfolios.

- **Chapter 7: *Guidelines for the Generation of Student Work*** explains the “Philosophical Guidelines” (the goals of a writing portfolio assessment), and the importance of student ownership and authenticity in writing appropriate for the portfolio.
- **Chapter 8: *Practices in Compliance for the Writing Portfolio*** details practices in writing instruction that are in compliance with the *Regulation 703 KAR 5:010 Writing Portfolio Procedures*.
- **Chapter 9: *The Writing Process*** provides information about the fundamentals of the steps writers use in the process of writing.
- **Chapter 10: *Using Resources Effectively*** helps teachers understand why students should be using resources and how they can use resources effectively. This chapter includes a section on plagiarism which can occur if students do not use resources correctly and effectively.
- **Chapter 11: *Categories and Forms in the Writing Portfolio*** discusses the writing portfolio contents, the four categories included in the *Program of Studies* (reflective, personal expressive, literary, and transactive), content piece requirements, and what constitutes complete and incomplete portfolios.
- **Chapter 12: *Grade Level Requirements*** details the specific portfolio requirements for grades 4, 7 and 12. Teachers may find it helpful to remove these pages for photocopying and distribution to students.

## *Guidelines for the Generation of Student Work for Writing Portfolios*

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Through quality assessment, it is possible to accurately identify the learning needs of individual students and student groups, to review the appropriateness of curriculum goals and content, and to evaluate the quality of teaching. In effective learning environments, assessment and instruction are closely linked. Work for the writing assessment portfolio should emerge from instruction, and assessment results should be used with other information to improve instruction.

By definition, a **portfolio** is a purposeful selection of student work that exhibits a student's efforts and achievement. An "assessment portfolio" is one that is submitted as part of the state's assessment system.

**Kentucky Learner Goal 1:** Students will apply communication and math skills for purposes and situations like those they will encounter in life.

### **I. The Writing Portfolio Assessment will serve important educational goals.**

The goals of a writing portfolio assessment are to

- ☐ provide students with the skills, knowledge, and confidence necessary to become independent thinkers and writers.
- ☐ provide information upon which to base ongoing development of a curriculum that is responsive to students' needs.
- ☐ promote each student's ability to communicate to a variety of audiences for a variety of purposes in a variety of forms, thus preparing students to use their communication skills in various settings: for example, workplace, academic, professional, technical, personal life, military, and service as a citizen.
- ☐ document student performance on various kinds of writing which have been developed over time.
- ☐ integrate performance assessment with classroom instruction.

## **2. Writing for Publication will be done at all grade levels.**

Though the assessment writing portfolio is submitted at specified grades (4, 7 and 12), writing is part of the curriculum at **all** grade levels. Writing should be integrated into instruction so that writing is relevant to students' learning and their lives. Schools and districts should develop curriculum so that each year students have experience in different categories of writing: Writing to Learn, Writing to Demonstrate Learning to the Teacher, and Writing for Publication (authentic purposes and readers in real-world forms). Some of the writing for publication will be submitted for the assessment writing portfolio.

### **703 KAR 5:010 Writing Portfolio Procedures**

**Section 2. School and District Writing Programs.** (1) A school shall provide writing instruction and authentic writing opportunities at all grade levels and shall develop a procedure to collect working folders that include writing pieces at non-accountability levels for possible inclusion in the accountability portfolio. This writing shall align to all portfolio categories and the content areas being studied. A school shall not wait until the accountability year to instruct the types of writing appropriate for inclusion in the writing portfolio.

## **3. Writing for Publication will be relevant to students' learning and their lives.**

Writing for Publication that is appropriate for the Writing Assessment Portfolio is not intended as an add-on. Such writing should be an integral part of a unit of study aimed at helping students address Kentucky's standards. Writing is an important way to help students think and communicate about their lives. Writing is also an important way to foster learning in all study areas, a way of helping students develop as readers, thinkers, researchers, etc. Portfolio-appropriate writing, thus, is appropriate in all study areas, and such writing should be relevant to learning in the study area.

## **4. Writing for Publication should allow students to maintain ownership of writing.**

The Writing Portfolio Assessment is part of the state's assessment system. Students' ownership must be preserved during the generation of samples submitted for the Writing Portfolio Assessment. Any intervention from teachers, peers, and/or others should enhance rather than remove or diminish that ownership and should be offered in the spirit of helping students reassess and make decisions about their own work. At no time should students' ideas, revisions, or editing be characterized as teacher-, peer-, or parent-authored. The Kentucky Writing Portfolio Assessment acknowledges the students as sole creators, authors, and owners of their work. Teachers serve as colleagues, coaches, mentors, and critics. Parents, friends, and other students assume the roles of listeners, responders, and encouragers.

**Characteristics of ownership in Writing for Publication include the following:**

- ☐ The writing is the student's own; it is not a work done by someone else.
- ☐ Ownership means that the writing is not merely a transcription or recitation of class discussion or a mere record of some class activity. The writing is not merely a "canned response," which simply repeats what the teacher has said to do.
- ☐ The writing in some way shows originality, individuality. The writer reveals an effort to communicate genuinely with awareness of authentic readers.
- ☐ Though others may offer questions and other response for the writer to consider, the writer is responsible for making decisions about his/her writing.
- ☐ Though teachers certainly may set requirements for writing and may present students with topics, questions, issues, problems, etc., to address, ownership means that, in some way, the student writer determines or defines his or her own writing task.
- ☐ Ownership may be revealed in a variety of ways:
  - specific purpose, thesis, angle, approach, etc.
  - anticipating readers' needs, interests, questions, views, responsibilities, etc.
  - ideas, thinking, reasoning, interpretations, conclusions, etc.
  - forms of support and methods of development
  - application of information, concepts, principles, research, learning
  - references to personal experience
  - methods of organizing the writing; adaptations of conventional structures
  - use of language: word choice, sentence construction, stylistic devices, tone
  - format design
  - application of characteristics of the selected genre

**5. Portfolio-appropriate writing will be "authentic."**

Work done for the Writing Portfolio Assessment serves Kentucky's Learner Goals in helping students write for a variety of realistic purposes and situations. Not all of the writing done in schools must be "authentic," but some must be. In general, when we think of *authentic*, words like *original*, *realistic*, *genuine* come to mind. Applied to writing, authentic means that the work is the student's own, done for a realistic purpose and readership and in a realistic form that logically fits the purpose and audience or situation. The writing reveals a genuine effort to communicate with others in order to accomplish a realistic purpose, not merely to complete a school exercise to demonstrate learning to the teacher.

**Characteristics of "authentic" writing include the following:**

**The purpose for writing is *authentic*, meaning that**

- ☐ the purpose reflects the student's ownership, individuality, decisions, choices, interests, thinking about a topic, issue, question, etc.

- ☐ the purpose is realistic, one students actually have or logically could have in their lives in various settings, for example: academic, workplace, technical/professional, military, personal life, and activity as a citizen.
- ☐ the purpose is specific (It's not realistic to write generally about a topic, with no specific purpose.)
- ☐ the purpose shows awareness of readers' interests, needs, concerns, etc. (The purpose reveals a genuine effort to communicate with realistic readers.)
- ☐ the purpose for writing is justified, meaning that the writer seeks to provide something that genuinely is needed by or likely will interest readers; the reason for writing makes sense.
- ☐ the purpose is not merely to complete an exercise or test question for the teacher and is not merely to complete a form of writing (The writer is genuinely trying to convey ideas to readers for a meaningful, realistic purpose.)

**The writer will seek to communicate with authentic audiences, meaning that**

- ☐ the purpose in writing reveals an effort to accomplish something with realistic readers and to write for audiences in realistic situations (It is not merely a school exercise.)
- ☐ the writer chooses a realistic readership for whom the writing is logically appropriate or likely will be important.
- ☐ the writing is developed throughout with an awareness of readers (It is not merely a transcription or a summary of information or activities.)
- ☐ the writer does not merely write about a topic but seeks to be effective with readers, including efforts to address alternate views, a reader's critical questions, a reader's interests or concerns.
- ☐ the writer shows awareness of the interests, needs, and general expectations of readers of a particular kind of writing and strives to develop the writing in ways to be effective with readers.

**The writer will choose a form that is authentic for his or her purpose and audience, meaning that**

- ☐ the form is one that logically fits the purpose and audience.
- ☐ the writer applies characteristics of "real-world" forms to accomplish his or her purposes.
- ☐ the form is realistic, like one done in "real-world" situations.
- ☐ Writing for Publication will provide appropriate references to sources used (See Chapter 10).

## *Chapter 8*

# *Practices in Compliance for the Writing Portfolio*

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Portfolios are a unique assessment component. They are the only portion of the statewide assessment developed under the direction of, and evaluated by, classroom teachers. Teachers and students are provided with the definition and examples of successful work. Although portfolio contents may vary, each entry is to be developed using the same set of practices listed below. Writing pieces produced using practices that are inconsistent with this Administration Code shall not be included in a student portfolio.

Writing Portfolio Development
OK
<ol style="list-style-type: none"><li>1. Teachers provide, in the course of daily instruction, opportunities for writing appropriate for inclusion in the portfolio.</li><li>2. Teachers allow ample time for preparation of portfolio entries in the classroom and may allow some student work outside of class.</li><li>3. Teachers ask questions to clarify the student's purpose, approach, meaning, content, ideas, organization, strategy, sentences, words, and mechanics.</li><li>4. Teachers may indicate the position of errors (e.g., circle errors, highlight mistakes, put checks in margins of lines where errors occur) and ask students questions about errors.</li><li>5. Teachers share and discuss with students the portfolio scoring criteria and samples of student work that exemplify those criteria.</li><li>6. Teachers discuss best pieces and possible choices for inclusion in the portfolio with students.</li><li>7. Teachers assist students in identifying a variety of tasks that address the required categories and types of portfolio entries.</li><li>8. Students shall write, type, or word process portfolio pieces by themselves, unless otherwise allowed as accommodations by 703 KAR 5: 070.</li><li>9. Teachers may assign peer tutors and others to assist students with portfolio development. All persons who provide assistance to students in portfolio development shall receive written information and training regarding how assistance may be appropriately provided.</li></ol>

Writing Portfolio Development
Not OK
<ol style="list-style-type: none"> <li>1. Any assistance or intervention from teachers, peers, or others that diminish personal ownership of the portfolio.</li> <li>2. Altering documentation attesting that portfolio contents were produced by the student.</li> <li>3. While it is permissible for teachers and others to mark on students' papers asking questions, making comments, and/or indicating the position of errors, no one other than the student shall make direct corrections or revisions on a student's work that is to be included in the student's writing portfolio.</li> <li>4. Adding, subtracting, revising, or working on portfolio entries after the completion date. Minor changes to the Table of Contents by the students are permitted.</li> <li>5. Peer tutors and others shall not provide assistance beyond that which can be provided by the teacher.</li> </ol>

## Practices in Compliance: Responding to Student Writing

**An important goal of the writing portfolio is to provide students with the skills necessary to become independent thinkers and writers.** All responders must consider student ownership and the response necessary to help students become better communicators and more independent editors. Responders diminish student ownership when the intention of the response is to fix the student's writing rather than to foster the growth of the writer.

In a process approach to writing, students deserve appropriate and effective response to their drafts for the purpose of revising content first (by adding, deleting, or rearranging information) and then editing their pieces. Though this response may come from peers and/or trained adults, including parents, **teachers must play a part.** They may do so through whole class revision and editing instruction (mini-lessons); small group or on-on-one conferences; and making comments or asking questions written on students' drafts.

**NOTE:** In a successful writing program, students have many opportunities to use Writing to Learn (journal entries, observation logs, reading responses) and Writing to Demonstrate Learning to their Teachers (essay/open-response questions, discussion questions, topic-driven research papers). The *Code of Ethics for Writing Portfolios* applies only to the Writing for Publication (writing that is portfolio-appropriate), not to exercises or practices. On learning exercises and practices, teachers can make specific changes and direct corrections to teach students about writing.

**REMEMBER:** Any response to student writing should always begin with a positive comment.

## Responding to Content

The purpose of revision is to teach the writer to internalize the concepts of audience awareness, focused purpose, idea development, and/or organization. It is not simply to improve the quality of pieces for the writing portfolio assessment.

### Teachers, other trained adults, or trained peers **MAY**

Use in conferencing or write on students' papers questions or comments , such as

- ☐ "What are some specific suggestions you can give the reader?"
- ☐ "How are these references to movie stars related to your focused purpose: how the movie industry got started?"
- ☐ "You seem to have two purposes in your piece: to praise the current dress code and to suggest a plan for addressing non-compliance and rewarding compliance. Your piece would be stronger if you pick one as your focus."
- ☐ "How much will the hamster and equipment cost? Where will you get the money?"
- ☐ "How do these details connect to your feeling of sadness?"
- ☐ "What were you thinking after the accident?"
- ☐ "This would be a good place for a graph of your information. The reader needs a visual."
- ☐ "You lose focus on the eagle here."
- ☐ "Is this the best way to begin your letter to the restaurant owner? What if he is a smoker?"
- ☐ "Where would be a better place for this paragraph in your article?"
- ☐ "The lead in your letter doesn't make me want to read on. How could you make it more engaging?"
- ☐ "Your first paragraph sounds like a conclusion. What could you do to make it sound like a lead instead?"
- ☐ "This would be a great place for dialogue—let your characters speak!"
- ☐ "The highlighted information in your piece is not accurate. Please check your facts."

### Teachers, other trained adults, or trained peers **MAY NOT**

- ☐ Mark through, cross out, or otherwise delete any content (words, phrases, sentences, whole paragraphs) or tell students do so.
- ☐ Add content to students' pieces or dictate content for students to add.
- ☐ Rearrange content for students or draw arrows or otherwise specifically indicate where content should be placed.

## Points To Consider About Revision

**Revision should NOT be optional** (unless developmentally inappropriate for the student, such as may be the case with some early primary students). **However, excessive revision (multiple conferencing sessions about the same piece and/or many required rewrites to improve the quality of a student's draft for state assessment purposes) does not address teaching the writer and is a violation of the state's *Administration Guidelines for Writing Instruction* [See Appendix D].**

- ☐ Revision should focus on one or two major concerns at a time, ones that will have the greatest impact on improving the student's writing skills and the quality of the piece.
- ☐ Written comments or questions assist students in identifying specific places in their pieces where the reader is confused, needs more information, or becomes disengaged.
- ☐ Students often benefit from questions that encourage them to consider the needs of a reader, the characteristics of the genre they are developing, and/or the criteria for effective writing.
- ☐ Some teachers prefer to write directly on students' paper (usually in the margin and/or at the end), avoiding the use of a red pen so often associated with mistakes or corrections. Other teachers prefer to put their comments/questions on post-it notes stuck to the draft.
- ☐ A list of criteria for effective writing posted in classrooms will guide teachers and their students in revision considerations.
- ☐ Students need to have a reason to revise; otherwise response is a wasted effort. (An authentic publishing plan gives students that reason!)
- ☐ Students need to know that revision means **ADD, DELETE, or REARRANGE CONTENT**. It does not mean to correct grammatical errors.
- ☐ Teachers should model appropriate revision strategies for students.
- ☐ If students who hand write their drafts write every other line on one side of the paper, they will have room to add content between the lines. They can also cut and paste to add more paper for rearranging paragraphs or for adding content.
- ☐ If students word process their first drafts and revise by hand, they can print double-spaced or triple-spaced copies so that they can make revisions on the first draft.
- ☐ If students make revisions in different color ink, teachers can SEE evidence of revision.
- ☐ If students revise on the computer, teachers can ask them to print a first and second draft; they can then highlight on the second draft what is different. (They might also use the "Track Changes" feature on Word.)
- ☐ Teachers need to allow some class time for revision.

- ❑ If teachers read through students' drafts quickly noting TRENDS or PATTERNS, they can use mini-lessons to direct whole group revision activities focused on targeted needs.
- ❑ Teachers need to teach peer response skills and expect students to be good peer response partners. Students need to put on their “reader hats” and consider how they react to the piece as “readers” or “listeners,” using a list of revision questions and following ethical guidelines.
- ❑ Students must maintain ownership of their pieces—no one else should alter the content of their drafts.
- ❑ The time teachers spend responding to student writing and the time students spend revising will be greatly reduced if instruction addresses audience awareness, focused purpose, idea development strategies, and organization during prewriting activities.

## Responding to Editing Concerns

The purpose of editing is to teach the writer to recognize and correct grammatical errors that interfere with communication. To do so, teachers should address patterns of errors rather than focusing the writer on correcting every mistake.

### Teachers, other trained adults, or peers **MAY**

- ◆ Indicate sentences that are run-on's or fragments in ways such as
  - highlighting, underlining, or circling the group of words **OR**
  - placing a mark in the margin such as SF or RO.
- ◆ Suggest that two short, choppy sentences be combined.
- ◆ Indicate the position of agreement errors (subject/verb, pronoun/antecedent) in ways such as
  - placing an “S-V or P-A” in the margin of the sentence where the error occurs **OR**
  - underlining the subject once and the verb twice **OR**
  - underlining the pronoun and its antecedent
- ◆ Suggest that choice of verbs or nouns could be improved
- ◆ Indicate the position of a spelling error in ways such as
  - placing a mark such as a check or “sp” in the margin of the sentence where the error occurs **OR**
  - circling the misspelled word
- ◆ Indicate the position of a punctuation error in ways such as
  - placing a check mark or “P” in the margin on the line where the error occurs **OR**
  - placing a circle where a mark of punctuation belongs
- ◆ Indicate the position of a capitalization error in ways such as
  - writing comma in the margin of the line where the error occurs **OR**
  - circling the error

- ♦ Indicate information that needs appropriate documentation
- ♦ Writing specific comments such as
  - “Try breaking this passage into two sentences.”
  - “To make your sentence structure more interesting for the reader, combine these two short, choppy sentences.”
  - “You have shifted tense at this point in your piece. The circled words need to be in past tense, just like the other verbs in your story.”
  - “Try writing your poem in present tense.”
  - “How might you eliminate unnecessary words in these lines?”
  - “Review the class handout on transitional elements, especially the words that indicate cause and effect relationships to the reader. Where would some of these words fit in your article?”
  - “Your paragraphs are very long. Where could you add more paragraphing to give the reader additional ‘rest stops’?”

Teachers can meet the needs of individual students by differentiating their response to editing concerns. For example, some students need misspelled words circled; whereas, others need the challenge of finding the misspelled word on a line where an “sp” has been placed in the margin.

### **Teachers, other trained adults, or trained peers MAY NOT**

- Combine sentences for the student by deleting words, adding words, and/or adding punctuation.
- Correct sentence fragments or run-on sentences on the student’s paper.
- Insert better language on the student’s paper.
- Correct agreement errors on the student’s paper.
- Write the correct spelling of a misspelled word on the student’s paper.
- Insert appropriate punctuation on the student’s paper.
- Correct capitalization errors on a student’s paper.
- Cross out words.
- Insert appropriate documentation for the student.

### **Editing Tips for Students with Special Needs**

- Students can highlight words on their drafts that they think may be misspelled. Doing this before running spell check or asking for assistance from a teacher, aide, or peer encourages students to make some decisions about spelling and to take some initial responsibility for editing.
- Struggling spellers who have a draft on the computer can first print a copy and then run spell check. Each time the program stops on a word, they can highlight the word on their hardcopy and then click “Ignore.” (This procedure avoids students making an inappropriate choice from the suggested spellings given and avoids the problem of no suggested spellings.) Later, the teacher can work with the student to address some of the highlighted words, focusing on patterns of errors and teaching spelling concepts.
- Students can create a personal spelling helper: a small spiral notebook with pages for different alphabet letters. They write their misspelled words on appropriate pages and beside each they write the correct spelling (which the teacher may have to supply.) As they

continue to work on additional pieces of writing, they can check their spelling against their personal spelling helper and continue to add words.

- Students who have problems with run-on sentences can number the sentences in their draft. Then they count the number of words in each sentence and place that number beside the number of the sentence. When sentences have a larger number of words than is typical, a run-on sentence may be the cause.
- Students can read their papers to an editing partner who reads along silently as they read aloud. Students often will spot their own mistakes in this way, especially words they have left out and run-on sentences.

## Common Questions about Marking Students' Writing for Publication

(Text in this section adapted from an article, "Recent Questions about Marking on Student Papers," by Starr Lewis.)

### ***What is and isn't appropriate when marking students' papers that may become part of writing portfolios?***

*The Code of Ethics for Writing Portfolios* indicates that "teachers ask questions to clarify the student's purpose, approach, meaning, content, ideas, organization, strategy, sentences, words, and mechanics" and "teachers may indicate the position of errors (e.g., circle errors, highlight mistakes, put checks in margins of lines where errors occur) and ask students questions about errors."

Consider the following example and the questions that follow.

*When we arived Lindsey and I wanted to ride the Vortex first. As I  
stod in line  
I never expected it to be what it was.*

### ***How can I help my students be better writers and not diminish student ownership?***

The following responses to the above passage preserve student ownership:

- A responder could write at the bottom of the paper, "You seem to be having a problem with commas after introductory elements. I have placed a check in the margin on the lines where you have a comma error. You also need to make sure you use spell check."
- A responder could put a circle after *arived* in the first sentence and after *line* in the second sentence to indicate an error. The responder could also circle *arived* and *stod* and write "sp" over the circles.
- A responder could write a note to the student on her paper that says, "You need to look in your student handbook to review how to use commas after introductory adverb clauses. Also, you have some spelling errors to correct. Proofread carefully."

These are only a few approaches; there are other ethical approaches that could be offered to this student.

***What practices diminish student ownership? What can I not do?***

The following approaches diminish student ownership, and therefore, are violations for portfolio-appropriate writing.

- The responder draws a line through *arived* and *stod* and writes *arrived* and *stood*.
- The responder places a comma after *arived* and after *line*.
- The responder adds language to the student writing such as adding, “*because we had heard so much about how exciting and scary the ride was*” at the end of the first sentence.

***May teachers or responders circle spelling errors or write “sp” next to spelling errors?***

Yes. *The Code of Ethics* states that “teachers may indicate the position of errors.” Responders may indicate spelling errors by circling, underlining, highlighting, or other means such as putting a check mark in the margin on the line where the error appears.

***May responders identify run-ons and fragments for students?***

Yes. There are a number of ways a teacher might indicate these errors for students.

- The responder may choose to highlight the sentence and write “run-on” or “fragment” next to the sentence. Some teachers prefer abbreviations such as “R-O” or “SF.”
- The responder may choose to put a check in the margin and write a note to the student on the paper such as “Each place you find a check in the margin indicates a run-on or sentence fragment.”
- The responder may choose to write a note on the paper such as “You have a number of fragments and run-ons to correct.”

***May responders point out subject-verb agreement errors, pronoun-antecedent errors, overuse of passive verbs, or verb tense problems?***

Yes. Responders may circle or otherwise mark the error and identify the type of error for the student by writing “subject-verb agreement” or “verb tense problem,” etc.

***May responders delete unrelated information from student papers?***

No. However, responders may ask for clarification concerning the importance of information. For instance, the responder may write on the paper, “How does this relate to the point you’re making?” or “As a reader, I don’t see how this fits. Can you think of more explanation to help your reader understand why this is important?”

***May responders substitute more effective words for weak word choice on the part of students?***

No. However, responders may underline or highlight weak words for students and suggest that the student replace them with more effective words.

## **Preparing to Be an Effective Responder**

Teachers who wish to improve their response skills may consider these suggestions:

### **Primary**

- Know your students and their developmental levels.
- Determine appropriate purposes for your response (early primary vs. upper primary).
- Know characteristics of effective writing at different developmental levels.

### **K-12**

- Know characteristics of the genres students are developing.
- Identify texts for students to use as models of those genres.
- Read and pay attention to the strategies and techniques used by writers of those genres.
- Be a writer yourself—try responding to the assignments you give your students.
- Read professional literature and attend professional development sessions to learn instructional strategies that help students to improve their writing skills.

## **Suggested Resources**

- *Kentucky Marker Papers* (K-12)
- *Kentucky Writing Handbook*
- KET videos (See Section 4 for detailed bibliographic information.)
- School cluster leader and/or literacy coach

- Professional literature (See Section 4 for detailed bibliographic information.)
  - **Elementary**
    - *Units of Study for Primary Writing*, Grades K-2 Calkins
    - *Units of Study for Teaching Writing*, Grades 3-5 Calkins
    - *Conferring with Primary Writers (CD-ROM)* Calkins
    - *The Art of Teaching Writing*, Calkins
    - *Writer to Writer: How to Conference Young Writers*, Thomason
  - **K-12**
    - *How's it Going?* Anderson
    - *In the Middle: New Understanding about Writing, Reading, and Learning*, Atwell
    - *After the End. . .*, Lane
    - *Revision Toolbox*, Heard
    - *The Writing Workshop*, Ray
    - *Writing Workshop*, Fletcher and Portalupi
    - *Writing Essentials*, Routman

# The Writing Process

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## Writing Process

To communicate effectively, students should engage in the various stages of the writing process including focusing, prewriting, drafting, revising, editing, publishing, and reflecting. The writing process is recursive; different writers engage in the process differently and proceed through the stages at different rates.

*Program of Studies and Core Content for Assessment 4.1*

Students should understand that

- the writing process is a helpful tool in constructing and demonstrating meaning of content through writing.
- the stages are sometimes recursive (e.g., in the process of revising, a writer sometimes returns to earlier stages of the process).
- writers work through the process at different rates. Often, the process is enhanced by conferencing with others.

*Program of Studies*

## Conferencing

Conferencing is the process of a student communicating with another person about his or her work. The goal of conferencing is constructive feedback on the student's writing, not correction. Conferencing is perhaps one of the most important steps in the writing process, and it can—and should—occur throughout the writing process. There is no “right time” or “wrong time” to conference with students. **Conferencing partners should be available to help students at all stages of the writing process, whenever they may need it**—during the focusing stage, prewriting, drafting, etc.

It is essential that, during these conferences, the student writer retain ownership of his/her writing. While responders (teachers, peers, or others) may ask questions and offer suggestions, the writer will decide what to incorporate and into his or her writing, and what to reject.

Responders should assist students by

- questioning rather than dictating
- critiquing rather than criticizing
- coaching rather than correcting
- guiding rather than directing
- suggesting rather than imposing

Often, effective conferences are structured this way.

The conference partner begins by asking: “Where are you with the writing?” The student must indicate a conferencing point or a question or concern. The pattern of questions and response follows by the teacher offering suggestions which support writing growth. At the end of a conference, the teacher should make certain a student has a clear plan of action for revision of his/her work. Conferencing partners may ask, “What will you do with the writing now?” Too often, students do not know where to begin again in the revision process. However, if the student can articulate his goals, he has a place to begin in revision.

Though conferencing may occur at any point of the writing process, the writer will generally move through the process in fairly regular stages. It is important for teachers to understand that the process is recursive; that is, it may repeat itself at different times during the writing cycle given the needs of the individual students.

## **Focusing**

Focusing is an important first step in the writing process that encompasses everything that happens before anything is put on paper. Students need to focus on and identify what they might be interested in writing to achieve an important level of ownership.

To focus, students will

- connect to content knowledge
- connect with prior learning and experience
- initiate an authentic reason to write
- think about a subject, an experience, a question, an issue or a problem to determine a meaningful reason to write

Teachers should assist students in focusing by

- creating opportunities in the classroom for students to inquire, learn, and think critically as they investigate topics
- providing a variety of activities for students to initiate a reason to write

## **Prewriting**

In prewriting, a writer explores subjects and experiences, determines a focused purpose for writing, begins to consider the needs of an audience, selects ideas and support for the purpose, and begins to organize these ideas.

During prewriting, students will

- establish a purpose and central/controlling idea or focus
- identify and analyze the audience
- determine the most appropriate form to meet the needs of purpose and audience
- generate ideas (e.g., mapping, webbing, note taking, interviewing, researching and other writing-to-learn activities)
- organize ideas – examining other models of good writing and appropriate text structures to match purpose and organize information.

Teachers should assist students during prewriting by

- providing written models and instruction in analyzing writers' forms, purposes, audience awareness, idea development and organizational strategies.
- providing whole class instruction and practice in a variety of prewriting strategies and activities from which students can choose those that best suit their particular needs.
- guiding students as they determine their realistic purpose and audience and real-world form in order to develop their selected topics.
- allowing for some student choice and not depriving students of either ownership of their writing or opportunities to improve their writing abilities.

## **Drafting**

During the drafting stage, a writer begins to compose the work by drafting sentences and paragraphs connecting one thought to another. Writers concentrate on creating their meaning, developing thoughts, providing relevant support, addressing their reader's needs, and organizing their work.

During drafting, students will

- write draft(s) for an intended audience.
- develop topic, elaborating, exploring sentence variety and language use.
- organize writing.

Teachers should assist students during drafting by:

- maintaining a supportive environment that allows for different learning styles, provides rich resources and gives ample drafting time in and out of class.
- respecting the writer's ability to make choices about purpose, audience, form, content and length.
- encouraging students to draw appropriately on their experience, learning, reading and inquiry to accomplish their authentic purposes as writers.

## **Revising**

In revising, the writer begins to make appropriate changes to a draft. Revision is, in a sense, rethinking or "re-visioning" of ideas. During revision, the writer reshapes and reorders the text to match it as closely as possible with the new ideas in his or her head. The general guideline in revision is that the students will make decisions about what to add, delete or change. Teachers and others may respond, but they should ensure that authors have the final say in the revisions they make in their writing.

During the revision stage(s), students will revise for specific criteria:

### **Content**

- reflect to determine where to add, delete, rearrange, define/redefine or elaborate content
- conference with teacher or peer(s) to help determine where to add, delete, rearrange, define/redefine or elaborate content
- check for accuracy of content
- consider voice, tone, style, intended audience, coherence, transitions, pacing
- compare with rubric criteria and anchor papers/models

- Consider effectiveness of language usage and sentences to communicate ideas

### **Idea Development**

- narrow topic for selected writing
- compose a topic sentence of a paragraph that is purposefully placed to enhance reader awareness
- select appropriate supporting details relevant to a specific writing category (e.g., dialogue, predictions, findings from research, needed definitions, causes and effects, comparisons, contrasts, reference to concepts)
- delete extraneous/irrelevant materials

### **Organization**

- correct sentences that are out of chronological/sequential order or insert new sentences in the correct chronological/sequential position
- compose effective and subtle transitions
- develop effective introductions and closures for writing
- apply appropriate usage of parallelism (e.g., word forms, lists, phrases, clauses, sentences, organization, idea development)

### **Word Choice**

- eliminate redundant words and phrases
- apply the most specific word for use in a sentence

Teachers may use a variety of strategies to promote revision by

- raising questions to clarify the student's purpose, audience, meaning, content, ideas and organization.
- modeling and discussing revision while preserving author's ownership.
- teaching students how to review their writing with each other and to talk about possible changes.
- providing class time for revision.
- allowing peers to read each other's writing and offer suggestions for the author to consider.
- encouraging students to read/reread examples of writing to help make decisions about their own writing.
- designing revision checklists for students to use with their own writing and when conferencing with peers.
- allowing students to talk and write about their revisions and the rationale behind them, reflecting upon their work and progress as writers.
- encouraging students to inquire and learn more about their selected topic, drawing on this learning to accomplish their purposes.

### **Editing**

During editing, the writer strives to create a correct piece of writing. The writer's goal in editing is to produce the best possible paper according to his/her developmental level. Arranging for a specific time for editing can help students spot errors and correct them. Teachers should emphasize the role of students as owners of their work in making final decisions.

During editing, students will

- Check for correctness with self, teacher or peer(s) regarding language, sentence structure, spelling, capitalization, punctuation, abbreviation and documentation of sources
- Use resources to support editing (e.g., spell check, dictionaries, thesauri, handbooks)
- Edit for correctness regarding verb tenses, agreement concerns and usage problems

Teachers can use a variety of strategies to promote editing, including

- monitoring students' writing development to discover patterns of error and to determine students' critical needs and developmental level in order to plan instruction designed to address specific grammar, spelling, punctuation, and usage needs.
- supporting students in self-assessing and making final editing decisions.
- providing mini-lessons and encouraging students to apply lessons to their own writing.
- encouraging students to use appropriate resources such as handbooks, dictionaries, thesauri (print and electronic), spell checkers, or computer writing programs.

**Teachers should not at any time actually compose writing for the student or make direct corrections for the student on student work, unless indicated in the student's IEP/504 Plan. (703 KAR 5:070)**

Following are some appropriate strategies to use with students when you focus on the editing process:

- **Mini-Lessons:** Brief lessons on common editing problems can be of immediate benefit to students when they are taught as part of an editing workshop. After a short lesson at the beginning of an editing session, students can immediately apply the lessons to their own writing, reinforcing new information about correctness through meaningful use rather than isolated exercises. Mini-lessons can be used with smaller groups of students experiencing similar, specific problems.
- **Peer Editing:** Students pair off and edit one another's drafts, pointing out the positions of any errors they see. **Each student makes his/her own corrections, preserving author's ownership.**
- **Class Experts:** Students skilled in a specific editing area check the drafts of peers for errors, but do not make direct corrections. Often, a student can explain a point in terms that a classmate can understand.
- **Transparency Editing:** Make a transparency of an anonymous student draft from a **previous year** and ask the class to identify editing needs. As students identify and correct errors, the teacher corrects each on the transparency and then asks students to apply these same editing strategies to their own pieces of writing. If this model is followed regularly, students receive numerous short lessons focusing on mechanics and usage and have many opportunities to apply new strategies.
- **Minimal Mark:** During an editing conference, the teacher places a dot or check mark in the margin of a line containing an editing error. Students must find and correct the error. Teachers should be careful not to mark all errors during a conference, but instead focus on one or two specific skills during the session.

- **Modeling:** Teachers should be sure that every piece of their own writing that they share with students is as accurately edited as possible. When errors do occur in teacher models, these errors should be used to facilitate a mini-lesson focusing on the specific skill.

## Publishing

In publishing, students make their writing public for others. For assessment purposes, 4<sup>th</sup> and 7<sup>th</sup> grade students will publish three pieces for their writing portfolios, and 12<sup>th</sup> grade students will publish four pieces for their writing portfolios. Students determine the point at which their writing is ready to be published. Following are some guidelines for the publishing stage:

- Many forms of publishing are acceptable (bound books, pamphlets, illustrated works, regular manuscripts), but the work should be a size that will fit the standard writing assessment portfolio.
- The writing should be neat and legible. Students may use many methods to produce published pieces (pen or pencil, printing or cursive, word processors or typewriters). Regardless of the method selected, the students must write, type or word process by themselves unless otherwise noted in an IEP/504 Plan.

**Student authors must first give their permission before any writing can be published for any purpose outside that of portfolio assessment.**

## Reflecting

During the reflection stage, students think about their writing and their growth as writers. Reflection should occur throughout the writing process and at all grade levels.

Students should reflect in many ways upon many learning experiences including

- progress, growth, and goals as a writer.
- literacy skills.
- who or what has influenced progress and growth.
- approaches used when composing (e.g., free-writing, mental composing, researching, drawing, webbing, outlining).

Teachers may use a variety of strategies to promote reflection, including

- providing class time for reflection.
- offering multiple opportunities for student reflection on a variety of learning experiences.
- creating opportunities in the classroom for writers to identify and explain their writing skills, strategies, and processes (i.e., entries in writers' notebooks, letters, check lists, oral presentations).
- allowing students to talk and write about the decisions they make as writers.
- designing open-ended questions that require students to reflect on their writing.
- encouraging students to assess their strengths and areas for potential growth.
- providing written models and instruction on analyzing how writers use reflection.

## Using Resources Effectively

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The effective use of resources is important to a student's critical thinking, critical reading and critical writing development. Sources provide students information, validation of their ideas and support for their arguments. Research that utilizes the effective use of resources results in quality pieces of writing that may be suitable for publication.

Teachers may assign students to use resources for many reasons. Teachers may assign projects which involve use of resource material to help the students:

- ❑ learn research skills
- ❑ locate information efficiently
- ❑ research information about a subject the teacher has assigned or to see how much they have read about a topic or subject
- ❑ locate more information on a topic or subject that interests them
- ❑ inquire and ask their own questions about the content
- ❑ inquire to find out what the current conversation is about a topic or subject
- ❑ inquire to support theories or ideas the student has about the topic or subject
- ❑ inquire to find information that will support their controlling idea in their writing.

The further down this list of purposes for doing research, the more likely the students are engaging in authentic inquiry and using resources for authentic purposes.

If the purpose of a classroom task is to simply learn a research skill—for example, a teacher assigns students to complete an annotated bibliography to teach them how to find various kinds of information and how to format information on a page—the piece that results is most likely not a piece for publication. These activities have value, but it is important for teachers to understand why they are having students use resources to begin with and what they want students to be able to do with the information once they find it.

The most useful kind of research occurs when the student is **looking for answers to his own questions**. In this situation, the student is looking for a way to enter into the conversation about his subject or topic. Then, he can decide what he thinks about the current thinking, and ultimately, what he wants to say about it in his writing.

Consider these scenarios:

### **Scenario #1**

A student is assigned a research topic by the teacher. He goes to the library to locate books, magazine articles, and online information about the subject. He takes notes from the sources and then organizes the information. From his notes, the student writes and reorganizes the information from his research to report what he has found. He puts quotes from the sources into his paper.

In most cases this scenario depicts a Writing-to-Demonstrate-Learning activity that is strictly for the teacher. While this is a valuable way for students to learn research skills, they will, most likely, learn very little from the writing itself. Unless the controlling idea was set up to purposely accomplish a task, the piece will most likely function to inform, and it will lack the authenticity and ownership of a publishable researched piece.

## Scenario #2

A student is studying certain content in a unit in one of her classes. Considering the information she has learned, she begins to wonder how something she has noticed about her life fits into that content area. Since she is wondering about this idea, she begins reading to find out more about this subject in order to find answers to the questions she has about it.

During the research process, the student finds out what others are saying about her topic of interest, and she determines to what degree she agrees with the current argument. In order to communicate her thinking about the subject, she writes to other learners in that content area (most likely classmates and the teacher) to communicate her views about the subject and widen the understanding of the other learners.

In this case, the student is questioning authentically, researching authentically, and organizing and writing authentically for an authentic purpose and audience. The teacher, most often, has to set students up to begin the inquiry and questioning. However, the type of writing that comes out of this learning experience would most likely be a publishable researched piece because the student asked the question, found the information, responded to it in writing, and designed it to meet the needs of readers interested in the same subject.

## Documentation of sources

**In a classroom context, teachers should instruct students to document where they found information they are using in their writing. Though no particular style is recommended, teachers may elect to instruct students in the various methods of documentation that fit the needs of the class. What is important is that students understand that they must give credit.**

Three common methods of documentation include signal phrases, parenthetical documentation, and citations at the end of the work.

**1. Signal phrases** indicate the source inside the text itself.

For example, **According to Tom Romano in his book *Writing with Passion*, “writing that renders experience can be analytical and logical.”**

**2. Parenthetical documentation** includes source information placed directly after that information which is quoted, summarized or paraphrased.

For example, **“On more occasions than we might admit, students can use story to deepen and communicate their learning,” and therefore, teachers will want to help students use their experiences effectively in their writing (Romano 8).**

Usually, the parenthetical documentation refers the reader to a list at the end of the work that references resources. In articles, for example, there may be a list of resources, but a reader will not generally find a specific “Works Cited” section.

**3. Citations** come at the end of a piece of writing and identify the publishing information of the source.

Though many formats of documentation exist, no one particular style is the definitive form. Teachers may have students learn various forms of documentation. Students in the lower grade levels may not be required to follow a specific style of documentation, though these students may begin to approximate different styles. Older students may find that they need to use different styles of documentation for different courses in which they may research and write.

Regardless of which style is chosen, students need to be aware of two important concepts. First, students should understand the importance in recognizing and documenting the source of the information they may use when quoting, summarizing or paraphrasing. Secondly, students should be aware that citing sources not only allows the student to give credit to his/her sources, but also, it allows readers interested in the field of study to find further information they may need or want.

Most importantly, students must understand that they need to be able to follow whatever method of documentation is expected of them.

Often, citing information at the end of a piece of writing is called a “Works Cited” page or a bibliography.

### Sample documentation for students K-12

The goal of documentation is to help students across all grade levels give credit to their sources. **Students must be taught that if they paraphrase, summarize or quote unique ideas or thoughts** (information that is not “common knowledge,”) they must give appropriate credit to the sources. Common knowledge refers to information that would be the same in many sources (e.g., the date of the beginning of the Civil War).

Given that learning to document must occur on the developmental continuum, it is likely that students at different grade levels will cite information differently. For example, elementary students might simply identify the title and type of the source. As students become more advanced in their writing and learning, they should be providing more source information approximating correctness with various documentation styles they may encounter in high school and in the workplace.

The following examples offer teachers ideas about what documentation might look like on the developmental continuum. Please note that these are simply **examples**, and teachers may decide to have students identify more or less source information as class and student needs dictate.

## Elementary (K-5)

The World Book. M. (encyclopedia)

The World of Science. "The Earth," page 77. (textbook)

Ranger Rick article by Linda Smathers. (magazine article)

Ranger Rick article. "Kids and Sports" by Linda Smathers (magazine article)

## Middle School (6-8)

Current Health magazine article. "Getting Enough Exercise: Young People Take Note" by Mark Hodges. Page 23.

"How Your Computer Works." Website. <http://www.computertech.com>

Smith, Sam. "Being Creative in the Art Classroom." Art Today. March 2004. Page. 34.

## High School (9-12)

Generally, students should be starting to use the various styles of documentation early in high school, so that they understand the concept of format by the end of the senior year. However, what is most important is that students learn to follow whatever guidelines they are given and they understand the importance of crediting sources. Teachers may choose to stress one style of documentation in their classes and expect students to use that style. However, for portfolio scoring, no particular style of documentation is required.

Romano, Tom. *Writing with Passion*. Portsmouth: Heinemann, 1995. (MLA)

Romano, Tom. (1995). *Writing with Passion*. Portsmouth: Heinemann. (APA)

*Writing with Passion* by Tom Romano. Pages 54-55.

## What happens when resources are not used effectively?

### Documenting Sources as an Instructional Issue

Using research materials correctly is an **instructional issue**. **Classroom teachers are responsible for making certain that the information that students use in their writing is documented appropriately.**

**Instances of plagiarism** (use of the exact words, unique ideas or intellectual property of another and the attempt to pass it off as one's own) **should be caught by the teacher who assigned the writing.**

**If the plagiarized writing is mistakenly included in the working folder, it should be recognized by the teacher who is helping the student with portfolio development.**

If plagiarized writing is included in a student's Writing Assessment Portfolio, it may be considered as plagiarized if, indeed, **the writer has used the exact words, unique ideas, or intellectual property of another person and represents it as his or her own, AND the source of the plagiarism is located.**

## Documenting Sources as a Scoring Issue

What is important is that students understand that they must give credit to their sources and that they have attempted to document information. If information is not documented (or improperly documented) and the original source is not located, **the lack of documentation is considered a correctness issue for scoring purposes.**

Information that is considered "common knowledge" does not need to be documented.

**While plagiarism is an important consideration, other considerations about how students are using researched information (which may or may not lead directly to instances of plagiarism) should be kept in mind.**

Teachers may ask themselves these questions about a student's writing to determine how well the student is using the material he or she has researched.

To what degree

- does the sample of writing show the student's ability to compose (versus the ability of the writer from the original source)?
- does the sample of writing show the student's ability to integrate researched material into his own writing (versus the student simply including researched information)?
- does the sample of writing show the student using the researched material to support his own ideas (versus the researched information actually *being* the main ideas)?

The more a student is able to use researched information to integrate into and support his or her own ideas in the writing, the less likely the student will be to plagiarize the information.

## Plagiarism

Plagiarism occurs when a writer uses the exact words, unique ideas, or the intellectual property (e.g., charts, graphics, designs, etc.) of another's work **and** represents it as his or her own original work.

Plagiarism
<p><b>A portfolio should be scored <u>incomplete</u> due to plagiarism only if:</b></p> <ul style="list-style-type: none"><li>the writer uses the exact words, unique ideas or intellectual property of another writer and represents it as his or her own original work; <b><u>and</u></b></li><li>the source of the plagiarism is located.</li></ul>
<ul style="list-style-type: none"><li>submitting a piece of writing written entirely by another person as one's own work</li><li>submitting a piece of writing in which another writer's words, phrases, sentences, or paragraphs are included without proper documentation</li><li>submitting a piece of writing in which another writer's words, phrases, sentences, or paragraphs are summarized or paraphrased without an attempt at proper documentation</li><li>retelling someone else's work and representing it as one's own</li><li>retelling someone else's work for the same purpose with the same details but from a different point of view</li><li>failing to document a source</li><li>utilizing a story starter without documenting the source</li></ul>
Not Plagiarism
<p><b>Note:</b> Though the following instances are not considered examples of plagiarism, they are not necessarily recommended as methods of portfolio development over more authentic methods of developing writing.</p>
<ul style="list-style-type: none"><li>retelling a story from a different point of view to create an original work.</li><li>utilizing the organizational pattern of a published work while developing one's own ideas and purposes</li><li>including allusions to other literature as a technique of idea development</li><li>submitting parodies that demonstrate student ownership through the development of purpose and idea development</li><li>submitting sequels that demonstrate authentic purpose, student ownership, and idea development while not relying upon the original text</li><li>failing to document information that could be considered common knowledge (i.e., dates, famous quotations, historical/geographical facts, statistics relevant to a field of study, facts that can be located in multiple reference books)</li><li>utilizing a story starter <i>with proper documentation</i></li><li>changing the genre of a literary work in order to accomplish one's own purposes, modifying the work to fulfill the needs of the new genre, and giving credit to the original author (An improperly-documented source is not plagiarism). See documentation examples.</li></ul>

# Categories and Forms in the Writing Portfolio

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## Categories of Writing

Four categories of writing are referenced in the *Program of Students* and should be included in all Kentucky students' writing working folders: *Reflective*, *Personal Expressive*, *Literary* and *Transactive*. The categories that must be included in a student's portfolio follow:

- Reflective Writing
- Personal Expressive **OR** Literary Writing
- Transactive Writing
- Transactive Writing w/analytical or technical focus (**12<sup>th</sup> grade only**)

Additionally, all portfolios must include a Student Signature Sheet, a Table of Contents, and at least one content piece at the 7<sup>th</sup> and 12<sup>th</sup> grade levels.

## Table of Contents

The Table of Contents for the writing portfolio is **required** to be completed by the student for the assessment (unless otherwise allowed in an IEP or 504 Plan) and has two main purposes:

- assisting the student and teacher in organizing the portfolio entries
- ensuring that scorers can accurately assess the contents of the portfolio

The Table of Contents includes the following:

- the **Title or Descriptor** and **Category** for each piece
- the **Study/Content Area** for which **each** piece was written (4<sup>th</sup>-grade students are not required to identify a content area requirement on the Table of Contents)
- the **Page Number** that identifies the page on which each piece of the portfolio begins

By including the title and category of each piece, students can be assured that they have compiled the entries they wish to include. The scorer can also accurately identify each piece if, during the scoring, pieces are removed from the portfolio folder. Inclusion of the page numbers of pieces in the portfolio serves the same purpose.

By including the content area for which each piece was written, the writer does not put the scorer in the position of having to guess whether the student has fulfilled the content requirements for the 7<sup>th</sup> and 12<sup>th</sup> grade portfolios. The scorer knows immediately if a portfolio is complete or not.

**Grade-specific sample Table of Contents forms can be found in Appendix H, *Forms for Photocopying*. It is recommended that teachers use the sample Table of Contents forms from the development handbook to avoid accidentally leaving out required information.**

# Reflective Writing

Students will analyze and communicate reflectively about literacy goals.

*Program of Studies*

In Reflective Writing, students will

- evaluate personal progress toward meeting goals in literacy skills
- develop the connection between literacy skills (reading and writing) and understanding of content knowledge
- describe their own literacy skills, strategies, processes or areas of growth
- analyze own decisions about literacy goals
- evaluate own strengths and areas for growth
- support claims about self

*Core Content for Assessment 4.1*

## Reflection: An Overview

*Webster's New World Dictionary* defines reflection as “serious thought” or “contemplation.” The process of reflection involves careful thought and serious consideration of past events. True reflection requires analysis and higher level thinking. Teachers should ask students to think reflectively about their learning often and in many situations. The more students are expected to reflect upon their learning, the more distinctions they make, and the more successfully they will internalize what they have learned. Using writing as a method of reflection allows this to happen.

To write well reflectively, students must carefully consider an event or events from the past—an accomplishment, a learning experience, a meaningful lesson, etc.—and then they must show the significance of that event through their writing; they must give serious thought or contemplation to the subject of their writing.

## What is the purpose of reflective writing for the Writing Assessment Portfolio?

The process of reflection is a powerful tool in a student's education. Reflection requires thinking, serious contemplation and analysis about something (in the case of the Writing Portfolio—about their growth in writing and literacy development).

Reflective writing should be practiced consistently in all content areas and grade levels. Reflection can happen in writing to learn, writing to demonstrate learning, and writing for publication. Reflection involves critical thinking, and thus, must be practiced regularly.

Reflective Writing is meant to be a self-assessment. Self-assessment should become a natural part of any writer's process. **This kind of thinking and writing should occur not only during final portfolio development but also at regular intervals during the year. Students need regular practice in reflective writing to become better at analyzing their growth in literacy.** A student needs this type of reflective writing in his/her folder in order to produce the most comprehensive, thoughtful portrait of himself/herself as a writer and learner.

While reflection might be found in any category of writing, for the Writing Portfolio Assessment, one piece must be reflective to serve the transactive purpose of informing the reader. It might be based on experience, but **the student is using the narration of that experience to meet the purpose of analyzing writing growth through literacy.**

**For the Writing Portfolio Assessment, the reflective piece must have as its central focus growth in writing through the lens of literacy. However, the piece may be written for a variety of audiences in a variety of forms.**

Given that purpose, students may focus the piece many ways.

## Examples

- ❑ A student writer might analyze his growth as a writer by focusing on a particular learning experience that improved his literacy. For example, he might analyze the inquiry process he went through to write the analytical lab report he included in his portfolio. The piece would be very individual and unique to the student.
- ❑ A student might, instead, talk about how she developed in writing through reading. Perhaps as a child she read every Nancy Drew mystery available. She noticed that as she grew older, the reading experiences influenced her writing as she liked to write stories that were mysterious. This sparked her interest in writing (and thus reinforced the interest in reading), and, as she grew, her writing growth is evident in the mystery story she included in her portfolio.
- ❑ As a third example—same purpose, to analyze growth as a writer through literacy—a student might recognize the importance a particular teacher played in his growth. He writes a personal essay showing how this happened—how the learning experiences he had while in that teacher’s class helped make him the writer he is today. Or, he might write a letter to that teacher, discussing particular learning experiences that really made an impression on him.

<p><b>In any of these examples, the purpose is the same. The focus is different and provides a way for the writer to achieve his/her purpose.</b></p>
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To accomplish the purpose of reflecting on literacy growth, a student may describe himself/herself as a reader, writer and learner and examine the significance of the related experiences. **The reflective piece should be as individual as the students.** Teachers should **not** use a checklist of “things to include” in a reflective piece as this practice decreases ownership and authenticity in students’ writing.

## Characteristics of the Reflective Piece in the Writing Assessment Portfolio

- ☐ This piece may come from a language arts class, but it might also be developed in a content area class.
- ☐ In the reflective piece for the portfolio, a student might refer to a piece as an example to support his reflection, but there is no need to refer to all pieces.
- ☐ Students may achieve this purpose by making connections between literacy skills and their understanding of content knowledge.
- ☐ To accomplish this purpose, students may choose an audience who would be the most interested in that student's learning experiences, perhaps a teacher (past or present), a parent or grandparent (who may have had an impact on that child's literacy development), a scholarship committee member who is making a judgment, a general reader who may identify with him/her in that literacy development.
- ☐ The student may also choose the form in which he wants to write. A letter could certainly be appropriate, but a personal essay may work equally well. In every circumstance, students should consider the purpose and audience when choosing the most appropriate and authentic form.
- ☐ Students may still choose to write letters to the reviewer as they have for many years in Kentucky; however, they may also make other logical choices given their purpose in writing.
- ☐ If students' reflective pieces are as individual as other pieces (e.g., the personal piece) they may write, the students are probably on target if they are reflecting on writing and literacy growth. If all of the reflective entries seem to sound alike, students are not doing the proper kind of thinking and analysis the reflective piece calls for.

Teachers wishing to help students improve their reflection on literacy may consider the following characteristics that help students build toward strong reflection.



### Weaker

### Stronger

<b>Weaker reflective writing:</b>	<b>Stronger reflective writing:</b>
<input type="checkbox"/> may simply list writing and reading experiences.	<input type="checkbox"/> demonstrates specific literacy experiences that show impact/growth in writing.
<input type="checkbox"/> may show little reflection, analysis or insight.	<input type="checkbox"/> demonstrates significance of literacy experiences through insightful analysis of learning events.
<input type="checkbox"/> may demonstrate little awareness of writing for a selected audience. Often, the only connection to the audience is included at the top of a letter—Dear _____,	<input type="checkbox"/> targets a specific audience and shows careful consideration of audience’s needs to clearly communicate the purpose of the piece.
<input type="checkbox"/> demonstrates little idea development; writing may simply list pieces in the portfolio.	<input type="checkbox"/> demonstrates careful idea development and makes connections to literacy growth experiences.
<input type="checkbox"/> may demonstrate listings that are organized randomly (e.g., I learned this. . . I learned this. . .) with few or no connections.	<input type="checkbox"/> demonstrates clear organization with insightful connections through analysis and reflection.
<input type="checkbox"/> may narrate an experience for no other purpose than to narrate an experience.	<input type="checkbox"/> demonstrates narration of experience for the <b>transactive</b> purpose of analyzing growth in literacy to show impact on writing and learning.
<input type="checkbox"/> may be developed in a simple or illogical form.	<input type="checkbox"/> demonstrates careful choice of form given purpose and audience.
<input type="checkbox"/> may be “cookie cutter.” Writing may seem “generic.” All pieces in a class may sound similar.	<input type="checkbox"/> is individual to the student and his/her learning experiences.

**Reflection**—the careful consideration and serious contemplation of past events for the purpose of evaluating or making sense of those past events.

**Literacy**—In a narrow sense, **literacy is the ability of a student to use and understand language through reading and writing.** However, the concept of literacy may also be defined very broadly. **Literacy is the ability of a student to use language to communicate with others—through reading, writing, speaking, listening, observing and through the use of the combination of these skills.**

### **Instructional Issues Q & A: Reflective Writing for the Kentucky Writing Portfolio**

**Q: What is the purpose of the reflective entry in the portfolio?**

A: The purpose of the reflective entry is for students to **analyze their growth as writers through the lens of literacy.** In a narrow sense, literacy is the ability of a student to use and understand language through reading and writing. However, the concept of literacy may also be defined very broadly. It is the ability of a student to use language to communicate with others—through reading, writing, speaking, listening, observing, inquiring, etc. as per the diagram on page 11 of the *Kentucky Writing Handbook*. Students who are able to make connections between writing development and literacy experiences are more likely to meet the “authentic (and insightful) focused purpose” called for in the writing criteria from the *Kentucky Writing Scoring Rubric*.

A piece of writing that does not make strong literacy connections would not (for that reason alone) render the portfolio incomplete. However, such a piece, most likely, does not meet the writing criteria under purpose, audience and idea development as strongly as a piece in which the student has made those connections.

**Q: If a student’s reflective entry does not refer to reading, will the portfolio be considered “incomplete”?**

A: The portfolio would not be considered incomplete for that reason alone. The better literacy connection(s) a student makes, however, the more likely he or she is to approach the “authentic (and insightful) focused purpose” called for on the rubric. Literacy may be defined more broadly than reading and writing if the student so chooses. See first question above.

**Q: Is it appropriate in the reflective entry for a student to refer to all the pieces in his/her portfolio?**

A: While referencing all the portfolio entries would not make a portfolio incomplete for that reason alone, it is **unlikely** that a student needs to reference each piece in his/her portfolio to analyze growth in writing through literacy. It may be more appropriate for students to reference a very limited number of entries (perhaps one if the focus in writing and literacy development has to do with that piece). It is also possible that students do not reference *any* particular piece in the portfolio at all. See *Kentucky Writing Handbook*, Chapter 11, Reflective Writing.

**Q: Can a poem be included as the reflective piece?**

A: No. A poem would not be an appropriate piece to include in this reflective category. While good poetry is certainly reflective, poetry is considered a literary genre, fulfills a literary purpose, and fits into the literary category.

The reflective entry in the portfolio is intended to be a transactive entry. It asks that students analyze growth in writing through literacy for **the transactive purpose** of informing an audience.

Examples may be found on page 81 of the *Kentucky Writing Handbook*, Part 1: Writing Development.

**Q: How can I help students improve their reflective thinking and writing?**

A: The key to good reflection is critical thinking. Therefore, regular practice helping students consider the literacy connection is necessary to build those reflective skills.

An excellent way for teachers to assist students with reflective thinking and writing is to **incorporate the use of the working folder into instruction**. The working folders are not intended to be stored away for the student to never see it. Students who are able to see their growth in writing over time through the pieces included in the working folder are much more likely to be able to reflect on their growth as writers. Regular practice reflecting on learning will help students to be able to think more analytically and reflectively (in any content area). Therefore, students who regularly work at reflection will be better able to show those skills in the writing assessment portfolio.

**Q: I've had a problem with the reflective pieces from the past being "cookie cutter"—all of the pieces sound alike. How can I help the students develop reflective writing that is not "cookie cutter"?**

A: First, no two reflective pieces should sound alike if the student is actually analyzing his/her **individual** growth in writing through literacy. Teachers may consider the reflective entry to be very much like other entries in the portfolio—students may all have the same or similar purposes in writing (analyze growth in writing through literacy); however, each student may focus the piece in a unique way. Consider the personal piece included in the portfolio. All students are analyzing the significance of an event or relationship, etc. However, they may all focus on something completely different. It is the difference in focus that makes the piece unique to the writer.

To help avoid "cookie cutter" pieces, teachers should help students brainstorm their own literacy experiences and help them focus the piece given the audience the student selects. Teachers should **avoid** having students list and refer to each piece in the portfolio. Likewise, teachers should avoid using a "checklist" of items to include in a reflective entry. Teachers should avoid having students all write in the same form, the same way. There is little ownership in that. We wouldn't expect the personal entries of two students to be alike; similarly, we would not expect two reflective entries to be alike. Each student's literacy experience is different.

## Personal Expressive Writing

In Personal Expressive writing, students will

- analyze and communicate the significance of a relationship, one's own experiences and/or the experiences of others.

*Program of Studies*

**The personal expressive category includes several types of writing, each of which focuses on the life experiences of the writer.**

**Personal Narratives** are focused on a **single** significant incident from the writer's life. The writer not only tells about what happened in the incident but also presents ideas about the incident, showing the writer's thinking about the experience and conveying why the incident was significant. The audience of this writing is a reader interested in reading about the life experiences of others and developing a better understanding and appreciation of human experience.

The writer should attempt to create a narrative that will engage readers and strive to meet the reader's needs and interests. While a personal narrative may focus on any experience the writer feels is significant, the success of the narrative lies in the writer's ability to provide the reader with an understanding of the events and the writer's feelings and ideas about it. A focused, meaningful purpose; specific details; careful and effective organization; awareness of the needs and interests of readers; idea development concerning the incident, as well as the writer's feelings about it; and an interesting, authentic voice/tone—are all important in writing a successful personal narrative.

**Memoirs** are focused on *the significance of a relationship* in the writer's life and are supported by one or more memories that reveal the writer's thinking about his or her relationship with an individual person, place, animal or thing. The reader of a memoir is interested not only in what happened in the writer's experience but in the writer's analysis of and reflection about the relationship. In developing the memoir, the writer should show awareness of audience and should strive to engage the reader and meet the reader's needs, for example, with details and explanations. The writer will help the reader understand the event or events in the relationship and will convey feelings and ideas appropriate to the purpose in writing.

Through the memoir, the writer strives to create a connection with the reader that shares the critical value of the relationship between the writer and another person or a place, animal, or thing in the writer's life. In memoirs, as well as in personal narratives, important features include a focused, meaningful purpose; specific details; careful and effective organization; awareness of the needs and interests of readers; idea development concerning the incident, as well as the writer's feelings about it; and an interesting, authentic voice/tone.

**Personal Essays** are focused on a **central idea** about the writer or the writer's life and are supported by a variety of incidents from the writer's personal experience. Examples include the satisfaction of working with the elderly, the role of the oldest sibling in the family, the pain of loss, the importance of accepting responsibility, the value of hard work, etc. The writer provides a central idea about his or her experience and then builds a framework of support and idea development to help readers understand and appreciate the writer's central idea. Relevant details about the writer's experience, along with explanations, analysis, and reflection are

offered to develop the essay. The writer strives to convey insightful thinking about his or her life in relation to the central idea. The writer also strives to develop the piece in ways to engage readers and help them understand and appreciate the writer's thoughts about human experience. Since the writer of a personal essay focuses on a central idea about his or her life, readers will expect engaging, thorough, and specific support for the writer's idea.

Effective personal essays will be characterized also by careful, even subtle, organization, appropriate tone or voice, effective sentences and word choice, and control of editing conventions.

Following are some examples of ways that teachers use to help students focus on personal/expressive writing in their classrooms:

The writing emerges from

- reading (literature and other materials)
- reading and discussion of a theme (for example, maturing, good relationships, turning points, discoveries, changes, managing disappointment or success)
- regular work in a writer's notebook, personal journal, or learning journal
- focusing on a problem (for example, problems in communicating)
- viewing and discussing media relevant to the unit of study
- brainstorming to focus on influential events, people, places, things in students' lives
- engaging in inquiry that offers an opportunity for student reflection on their experience

## Literary writing

In literary writing, students will

- analyze and communicate through authentic literary forms to make meaning of the human condition (e.g., short stories, poetry, plays/scripts).

*Program of Studies*

The literary writing category includes several genres of writing, each of which evolves from the imagination and experience of the writer. **The success of literary writing is accomplished through the writer's thoughtful expression about human experience, specific and rich use of language, management of literary techniques, and effective organizational strategies to communicate ideas and feelings to the reader.** Literary writing includes poems, short stories, and scripts/plays.

A variety of options are available for literary writing that may be included in the writing portfolio. This work will reveal a writer's use of characteristics of a selected literary genre to convey his or her thoughts about human experience. Though form and literary techniques will be important in this writing, writers also should reveal thoughtful expression, an effort to create meaning and effect that will engage readers. The same criteria that apply to other pieces of writing in the portfolio will apply to literary writing.

**Poems** are compositions in verse that focus imaginatively and creatively on some aspect of human experience. Through use of poetic techniques, the writer develops and supports ideas, engaging the reader, creating interesting effects, and conveying meaning.

**Short Stories** are pieces of fiction that contain some, but perhaps not all, of the following elements that are characteristic of the genre: plot (conflict, crisis, resolution), setting, character development, theme, and point of view. Short stories may range in length depending on the writer's purpose and choices about how to communicate with readers. As with other literary writing, short stories offer writers a means of creating meaning and effect concerning something in human experience.

**Scripts/Plays** are pieces of literary writing called drama. The script or play may be “acted out” in a dramatic performance, but it also may be read for its meaning and entertainment. Drama contains many elements of fiction: characters, conflict, rising action, climax, falling action, resolution, setting, theme, etc. Drama also includes elements more specific to the genre: stage directions, dialogue, cast lists, etc. As with other literary writing, the writer draws on the characteristics of the genre to create meaning and effect, reflecting his or her thinking and feeling about human experience. Plays may range in length depending on the writer's purpose and decisions about how to communicate with readers. **Some non-literary scripts, such as dramatic advertisements, news broadcasts, and documentaries and other informative/persuasive forms of writing, belong in the transactive category of the writing portfolio.**

Following are a variety of ways teachers help students focus and write literary pieces from which they may choose samples to include in the writing portfolio:

The writing emerges from

- reading (literature especially, but other materials as well)
- engaging in reading, viewing, and discussion focusing on a theme
- using a writer's notebook to complete a variety of entries of literary expression and then choosing a sample to polish for the writing portfolio
- viewing and reflecting on other art forms (photographs, sculpture, visual art, music)
- focusing on a variety of samples of the genre as a basis for the student writer's
- choice of techniques to use in developing his or her own poem, short story, or play
- focusing on a variety of artifacts about a culture and developing literary expressions that convey the writer's thoughts and feelings about human experience
- viewing, reading about, and discussing a problem as a basis for creating literary expressions relevant to the problem and revealing the writer's thoughts and feelings about human experience

## Transactive Writing

In transactive writing, students will

- analyze and communicate through authentic transactive purposes for writing (e.g., explaining, persuading, informing, analyzing).

*Program of Studies*

Transactive writing, which is written from the perspective of an informed writer to a less informed reader, is functional writing intended to present information. Transactive writing is writing for a variety of realistic purposes that is intended to “get things accomplished” or to help the audience understand something better. Using this category of writing, students often draw a conclusion, advocate a position, and/or solve a problem. Much of the writing completed in academic contexts and in the workplace is transactive writing. In fact, academic writing and technical writing are examples of transactive writing that can be potentially publishable and portfolio-appropriate.

In order to present authentic purposes to real-world critical readers, students may choose from a variety of forms such as: a letter for the local newspaper, an editorial published in the school newspaper, an article for a class or team magazine, or a speech or proposal for the school-based council.

### Transactive writing should

- have a focused purpose – an authentic reason for being written besides completing an assignment.
- take the form of writing seen in the world beyond the classroom (e.g., article, letter, editorial, speech, proposal, manual).
- address a targeted audience besides the teacher as an assessor.
- engage the reader with an interesting beginning – one which gives some context/reason for the information which follows.
- develop ideas with specific, relevant details.
- move the reader(s) through the piece with logical, appropriate transitional strategies.

**Note:** While transactive writing occurs for many purposes and in many forms, not all “real-world” forms work well in the writing portfolio. For example, though a brochure is “real-world” and the assigning of such a task may have value in the classroom, by definition of the genre, the brochure is intended to be a brief sketch of information that may not be sufficiently developed. Since the writing portfolio calls for writing that provides depth of idea development, a brochure is not likely to be the best choice for inclusion in the portfolio.

Teachers should always consider using the various types of writing to support the teaching of content. However, when helping students make selections for inclusion in the portfolio, teachers should be aware of the writing criteria to help students make the best selections.

## Transactive Writing with an Analytical or Technical Focus

While any kind of writing may use analysis as a means of idea development (e.g., reflective writing asks the student to *analyze* literacy growth; personal writing assumes writers *analyze* the significance of an experience or relationship; literary writing often indirectly *analyzes* something about the human condition), the Kentucky Writing Portfolio for Grade 12 requires that one (1) transactive piece have an analytical or technical focus.

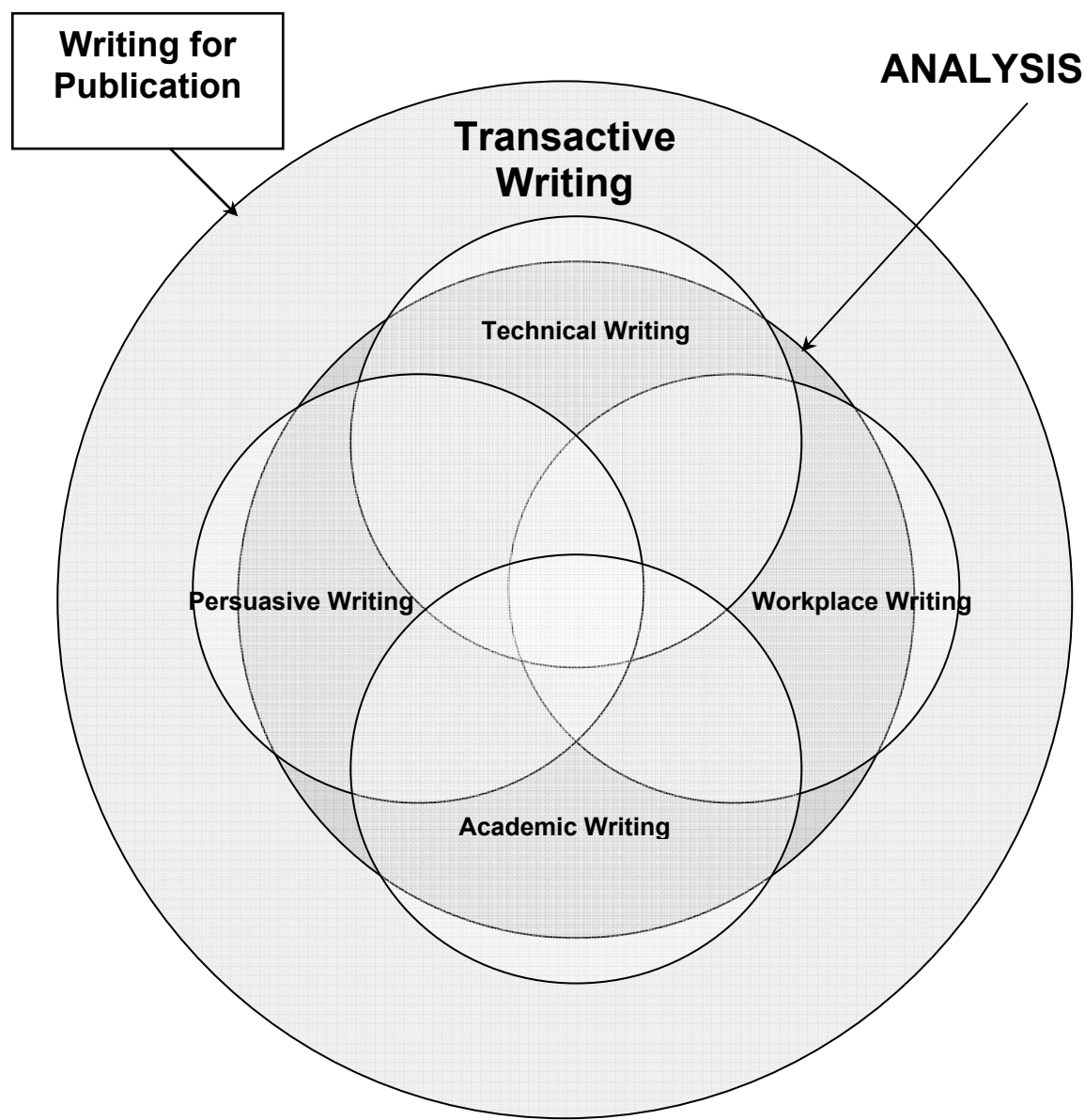
Though this piece is not required of grades 4 and 7, it is critical that teachers of all grade levels understand that teaching analytical thinking and writing is developmental and does not occur only during high school. Teachers at all grade levels should be expecting students to think, read and write analytically.

In this type of transactive writing, students will write in the variety of forms acceptable for the category. However, to fulfill the requirement for an “analytical or technical focus,” students must create a piece which has as its focus a controlling idea that calls for analysis as a major form of idea development. Students may also choose to write technical pieces that would be appropriate to certain fields of study. Often, when students choose to write technical pieces, they will utilize analysis as a strategy to help develop that technical piece. It is likely, then, that the student may have a transactive piece with an analytical AND technical focus.

While one piece in the Grade 12 Portfolio *must* have an analytical or technical focus, both transactive pieces *could* be developed this way.

## Analysis as a Foundation of Idea Development in Writing

The following diagram illustrates how analysis forms the foundation of many kinds of transactive writing typically found in the classroom. Since analysis is the process by which students develop their ideas, it is important for teachers to understand that many categories of writing may contain analysis. The diagram below references some common categories of writing that may serve transactive purposes: technical, workplace, persuasive, academic. (Please note: this is not a comprehensive diagram of all categories of writing that may be considered analytical and/or technical in nature). While teachers may view these categories as separate kinds of writing, it is also important to understand that the categories may overlap, and that a piece of writing could be, for example, academic and persuasive at the same time. The many transactive forms that serve transactive purposes for publication may also work to serve the requirement of the transactive with an analytical or technical focus.



## **Analytical Writing**

People write analytically to accomplish a variety of purposes, but in general, analytical writing is that which examines a subject closely, isolating fundamental components of the whole and explaining their relationship to the whole or to each other to reach new conclusions about the whole or the parts.

Sometimes analytical writing makes connections or applications in order to help readers understand something, do something, or accept a viewpoint. Analytical writing will likely present information and other forms of support for its purposes, but it also will present the writer's ideas. It will show the writer's thinking about the subject. To be "authentic" for Kentucky's writing assessment, transactive analytical writing is not merely a school exercise; in analyzing, the writer seeks to accomplish a realistic purpose with readers who genuinely would need or be interested in such a writing.

Following is a sampling of approaches often taken in analytical writing. The list is not intended to be prescriptive or comprehensive; other options certainly are available. Whatever analytical approach is taken, it is important to emphasize that writers establish a justifiable reason for conducting the analysis—a purpose, need, a "So What?" for the writing. Doing so establishes an authentic, focused purpose and reveals awareness of authentic readers.

In forming assignments and leading students through a writing cycle, teachers should be aware of the need for analytical writing to be justified, authentic in purpose. Selecting an appropriate audience is also important; the readership should be those who genuinely would need or benefit from the writing, those whom the writer seeks to influence through the analysis.

### **Common approaches taken in analytical writing:**

Students may

- raise and address a significant or unanswered question about a subject.
- evaluate how well something works or will work for a particular purpose.
- compare/contrast to accomplish a justifiable purpose.
- identify and discuss cause and effects or influences.
- form and support predictions for an authentic, realistic purpose.
- explain relationships—how one thing contributes to another or to the whole.
- interpret the importance of a set of events or an action or of the features of something.
- examine techniques used in a product or performance, presenting ideas about their importance.
- investigate a problem, helping readers understand the nature of the problem and sometimes presenting ideas about ways to solve it. Identify and discuss forces influencing a problem, issue, condition, etc.
- present and interpret particular evidence to support a conclusion, thesis, position, idea, etc.
- explain reasons for an outcome, problem, condition, etc.

This following list of attributes of analytical writing is based on a list generated in January, 2004, at the Kentucky Department of Education by high school teachers, university/college professors, representatives from groups interested in education, and representatives from the KDE.

## Attributes of Analytical Writing

In transactive analytical writing appropriate for the portfolio, the writer

- ☐ focuses specifically on an identified problem, topic, issue, condition, need, text, product, performance, situation, set of events, research results, etc. Though appropriate reference to personal experience may be included, analytical writing that is **transactive** in nature usually focuses on something external to the writer; the writing is not personal/expressive in nature.
- ☐ establishes a justifiable purpose for writing, an authentic need for the analysis, a meaningful situation, problem, issue, or context that leads to and justifies the writing. The reason for writing is not merely to engage in a mental exercise, such as comparison and contrast, but to use analysis **to accomplish a justifiable purpose**.
- ☐ reveals a genuine interest in communicating with authentic readers, not merely summarizing, transcribing information or reciting to the teacher what has been learned.
- ☐ investigates the subject to bring about a better understanding of it or to accomplish some realistic purpose; in some cases, persuades readers to take some action or accept some position/thesis, interpretation, conclusion, or recommendation.
- ☐ engages in analytical thinking, meaning that the writer develops ideas by examining closely selected features, parts, components, elements, influences, relationships, connections, evidence, data, actions, etc., that have a bearing on the subject; and, through this investigation, the writer draws conclusions, develops a thesis or controlling idea, shapes an interpretation, forms a recommendation, or presents ideas to help readers in accomplishing a goal or understanding the subject better.
- ☐ shows ownership, even though the writing well might include reference to ideas and information offered by others.
- ☐ reveals audience awareness, for example, by acknowledging differing viewpoints, addressing reasonable questions, providing needed information and support for ideas, reasoning logically, thinking critically, explaining and elaborating to help readers, interpreting the significance of the writer's ideas, conclusions, findings, crediting sources, etc.
- ☐ strives to think in depth about the subject and to sustain a logical discussion or examination of it.
- ☐ includes/selects specific, relevant, logical, creditable, thorough, and knowledgeable support for ideas, claims, conclusions, interpretations, recommendations, plans, etc.; selected support shows close attention to the subject or information concerning it and, as appropriate, a broad range of reading.
- ☐ integrates sources, if used, to support the writer's own ideas.

- ☐ explains connections, relationships; elaborates to help readers understand the writer's ideas about the subject; offers an interpretative commentary; develops a reasoned argument or interpretation.
- ☐ develops the writing through a logical organization or well-unified structure, providing transitions to assist readers; shows awareness of the patterns or structures often used in different forms (e.g., reports, technical articles, proposals, etc.).
- ☐ selects words carefully for meaning; writes concisely, clearly.
- ☐ constructs grammatical, effective sentences.
- ☐ uses standard grammar, spelling, punctuation, etc.
- ☐ identifies sources using an appropriate form of documentation.

## Technical Writing

**Technical writing is transactive writing that focuses on a technical (specialized) subject or brings technical knowledge and understanding to a subject in order to accomplish one or more realistic, functional purposes.**

Technical writing is done by people in a variety of areas of society, for example, scientists, researchers, educators, people serving in the workplace or military, etc. Technical writers present ideas, information and other support to accomplish their purposes. They seek to inform readers and also convey their ideas efficiently and effectively. For example, a writer may have been requested to conduct a study of water quality, and his or her report presents information, analysis and recommendations for readers to consider. Sometimes this kind of writing is persuasive and argumentative. For example, a proposal might seek to persuade others to agree with ideas for changes to improve a process.

Technical writing appears in a variety of contexts and is intended for a variety of readers. Usually the readers are knowledgeable in the subject, or they seek the ideas and information of someone with technical knowledge. Of course, there are degrees of technicality and though students may not have the degree of expertise of a professional in a particular field, they may write works that **approximate** the technical writing done by experts. They also may write in the same forms and use approaches, organizational patterns, methods of development and styles used by experienced writers. There are many forms of technical writing: a variety of kinds of reports, journal articles, papers, proposals, scientific studies, books, manuals, etc.

Technical writing has different purposes and characteristics from literary writing or academic writing; **however, the basic criteria for good technical writing are the same as for any kind of writing.** Good technical writing is potentially publishable (has the potential to be put before its intended audience). Therefore, it can be a piece of writing that students might ultimately use in their portfolios. It is a good option for teachers and students because it promotes student learning.

It is important to remember that writing for publication should be authentic in purpose, have awareness of authentic readers, and reveal idea development relevant to the writer's purpose and the readers' needs.

### Some common forms of technical writing

- proposals
- reports
- scientific studies
- manuals (in an authentic context)
- letters

Realize that it is **NOT** the form that matters most when students are doing technical writing (or any other type of writing). **It is what the students DO with the writing that matters—how they identify and target an authentic purpose and audience, develop and organize ideas, etc. It is about the context and authenticity of the writing. Each of the forms listed still must maintain that authenticity if a student is to use it in the portfolio.**

The most common difficulties with technical (and other transactive writing) are the lack of an authentic context/situation for the writing and the lack of a real audience and purpose. Idea development must be suitable for the purpose and type of writing; however, a teacher should keep in mind the criteria of the writing portfolio when deciding if a form of writing is suitable or not.

## Academic Writing

Academic writing is transactive writing that focuses on something particularly relevant to the learning in a field of study, discipline or content area. It is done by people serving in education, in research, and in a variety of professions—by people seeking to promote learning in a particular field.

Readers of this form of transactive writing often are other people involved in learning in the field or people who seek the knowledge or insight of those who are learners and practitioners in the field. In our classrooms, students may write “academically” for other learners in that study area.

As transactive writing, academic writing presents ideas and information to accomplish a variety of purposes, especially to help readers gain an insight or understand something better in a field of study, like history, biology or literary studies. Like other transactive writing, academic writing also may be persuasive or argumentative in nature; that is, the writer may seek to convince readers to accept an idea the writer offers, recognizing that others may have different views or positions. Academic writing also often is analytical, for example, examining the nature of a subject or seeking to identify components or to explain connections, causes and effects, or relationships. Some academic writing is theoretical, and some is philosophical, seeking to present ideas and reasoning about abstract matters.

Some might say that academic writing is not always practical in its purposes, though many practical outcomes result from academic writing, and it certainly is a form of “real-world writing” available to teachers and students in our schools. The forms used in academic writing vary, but among them are articles for magazines and journals, papers to present at meetings, reviews, etc. Academic writing certainly can be an appropriate choice for the Kentucky Writing Portfolio. Writers of academic writing intended for the portfolio should have in mind the important criteria expected of such work.

## Content Area Writing

**Content area writing is writing that is produced in a class other than English/Language Arts classes, or, in self-contained elementary classroom, it is writing relevant to study of content area subject matter.** In high school, any class for which a student receives English credit for high school graduation is **not** a content area class, and conversely any class for which a student does not receive English credit for high school graduation **is** a content area class. In middle any class a language arts course (e.g., reading, writing, communication, spelling, and speech) is not considered a content area class.

The Writing Assessment Portfolio requires that samples of writing done in content areas other than English/Language Arts be included at grades 7 and 12, and such pieces may also be included at grade 4. To meet the assessment requirement, schools and districts should develop curriculum to ensure that students have both experience and instruction in writing at all grade levels and in content areas as well as in English/language arts classes. The following information is intended to help teachers and students meet the requirement for writing in content areas.

## Key Expectations for Content Area Writing:

1. In Kentucky's public schools, writing should take place across the grade levels and content areas. Kentucky Learner Goal 1 applies to all teachers, and it calls for students "to apply communication skills to situations and purposes they will encounter throughout their lives."
2. As noted in the *Core Content for Assessment 4.1* and the *Program of Studies*, teachers should include different kinds of writing, including Writing to Learn, Writing to Demonstrate Learning to the Teacher, and Writing for Publication (for authentic purposes and audiences in real-world forms). Teachers in content areas other than English/language arts should use these kinds of writing both to help students develop writing skills and to help students learn.
3. According to Administration Regulation 703 KAR 5:010, writing that may be available for students to submit in the Writing Assessment Portfolio "shall **relate to the content being studied** in the class." Not only does this practice save time in generating portfolio-appropriate work, it helps students learn through writing and develop as readers and as thinkers by focusing on matters relevant to their study. The same regulation states that each school and district "shall provide support for **teachers across the curriculum and across grade levels** to attend professional development focused on the types of writing assessed in the portfolio." Clearly, in Kentucky's public schools, K – 12, writing is expected across the curriculum.

## Guidelines for Writing for Publication in the Content Areas

*Writing for Publication* suggests that the writing the student is completing is potentially publishable (deliverable to the intended audience whether in print or otherwise). Writing for Publication is the only type of writing appropriate for inclusion in the portfolio. While content area teachers should certainly consider the kinds of writing they are assigning to help students with portfolio development, it is critical that teachers utilize all three types of writing for classroom purposes (See Chapter 3).

The following guidelines apply to writing that is potentially publishable and appropriate for inclusion in the portfolio.

***Make sure the writing fits a category of writing called for in the portfolio.***

The writing should fit one of the categories for writing called for in the Writing Assessment Portfolio: reflective, personal expressive, literary, transactive. The content area sample may be any of these kinds of writing.

***Help your students write in your classroom.***

Content area writing intended to be available for the portfolio should be assigned in the content area classroom, developed for content in that classroom, and **revised for content correctness and writing correctness in that classroom and for clear communication with a reader for a specific purpose**. Following this work, other teachers also may arrange for students to develop, revise, and edit their writing.

***Create opportunities for writing relevant to study in your classroom.***

Content area writing should relate to the content being studied. Designing effective standards-based units of study that include a variety of kinds of writing can help teachers promote learning and nurture students' development as writers.

***Help students write for realistic purposes, situations, and settings.***

Though teachers will include a variety of kinds of writing appropriate for their instructional goals, at least some of that writing should be authentic in purpose and audience, as well as in realistic forms, especially forms students may use in their lives. Portfolio-appropriate writing may **approximate** the kind of writing done in many "real-world" settings: business, industry, trades, professions, military, academic settings, civic and personal life. Teachers should prepare assignments that lead students to writing, reading, thinking and learning relevant to the study area and to students' use of that learning in their lives.

***Engage students in reading and talking about writing relevant to your content area, materials written and read by people drawing on their learning in your content area.***

The textbook is not the only reading material that can help students, especially those who are preparing to write for realistic purposes and readers in realistic forms, as is called for in the Writing Assessment Portfolio. Not all real-world forms lend themselves to be used for portfolio writing because they do not have the idea development or do not meet other important criteria for portfolio-appropriate writing. However, many "real-world" reading materials and forms can help students write appropriate pieces. Including such reading materials relevant to students' study is an effective teaching practice to help students learn and develop as readers and writers.

***For Portfolio-appropriate writing, ensure that the students write with authentic purposes.***

Portfolio-appropriate content area writing (Writing for Publication) should be authentic in purpose. This means that the writing is not merely a writing to demonstrate learning to the teacher; it is writing done to accomplish a realistic purpose like students may experience in their lives. It is important to recognize that writing for authentic purposes may engage students in applying as well as extending and deepening their learning. The purpose for writing can, at the same time, be authentic and relevant to students' learning. Content area teachers, as well as teachers in all study areas, should apply key criteria for good portfolio-appropriate writing tasks to help their students.

***Allow for and encourage student ownership in Writing for Publication.***

Content area writing intended to be available for the portfolio should reveal student ownership—in process and in product. This means that the portfolio-appropriate writing is not merely a summary of what the student has read or a transcription of what the student has learned. Though students certainly may use what they have read and learned to accomplish their purposes in writing, they also must reveal ownership of their writing: ideas, opinions, ways of developing their work, use of research and experience, methods of organizing, language, voice, etc. One way teachers encourage such ownership is to provide assignments that allow for student choice and decision making, especially about purposes, ideas, forms of support. Such choice can be available even if all students are asked to write about the same issue, problem, need, topic, questions, etc.

***Allow for and encourage student idea development in Portfolio-appropriate writing.***

Content area writing intended for the portfolio should reveal students' thinking. The writing may include information gained from study and research, but it also must reveal the writer's idea development. Assignments offered by content area teachers should encourage students to develop their own ideas about matter relevant to study in the class and relevant to students' lives beyond the class. Though information and other forms of support may be included in the writing, students also should be required to think and explain. **Thinking—**analyzing, evaluating, drawing conclusions, interpreting, defending an opinion or thesis, persuading, reasoning, proposing, forming plans and recommendations—should be evident in the writing.

**Answers to Frequently-asked Questions**

***Can content area writing intended for the portfolio originate in English/Language Arts classes?***

- No. The writing must be assigned in the content area class and must be developed and revised for content correctness and writing correctness in that classroom and for clear communication with a reader for a specific purpose. After this work in the content area class, students may continue to revise and edit their work in other classes.

***Does content area writing submitted for the writing portfolio have to be transactive?***

- No. Content area teachers may engage students in literary, personal/expressive, and reflective writing also, and students may select such pieces to include in their Writing Assessment Portfolios. Transactive writing often is the choice because it might lead students to apply their learning in more detail, and many occupations relevant to learning in content areas require students to write and read transactive materials. Also, typically, literary, personal, and reflective pieces are completed in English/Language Arts classes. It is important to emphasize, however, that any of the writing called for in the portfolio can be relevant to students' learning in the content area. For example, a short story, poem, or play concerning a person or event in history, though fictional, may require students to apply in depth their knowledge of history in developing a literary piece. Similarly, a science fiction story may require research in science and application of science knowledge in the development of the story.

***Can students draw on their research for Writing for Publication in the content area?***

- Yes. In developing pieces for publication, students may include ideas and information from a variety of sources, including reading materials, independent research, observations, surveys, interviews, etc. The *Program of Studies* emphasizes **that inquiry will be embedded in all content areas**, and writing may emerge from such inquiry. Especially in transactive writing, reference to sources may be included as a method of accomplishing the writer's purpose. Reference to sources should, however, be a means of supporting the student writer's own purposes and ideas. Writing for Publication must demonstrate student ownership and student idea development. It should not be merely a summary of an activity, lesson or reading; and it should not be merely a collection of information presented to demonstrate learning to the teacher. The writer should use sources as a means of supporting authentic purposes in writing. Of course, if sources are used, the student writer should use an appropriate form of documentation.

### ***Can content area writing have an academic or technical focus?***

Yes. Content area writing in our schools may approximate writing done in a variety of settings: academic, workplace, professional, military, careers in government, civic and personal life. Content area writing intended to be available for the Portfolio can focus on academic or technical subjects; however, such writing must reveal a student's ownership and idea development, as well as awareness of communicating with authentic readers, not merely writing to demonstrate learning to the teacher. Teachers certainly may provide assignments that lead students to write, for example, articles like those published in academic journals or papers like those delivered at meetings, conferences, and seminars. In fact, some teachers and students create a class journal in which the students publish their writing. Such writing is for publication. It is essential that this writing reveal student ownership and independent idea development, and it is essential that students establish a need or angle for such writing—as is evident in writing done in academic and technical settings.

### ***Can writing with an academic or technical focus have an “authentic” readership?***

Yes. A variety of “authentic readers” are available for writing with an academic or technical focus. One such reader is a fellow learner in the discipline. This is a person who will come to the student's writing with some knowledge and will seek to learn even more through reading what the student offers. Another such reader is one who seeks the “expertise” of someone with academic or technical knowledge of a subject, for example, a person who seeks a way to solve a problem and needs the ideas and information of one who has knowledge and insight that might benefit the reader. Still another way to think of “authentic reader” is for students to write with awareness of critical readers, those who will bring to any writing hard questions and high expectations. Imagining such a critical reader is essential in good writing and is one way to demonstrate the reader awareness we wish students to develop as writers. Some examples of “authentic readers” for writing with an academic or technical focus include the following:

- readers of a class journal
- an individual or group for whom the writer provides a report with information and ideas the reader has requested or needs
- readers of a hobby, trade, or special interest magazine
- an audience at a seminar, conference, meeting

### ***Can a report or academic paper or essay be an example of Writing for Publication?***

Yes. These are forms of transactive writing, which is called for in the portfolio. It is important to recognize, however, that use of any realistic form is not the only criterion for portfolio-appropriate writing. Such writing needs an authentic purpose, evidence of efforts to communicate with awareness of authentic readers, independent idea development, ownership, etc.—all of these must be evident in a report, academic paper, or essay. The key is for teachers to provide assignments which will lead to portfolio-appropriate writing, not just assignments that call for a particular form of writing.

### ***Can content area teachers evaluate Writing for Publication for content learning?***

- Yes. Some people say that content area writing SHOULD be evaluated for content learning, and teachers may also count grades for such writing in students' course grades. However, writing for publication **should not be considered as a TEST in which the student is responsible for reciting learning from the class.** In Writing for Publication, students should apply their learning selectively to accomplish an authentic purpose, one beyond merely showing the teacher that they have knowledge about a subject or ability to use a skill or procedure taught in class. Certainly, the student writer should reveal knowledge, skills, understanding of concepts, etc.—but they should do so to accomplish an authentic purpose and with awareness of authentic readers. For classroom use, teachers may create scoring tools which indicate both the criteria for good writing and for learning relevant to the student's study AND the student's purpose in writing. In evaluating the writing, teachers will help their students if they consider criteria for writing and for learning.

### ***Are content area teachers supposed to teach writing?***

- Yes. Helping students develop as writers is every teacher's responsibility, as is helping students develop as readers. This expectation is established in Kentucky's Learner Goal 1 and the *Kentucky Program of Studies*. Content area teachers might not go into as much depth or take as much time in helping students develop as writers as will English/language arts teachers, but they can focus on some of the key criteria for good writing, especially writing like that students will read and write in applying their learning in their lives beyond the classroom. They also may employ effective well-recognized instructional practices in teaching writing. Such instruction is not really an "add-on" when the writing is relevant to students' learning and when the writing is like that students may read and write in using their content learning in post-secondary education, careers, and personal and civic life.

It is true that content area teachers should focus on the content standards set for their students, and it is true that some content area teachers may not have the experience and education in teaching writing that English/language arts teachers have. Nevertheless, content area teachers can employ a selected number of key instructional practices, and they can understand and help students understand and apply key criteria for good writing. The schoolwide writing program should provide ALL teachers with professional development, resources, and assistance to help students develop as writers. Such provision is clearly indicated in administrative regulation 703 KAR 5:010. A final thought: If the writing task leads to students' learning, as well as to their development as writers and readers and thinkers, then the work devoted to writing is directly relevant to the teacher's instruction, regardless of content area.

### ***Sample Approaches to Writing for Publication in Content Areas:***

Of course, a variety of approaches are available, but seeing some options may help teachers make decisions about an approach through which they not only can help students develop as writers but also can help students learn in the content area.

1. ***Write to address a significant question relevant to learning.***  
**Example:** How can we better protect our environment? How is local geography influencing our community in positive and negative ways? How can we be wiser consumers?

Sample forms for transactive writing: article, text for speech, editorial, proposal, letter

2. ***Write to analyze a problem or to alert readers to a problem.***  
**Example:** Poor nutrition; global warming; voter apathy; bad weather; credit card debt  
Sample forms: letter, article, text for speech, editorial, report for authentic readership, academic paper
3. ***Write to advocate, propose, or recommend a needed change.***  
**Example:** Better conservation of energy; changes in law or procedure; improvement in a school or community program  
Sample forms: letter, memo proposal, formal proposal, article, editorial, speech
4. ***Write to help readers gain a better understanding of a selected subject, event, process, system, condition, text, artistic performance, culture, phenomenon, etc.***  
**Example:** Genetic factors and health; Islamic culture; a historical event; a character in a novel; global warming; immigration procedures and rules  
Sample forms: feature article for a magazine, academic article or paper to deliver at a conference or meeting
5. ***Write to persuade others to accept a position on a controversial issue.***  
**Example:** Separation of church and state; issues relevant to civil liberties; stem-cell research; private gain from use of public lands; issues relevant to school or community rules  
Sample forms: text for speech, editorial, feature article, academic article, letter
6. ***Write to persuade others to take a particular action.***  
**Example:** Act to improve the school, community, or an organization; pass needed laws; purchase needed equipment or resources; change a policy; follow a certain exercise plan  
Sample forms: letter, memo, proposal, editorial text for speech, paper for meeting
7. ***Write to analyze or evaluate a product, service, law, procedure, decision, condition, event, text, performance, common practice, etc.***  
**Example:** A new computer program; a form of music or musical performance; a recent decision by the court or a school or community leader; an historical event, etc.  
Sample forms: feature article, academic article, editorial, review for magazine, paper
8. ***Write to help readers accomplish a goal.***  
**Example:** Improved relationships among cultures, groups; protection of habitat; improved skills in ceramics; better conditions for the handicapped; better equipment for a school program; better nutrition; better service at a restaurant or store  
Sample forms: feature article, academic article or paper, letter, manual, proposal
9. ***Write to help readers gain a better understanding of an academic subject.***  
**Example:** A character or technique in a novel; an historical event; a natural phenomenon; a scientific principle or concept; a philosophy  
Sample forms: academic article, paper for conference or seminar, review for magazine
10. ***Write to help readers accomplish a task or accomplish a task better.***  
**Example:** Solve a problem in using computers; improve skills in a particular art form; influence legislators; address a consumer problem; create a budget; prepare better lunches

## *Grade –Level Requirements*

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This chapter contains single-page forms which provide detailed information about specific grade-level portfolio requirements. Educators may wish to remove the following pages for photocopying and distribution to students.

## Kentucky Writing Portfolio Assessment Contents of the Grade 4 Portfolio

The Grade 4 writing portfolio must include **a total of three (3) writing entries**. Any of the entries may come from study/content areas. No content area piece is required, though, often elementary writing entries develop from interdisciplinary course work.

**The Grade 4 Writing Portfolio must contain the following:**

### Table of Contents

Includes the title, category of each portfolio entry, and the page number(s) in the portfolio. No content area is required.

### Student Signature Sheet

Includes the signature of the student stating the student's ownership over the contents of the portfolio (required), acknowledgment of any Individual Education Plan (IEP)/504 Plan or ELL adaptations (with teacher signature), and a student signature giving permission to use the portfolio for training purposes (optional).

**Reflective Writing—Student** must include **one (1)** piece.

One piece should be included that focuses on the writer's growth through literacy development.

**Personal Expressive Writing/Literary Writing—Student** must include **one (1)** piece in either of these categories in the form of

- ☐ **Personal Narrative** – focuses on one event in the life of the writer
- ☐ **Memoir** – focuses on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences
- ☐ **Short Story, Poem, or Script**

**Transactive Writing—Student** must include **one (1)** piece from this category.

Transactive writing is produced “to get something done” in the real world (e.g., to provide ideas and information for a variety of purposes, to persuade readers to support a point of view). Transactive pieces are written for a variety of authentic audiences and purposes in real-world forms.

**See Chapter 11, *Categories and Forms in the Writing Portfolio*, for appropriate forms to include in this category.**

### Configuration of a complete grade 4 writing portfolio

Categories of Writing	Portfolio Design
Reflective Writing	1
Personal Expressive Writing/Literary Writing	1
Transactive Writing	1
Total pieces for portfolio	3

## Kentucky Writing Portfolio Assessment Contents of the Grade 7 Portfolio

The Grade 7 writing portfolio must include **a total of three (3) writing entries**. Any of the entries may come from study/content areas, but a **minimum of one (1) piece of writing must come from another study/content area other than English/language arts**.

**The Grade 7 Writing Portfolio must contain the following:**

### Table of Contents

Includes the title **and** category of each portfolio entry, the study/content area for which the piece was written, and the page number(s) in the portfolio.

### Student Signature Sheet

Includes the signature of the student stating the student's ownership over the contents of the portfolio (required), acknowledgment of any Individual Education Plan (IEP)/504 Plan or ELL adaptations (with teacher signature), and a student signature giving permission to use the portfolio for training purposes (optional).

**Reflective Writing—Student** must include **one (1)** piece.

One piece should be included that focuses on the writer's growth through literacy development.

**Personal Expressive Writing/Literary Writing—Student** must include **one (1)** piece in either of these categories in the form of

- ☐ **Personal Narrative** – focuses on one event in the life of the writer
- ☐ **Memoir** – focuses on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences
- ☐ **Personal Essay**—focuses on an idea central in the writer's life
- ☐ **Short Story, Poem, or Script**

**Transactive Writing—Student** must include **one (1)** piece from this category.

Transactive writing is produced “to get something done” in the real world (e.g., to provide ideas and information for a variety of purposes, to persuade readers to support a point of view). Transactive pieces are written for a variety of authentic audiences and purposes in real-world forms.

**See Chapter 11, *Categories and Forms in the Writing Portfolio*, for appropriate forms to include in each category.**

### Configuration of a complete grade 7 writing portfolio

Categories of Writing	Portfolio Design
Reflective Writing	1
Personal Expressive Writing/Literary Writing	1
Transactive Writing	1
Total pieces for portfolio	3

## Kentucky Writing Portfolio Assessment

### Contents of the Grade 12 Portfolio

The Grade 12 Writing Portfolio must include **a total of four (4) writing entries**. Any of the entries may come from study/content areas other than English/language arts, but a **minimum of one (1) piece of writing must come from another study/content area**.

**The Grade 12 Writing Portfolio must contain the following:**

#### **Table of Contents**

Includes the title **and** category of each portfolio entry, the study/content area for which the piece was written, and the page number(s) in the portfolio.

#### **Student Signature Sheet**

Includes the signature of the student stating the student's ownership over the contents of the portfolio (required), acknowledgment of any Individual Education Plan (IEP)/504 Plan or ELL adaptations (with teacher signature), and a student signature giving permission to use the portfolio for training purposes (optional).

**Reflective Writing—Student** must include **one (1)** piece.

One piece should be included that focuses on the writer's growth through literacy development.

**Personal Expressive Writing/Literary Writing—Student** must include **one (1)** piece in either of these categories in the form of

- ☐ **Personal Narrative** – focuses on one event in the life of the writer
- ☐ **Memoir** – focuses on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences
- ☐ **Personal Essay**—focuses on an idea central in the writer's life
- ☐ **Short Story, Poem, or Script**

**Transactive Writing**—Students must include **one (1)** piece from this category.

**Transactive Writing with an analytical or technical focus**—Students must include one (1) piece to meet this requirement

Transactive writing is produced “to get something done” in the real world (e.g., to provide ideas and information for a variety of purposes, to persuade readers to support a point of view). Transactive pieces are written for a variety of authentic audiences and purposes in real-world forms.

**See Chapter 11, *Categories and Forms in the Writing Portfolio*, for appropriate forms to include in each category.**

### ***Configuration for a complete grade 12 writing portfolio***

<b>Categories of Writing</b>	<b>Portfolio Design</b>
Reflective Writing	1
Personal Expressive Writing/Literary Writing	1
Transactive Writing	2
Total pieces for portfolio	4

# *On Demand Writing* — *Assessment*

**Section 3: *On-Demand Writing Assessment*** focuses on information pertaining to Kentucky's On-demand Assessment.

- **Chapter 13: *Fundamentals of Kentucky's On-Demand Writing Assessment*** states the purposes of on-demand writing. This chapter also provides the reader with specific information about the changes beginning with the 2006-2007 assessment.

# *Fundamentals of Kentucky On-Demand Writing Assessment*

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The following quote from the recently published *Writing On Demand* by Anne Gere provides a national perspective on on-demand writing:

*“We live in a world of high-stakes testing and, in the area of writing, of testing on-demand writing. This is serious for secondary school students, who must learn to write effectively within a narrow window of time. . . . Highly focused writing in response to a specific prompt, completed within a limited amount of composing time, and scored using a weighted rubric, is the norm for most large-scale writing samples currently required by states and schools, by the current Scholastic Aptitude Test (SAT) and American College Test (ACT) writing exams, by some colleges, and by Advanced Placement (AP) English exams.”*

## **On-Demand Writing in Kentucky**

Beginning in 2006-2007, students at grades 5, 8 and 12 will complete a sample of writing that addresses a prompt provided by the Kentucky Department of Education. They will complete this task independently and under specific time constraints. A component of the grades 5 and 8 on-demand assessment will include 12 multiple choice questions on revision and editing skills. At Grade 12, students will complete two samples, one of which will be developed based on provided text. The writing samples completed by students for the on-demand assessment will be scored analytically using the *Kentucky Writing Scoring Rubric*.

In general, the following features apply to on-demand writing tests:

- ☐ Students write independently under monitored conditions.
- ☐ One or more prompts are provided by a testing contractor, a Department of Education, etc. Students do not know the exact prompt before taking the test.
- ☐ Purposes, audiences and forms may vary from test to test. In some cases, students know the general purposes for writing called for in the test (e.g., write to persuade, inform, narrate).
- ☐ Students write under specified time limitations. Often, students are permitted to plan, draft, revise, and edit their work within the allotted time.
- ☐ The writing is evaluated by reference to criteria in a specific rubric or scoring guide.
- ☐ Evaluation is conducted by persons other than the student's teacher.
- ☐ Large-scale on-demand writing tests assess skill in writing, not content-area knowledge. However, students may draw on such knowledge in writing, as well as their experiences and thinking, as appropriate for the prompt.

## Purposes in On-Demand Writing

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The prompts for the on-demand writing assessment will ask students to write for one of the following purposes:

### Narrate an Event for a Transactive Purpose

This means that students will use narrative (a story or an account) in order to support an idea, opinion, conclusion, interpretation, request, etc. The story, which might be based on the student's experience, **is a way of developing the writing in order to accomplish a realistic, transactive purpose.**

**All writing for the on-demand writing test is transactive in nature**, so when students develop their writing by using narrative, their purpose is **not** to complete, for example, a personal narrative. The story is a **means of helping students inform/persuade readers to accept their ideas, opinions, conclusions, etc.** The story is **one form of support and idea development** available to the writer in accomplishing his or her purposes.

Some ways to indicate this purpose:

- “Tell about a time . . .”
- “Refer to your own experience and . . .”
- “From your own experience, relate an incident that . . .”

**Some ways teachers can include classroom experience in writing that uses narrative to accomplish a “transactive” purpose:**

Ask students to write to

- use a narrative to demonstrate a problem or need and then explain what the problem reveals and why it is important
- help readers accomplish a personal or social goal by giving an example of their personal experience
- use narrative to inform readers about a needed change or improvement or to support ideas for a change
- provide a narrative in order to help readers perform a task better

## Persuade

This means that students will write in order **to convince the reader to take some action or to accept the writer’s idea, request, opinion, conclusion, interpretation, plan, recommendation, etc.** Providing readers with appropriate information may well be a part of a persuasive writing, but student writers also should remember that their purpose is **to convince the reader to agree with the writer’s ideas or to take the action the writer advocates.** Students should show awareness of their audience in developing a persuasive writing. They should develop the writing in ways to convince the reader.

Some ways to indicate this purpose:

- “Convince readers to ....”
- “Write to help others accept your opinion about ....”
- “Urge readers to ....”

### Some ways teachers can engage students in persuasive writing:

Ask students to write to convince readers to

- accept an opinion about an issue or to change the reader’s view of something
- take action to solve a problem or accomplish a goal
- understand something in a different way; accept a different interpretation
- accept a plan or provide support for efforts to make an improvement
- make the right choice or decision about something

## Inform

Writing to inform means that students will write in order **to present information and provide explanation that can help readers understand something relevant to students’ lives and experiences (e.g., issue, problem, need, event) or to accomplish a task/procedure, achieve a goal, solve a problem, etc.**

Students should be reminded that merely providing information is not enough for writing such as that called for in the on-demand writing test. Explanation (idea development) is needed. In writing to inform, students should reveal their thinking and their ability to communicate effectively with readers. Writing to inform, then, will provide explanation, information, and other support to accomplish a realistic purpose. In developing the writing, students should show their ability to communicate effectively with readers, not merely repeat information they have learned, as in writing to demonstrate learning to the teacher.

Some ways to indicate this purpose:

- “Help readers understand that . . . “
- “Share your knowledge. . . ”
- “Provide information that will . . . ”

**Some examples of ways to help students in the classroom gain experience in writing to inform:**

Ask students to write to help readers

- understand something about a subject that might have been overlooked or misunderstood
- know how to perform a task or procedure better or in a different way
- better understand a problem, event, product, condition
- understand effective ways to reach a personal or social goal
- make decisions
- answer important, realistic questions that are important to them

**Note:** Providing students in the classroom with a prompt like one used in the on-demand writing test and asking them to plan, draft, revise, and edit that piece is one way of helping them develop as writers and prepare for the on-demand writing assessment. A number of other options are available.

- ☐ Help students read and talk about prompts like those used in the test.
- ☐ Model how you might approach a sample prompt, and ask students to talk about how they might approach it.
- ☐ Ask students to complete and share a quick-write for a sample prompt
- ☐ Maintain a file of samples of students' writing and ask students to read and talk about the work, especially applying the criteria for writing in the *Kentucky Writing Scoring Rubric*.
- ☐ Lead students individually or in groups to analyze two samples of writing, determining which is better and why.
- ☐ Ask students to complete entries in a writer's notebook or learning journal in which they use a particular writing technique, for example, using a narrative to support an opinion or controlling idea.
- ☐ Conduct mini-lessons on strategies that will help students develop as writers, as well as prepare for the on-demand writing test. For example, after helping the students understand a technique, ask them to work together on a task applying the technique. Then ask the students individually to try out the technique and share their efforts.
- ☐ Provide students with a "bare-bones writing." Ask them to use particular techniques in revising it and then to share the before and after writing.
- ☐ Lead students in annotating a sample of writing, applying criteria indicated in the *Kentucky Writing Scoring Rubric*.

# Types of Prompts and Questions in Kentucky's On-Demand Writing Assessment

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## Direct Prompts

Direct prompts ask students to narrate an event for a purpose, inform or persuade. Students are asked to write in the appropriate forms given the grade level (Grade 5—letter, article; Grades 8 and 12—article, letter, editorial, speech). Students are given a situation and then are asked to respond to a task.

**Examples:** Students will be given a choice of two prompts to which they may respond.

### Sample Prompt Grades 5 and 8 (Narrate an Event for a Purpose)

**Situation:** Sometimes children on the school playground get into fights, break rules, misuse playground equipment and cause injuries. The school newspaper would like to publish articles that show how kids can solve playground problems safely and fairly.

**Writing Task:** Write an **article\*** for your school newspaper that explains to students how to solve playground problems safely and fairly. To help support your ideas, tell about a time when you or someone you know had to solve a problem on the playground. Be certain to support your response to show how kids can solve playground problems safely and fairly.

**\*Grades 5 and 8 will have a specific form indicated in the prompt.**

### Sample Prompt Grade 12 (Persuade)

**Situation:** Each year many college scholarships are given to students for academic and athletic achievement. At times, athletic scholarships are given to athletes who do not show as much academic promise as students who are eligible to receive academic scholarships. This causes some people to question the true purpose of college—sports or academics?

**Writing Task:** Write an **editorial or a speech\*** to persuade a college scholarship committee to consider the fairest way for them to distribute scholarship money.

**\*Students in Grade 12 will be provided an option to write in one of two logical forms.**

## Passage-Based Prompts (Grade 12)

At the high school level, one of the prompts will provide students with a passage as a component of the task. Students must read and draw on the passage to accomplish their purposes and respond well to the given task. Other than the reference to the passage, the on-demand prompts are constructed similarly.

For example, the student is given a short, non-fiction passage about a current event. The prompt will be constructed similarly to the purposes (to narrate an event for a purpose, to inform, to persuade) and forms (letter, article, speech, editorial) in the direct prompt. The only difference is that the student would be asked to draw on the information in the passage to support his or her answer.

It is important to remember that the passage is provided for students to draw on to support their ideas in writing. The passage-based prompt is not intended as a reading assessment. Rather, it simply provides all students with the same base of information to begin the writing task.

### Example

Read the following passage about inappropriate teenage cell phone use. (An appropriate passage would be provided to students).

**Situation:** Because we live in an age of technology, teenagers are often getting into difficult situations because of inappropriate cell phone use. For example, some teenagers use cell phones at school when it is against the rules. Others drive their vehicles while talking on their cell phones, sometimes paying more attention to the conversation than to the road. The second example has caused great concern in the community.

The number of teenagers involved in automobile accidents caused by inappropriate cell phone use has been increasing at an alarming rate. Local law enforcement has considered passing stricter rules for teenagers while driving and their cell phone use.

**Task:** Drawing on the information provided in the passage, write a letter or an editorial to readers of your local newspaper to persuade them to support your views regarding teenagers and cell phone use while driving.

## Multiple Choice (Grades 5 and 8)

**Example:** Students will be provided a passage (to model how real editing and revising works) and several multiple choice questions that direct them to certain lines of the passage.

### The Clam Dig

1 “Clam tide!” my brother yelled as he leaped out of the bed and threw on his clothes. I got up and peeked out the window.

2 The water is so far out that it looked like a shiny silver line beyond the beach.

3 “Can I go?” I asked, stifling a yawn and trying hard to look wide awake.

4 “Naw,” he said. He laces up his old tennis shoes. “Its hard work, and you’re too little.” The door banged as he rushed out.

5 “Mama-a-a!” I hollered in my loudest, saddest voice. “Kelly won’t take me clam digging.” I started to cry because I was disappointed, but mostly because I was mad at my brother.

6 Soon , I began following him down to the tide flats.

Choose the correct way to write the underlined part in line 2.

- A. water were
- B. water has been
- C. water was
- D. No change needed

## On-Demand Forms

### Grade 5

letter  
article

### Grades 8 and 12

letter      speech  
article     editorial

One major difficulty teachers face when developing on-demand writing tasks is distinguishing them from open-response questions. The chart below highlights the major differences between open-response and on-demand writing.

<b>Differences Between Open-Response Questions and On-Demand Prompts</b>		
<b>Scoring criteria</b>	Individualized scoring guide tailored to each question—focus on content	<i>Kentucky Writing Scoring Rubric</i> criteria—focus on audience/purpose, idea development/support, organization, sentence structure, use of language and correctness issues
<b>Writer's Purpose</b>	To show what student knows and can apply	To show student's writing skill
<b>Form</b>	Short answer and/or mathematical representation	Various authentic genres (forms) written for a specific audience and purpose as specified in the prompt
<b>Conferencing with others</b>	No	No
<b>Students should</b>	Look for specific questions asked, underline key words and phrases, identify what needs to be answered, and then answer only what is asked	Look for audience, purpose, and form stated in the prompt; develop response according to the <i>Kentucky Writing Scoring Rubric</i> criteria
<b>Assesses</b>	Content knowledge	Writing ability

# *Resources* — — *for teachers*

**Section 4: *Resources for Teachers*** provides professional development and media resources to assist teachers of writing across the curriculum.

This section is divided into two chapters.

- **Chapter 14: *Professional Development Resources*** describes services that are provided for educators by the Kentucky Writing Program. These services include University Writing Projects and sessions available for professional development.
- **Chapter 15: *Media, Print and Online Resources*** provides information about taped and telecast writing programs and series which are available on Kentucky Educational Television (KET) and lists published materials, such as KDE resources, available online and professional reading about writing instruction and portfolio development.

## Professional Development Resources

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### Professional Development Topics

Contact your KDE writing consultant or the University Writing Project director for further information concerning the following topics:

#### Writing Criteria

- Purpose/Audience
- Idea Development/Support
- Organization
- Sentences/Language
- Correctness

#### Writing Process

- Conferencing
- Focusing
- Prewriting
- Drafting
- Revising
- Editing
- Publishing
- Reflecting

#### Types of Writing

- Writing to Learn
- Writing to Demonstrate Learning to the Teacher
- Writing for Publication

#### Other Topics of Interest

- *703 KAR 5:010 Writing Portfolio Procedures*
- *Program of Studies*
- *Core Content for Assessment 4.1*
- Schoolwide Writing Programs
- *Kentucky Marker Papers*
- Inquiry and Authentic Writing
- Analytical and Technical Writing
- Analysis of Student Work
- Portfolio Analysis
- Kentucky Writing Scoring Rubric
- On-Demand Writing
- Embedding Writing in Standards-based Units of Study
- New Scorer Training
- New Teacher Training
- Parent Training
- Workshops tailored to meet individual school needs

#### Categories of Writing

- Reflective
- Personal
  - Narrative
  - Memoir
  - Personal Essay
- Literary
  - Short story
  - Poetry
  - Scripts/plays
- Transactive
  - Analytical Writing
  - Technical Writing

#### Content Area Writing

Writing Across the Curriculum

## University Writing Projects

The Kentucky Writing Project helps fund eight state university writing projects, all of which are affiliated with the National Writing Project Network. The projects provide a variety of programs for local teachers seeking to enhance their knowledge and teaching skills in writing instruction: a four-week Summer Institute, outreach opportunities for professional development, publishing opportunities, a network of colleagues, and continuing education for graduates of previous summer institutes. (See complete list of writing projects and directors in the front of the *Kentucky Writing Handbook*.)

## The Bread Loaf School of English

Based on fellowships funded through the Bread Loaf School of English, the Kentucky Department of Education helps support teachers attending the summer sessions. Bread Loaf provides intense professional development experiences for teachers in writing, literature and language instruction. For more information about the Bread Loaf program, visit <http://www.middlebury.edu/academics/blse/>.

## Kentucky's Educational Cooperatives

Kentucky has a host of educational cooperatives that provide assistance and expertise for the benefit of their member school districts. The cooperatives provide comprehensive educational services and programs that support the member districts and their schools in their school improvement efforts. Member districts also work through the cooperatives to maximize their purchasing power, thereby improving their fiscal efficiency.

### **Big East Educational Cooperative**

904 W. Rose Rd., Ashland 41102

Jill Griffiths, Director

Phone: (606) 928-0205

Fax: (606) 928-3785

### **Caveland Educational Support Center**

1790 Normal Drive, Bowling Green 42101

Pam Coe, Director

Phone: (270) 745-3535

Fax: (270) 745-6892

**Central Kentucky Education Cooperative**

University of Kentucky, 43 Dickey Hall  
Lexington 40506-0017  
Donald Pace, Executive Director  
Phone: (859) 257-3244  
Fax: (859) 323-1166

**Central Kentucky Special Education Cooperative**

University of Kentucky, 43 Dickey Hall  
Lexington 40506-0017  
Clatis Walker, Director  
Phone: (859) 257-4314  
Fax: (859) 323-1166

**Green River Regional Educational Cooperative**

Western Kentucky University, Suite 427, Tate Page Hall  
1 Big Red Way, Bowling Green 42101  
Liz Story, Director  
Phone: (270) 745-2451  
Fax: (270) 745-5199

**Jefferson County Exceptional Child Education Services**

P.O. Box 34020, Louisville 40232-4020  
Sharon W. Davis, Director  
Phone: (502) 485-8500  
Fax: (502) 485-3776

**Kentucky Educational Development Corporation**

904 W. Rose Rd., Ashland 41102-7104  
Stan Riggs, Director  
Phone: (606) 928-0205  
Fax: (606) 928-3785

**Kentucky Valley Educational Cooperative**

325 Broadway, Hazard 41701  
Jeff Hawkins, Director  
Phone: (606) 439-2311  
Fax: (606) 439-4532

**Northern Kentucky Cooperative for Educational Services**

Northern Kentucky University  
504 John's Hill Rd., Highland Heights 41099  
Patricia T. Yeager, Executive Director  
Phone: (859) 442-3510  
Fax: (859) 442-3545

**Ohio Valley Educational Cooperative**

P.O. Box 1249, Shelbyville 40066  
Dr. John A. Rosati, Chief Executive Officer

Phone: (502) 647-3533  
Fax: (502) 647-3581

**River Region Cooperative**

1300 Booth Ave., Owensboro 42301  
Lana Montgomery, Director  
Phone: (270) 686-3923  
Fax: (270) 686-3017

**Southeast/South Central Educational Cooperative**

Eastern Kentucky University  
417 Bert Combs Bldg., Richmond 40475  
Dr. William R. Thames, Director  
Phone: (859) 622-2581  
Fax: (859) 622-6526

**Upper Cumberland Special Education Cooperative**

Whitley Co. Board of Education  
116 N. Fourth St., Williamsburg 40769  
Ginger Brashear, Director  
Phone: (606) 549-7000  
Fax: (606) 549-7006

**West Kentucky Educational Cooperative**

Murray State University, 420 Wells Hall  
Murray 42071-3340  
Jayne Crisp, Executive Director  
Phone: (270) 762-6978  
Fax: (270) 762-2485

**West Kentucky Special Education Cooperative**

Murray State University, 420 Wells Hall  
Murray 42071-3340  
Judy Adams, Director  
Phone: (270) 762-3962  
Fax: (270) 762-2485

**Wilderness Trail Special Education Cooperative**

327 Montgomery Ave., Liberty 42539  
Connie Cundiff, Director  
Phone: (606) 787-2488  
Fax: (606) 787-9368

## *Media, Print and Online Resources*

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The following list provides resources for teachers available through KDE, KET, Kentucky Writing Project or online sources.

### **Video Resources**

Each year new telecasts are added to the available video resources. Contact KET at (800) 432-0951 or check the Web at <http://www.ket.org> to register and obtain a list of dates and prices for the new professional development seminar broadcasts or to purchase previously aired telecasts.

### **Yearly Telecasts**

#### ***Getting Started with the Writing Portfolio***

This telecast is the video-assisted development training for all Kentucky teachers who participate in Writing Portfolio development. This annual telecast provides all participating teachers with **current and accurate** information concerning the Writing Portfolio. All school principals, district assessment coordinators and cluster leaders should take steps to ensure that the telecast is taped for use in their schools.

#### ***Writing Portfolio Scoring Training***

This telecast is used in conjunction with face-to-face training for all educators in Kentucky who score the Writing Portfolio. All school principals, district assessment coordinators and cluster leaders should take steps to ensure that the telecast is taped for use in their schools. The most current tape **must** be used in each year's training and scoring session.

### **Professional Development Programs**

The following previously aired programs are available for purchase from KET:

- *Writing Conferences 2000*
- *KDE: On-Demand Writing* (Elementary and Middle/High)
- *Designing and Managing A Balanced Literary Program*
- *Fostering Early Literacy* (Preschool and Kindergarten)
- *Literacy Toolbox: Building Competency in Middle-Level Reading*
- *Authentic Publishing for Grades P-6*
- *How to Improve the Quality of Writing Conferences*
- *Marking Papers* – Spring, Summer, & Fall, (97/98)
- *Teaching the Writer with Special Needs: Elementary* (WSNE-98), *Middle* (WSNM-

- 98), and *High School* (WSNH-98)
- *Writing in the Social Studies Classroom II: Start to Finish*
- *Help! My Students Can't Read Their Textbooks*
- *Improving All Students' Performance in Reading*
- *Critical Reading in High School*
- *Writing in the Science Classroom* (WSC-98)
- *A Year in a Middle School Writing Classroom* (MSW-98)
- *Technical Writing: Science, Math, Social Studies* – 97/98 PD Programs
- *Special Writing Topics Featuring Model Teachers: Personal Writing* – 97/98 PD Programs
- *Primary Writing* – 97/98 PD Programs
- *A Year in a High School Writing Classroom* – 97/98 PD Programs
- *Student Lessons with Barry Lane* – 97/98 PD Programs
- *Write in the Middle*
- *Writing in the Community*

**Inside Writing Communities, Grades 3-5:** Six 30-minute videos designed to stand alone or be viewed as a whole. (KET-airing begins in January 2007)

The videos are designed to be viewed in pairs consecutively.

The first video in each workshop provides direct instruction about the workshop topic. It relies on narration, interviews with literacy experts, and multiple classroom illustrations to communicate and support the learning goals identified for the workshop. The instructional content of these videos will be reinforced by the reading assignments, pre-workshop activities, and discussion questions posted on the Web site.

The second video is built into the latter part of the two-and-one-half hour workshop. These videos feature extended classroom applications narrated exclusively by the teachers themselves along with commentary from literacy experts. The focus of the second video is narrowed to one or two subtopics introduced in the first video.

## Video Summaries

### 1. Building a Community of Writers

How can teachers in grades 3-5 create classrooms that nurture and support the writing confidence of all students and help them forge unique writing identities? This video explores how teachers at different grade levels and in different settings establish a successful writing community in their classrooms.

### 2. Teacher as Writer

This program showcases a 3<sup>rd</sup> grade teacher sharing her writing with her students and reflecting on the experience as it relates to her as a writer and as a teacher. The program also features other teachers who build community in their classrooms through modeling and sharing their own writing.

### 3. Reasons for Writing

This video examines practices that motivate students to write: allowing them to choose topics and make writing decisions, having them keep a writer's notebook in which to record their thoughts, and making sure that they have authentic audiences for their writing.

#### **4. Fostering Choice and Independence**

This program explores how teachers help students develop into independent, motivated writers, including what happens during the first two days of a 3<sup>rd</sup> grade class when the teacher sets up the writing workshop, and a 5<sup>th</sup> grade teacher's status-of-the-class activity, a tool for keeping track of each writer's progress.

#### **5. Reading Like a Writer**

This video examines the relationship between reading and writing in the elementary classroom, demonstrating specific ways in which reading inspires students and helps them learn the craft of writing.

#### **6. Reading-Writing Connections**

Through interviews and classroom footage, this program explores how teachers in the 3rd, 4th, and 5th grades incorporate published authors into their writing instruction.

#### **7. Teaching the Writing Craft**

This program explores the role of whole-class instruction in the writing workshop: how teachers decide when to use whole-class lessons and how they integrate them into the overall workshop structure.

#### **8. Teaching a Specific Writing Strategy**

This video documents how lessons on particular writing skills unfold over multiple days, including how a 5<sup>th</sup> grade teacher introduces and elaborates on a new revision strategy for her students.

#### **9. Conversations With Student Writers**

This program demonstrates how teachers incorporate informal conferences into their writing instruction, how they structure conferences, and how they keep records of their interactions. The emphasis is on practical strategies and on the fundamental benefit of responding personally to student writing.

#### **10. Teacher-Student Conferences**

This video features student/teacher conferences from two 3rd grades and one 5th grade—all of which demonstrate how teachers can use conferences to help meet individual needs while insuring that students retain ownership of their work.

#### **11. Conversations Among Writing Peers**

One obvious way to provide an authentic audience for young writers is to have them share their work with each other. This program examines how teachers help students respond effectively to their peers by modeling appropriate behavior and teaching protocols for student responses.

#### **12. Peer Conferences**

This program illustrates how a teacher introduces a peer conference protocol to her third-graders, and how fifth-graders use another peer conferencing strategy to help them revise personal narratives.

#### **13. Learning To Revise**

For elementary-age children, revision is often new and challenging. This video shows how teachers overcome students' resistance to changing their writing by providing them with concrete, effective revision strategies.

#### **14. Modeling Revision**

This program shows a teacher modeling a revision strategy for her fifth-graders in a lesson on revising the introduction to a newspaper article. The teacher uses a paragraph based on her own research notes to model the thinking and decision making that takes place in a writer's mind.

#### **15. Writing Across the Curriculum**

This video explores various ways writing can be incorporated into other subject areas and how content from other subjects can be incorporated into a writing workshop. It includes examples from several classrooms.

#### **16. Writing in Science**

This program features an extended example of authentic writing in a 5<sup>th</sup> grade science class: recording observations about chicken bones as part of a lesson on anatomy.

## **Other Resources**

### **Kentucky Department of Education Resources**

The Kentucky Department of Education's Web-site, <http://www.education.ky.gov>, provides educators with much useful information, including:

- *Implementation Manual for the Program of Studies*. Kentucky Department of Education.
- *Core Content for Writing Assessment 4.1*. Kentucky Department of Education, 2006.
- *Kentucky Marker Papers P-12*, Kentucky Department of Education.
- *Program of Studies for Kentucky Schools, Grades Primary - 12*. Kentucky Department of Education, 2006.
- *Saving Time with Writing Portfolios: An Idea Book for Administrators and Classroom Teachers*. Kentucky Department of Education.
- *Transformations, Vol. 1 and II*, Kentucky Department of Education
- materials published by the Kentucky Writing Program (e.g., on-demand writing, Portfolio analysis, etc.)
- workshop Materials by Dr. Charles Whitaker, Eastern Kentucky University

## **KDE Contacts**

Contact KDE writing consultants at (502) 564-2106 for further information.

#### **Depeka Croft**

Elementary School Writing Consultant  
[Depeka.Croft@education.ky.gov](mailto:Depeka.Croft@education.ky.gov)

#### **Lee Ann Hager, NBCT**

High School Writing Consultant  
[LeeAnn.Hager@education.ky.gov](mailto:LeeAnn.Hager@education.ky.gov)

#### **Dena Cole, NBCT**

Middle School Writing Consultant  
[Dena.Cole@education.ky.gov](mailto:Dena.Cole@education.ky.gov)

# Resources for Schools' Professional Libraries

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The following lists of suggested professional readings are not inclusive. They are provided to encourage teachers to seek out professional reading associated with writing instruction and portfolio development.

## *Writing Resources (K-12)*

**Anderson, Carl. *How's it Going?* Portsmouth, NH: Heinemann, 2000.**

This book is a “must read” about one-on-one conferencing. It highlights the author’s work with elementary and middle school students, but the strategies also can be applied to working with high school students.

**Countryman, Joan. *Writing to Learn Mathematics*. Portsmouth, NH: Heinemann, 1992.**

The author describes writing activities math teachers can use to enhance learning. It includes examples of student writing and addresses the use of journals, learning logs, letters, investigations, and formal papers.

**Fletcher, Ralph. *A Writer's Notebook: Unlocking the Writer Within You*. New York, NY: Avon Books, 1996.**

This pocket-sized book speaks to students about strategies that will improve their literary writing.

\_\_\_\_ ***What a Writer Needs*. Portsmouth, NH: Heinemann, 1993.**

Though the examples in this text are from elementary writers, the chapters speak to all teachers whose students produce personal and literary pieces. Chapters include “Creating a Character,” “Voice,” “Beginnings,” “Unforgettable Language,” and “A Significant Subject.”

**Fletcher, Ralph, and JoAnne Portalupi. *Writing Workshop: The Essential Guide*. Portsmouth, NH: Heinemann, 2001.**

English/language arts teachers will find this book a concise, practical guide for creating a writing workshop classroom.

**Freeman, Maria. *Listen to This: Developing an Ear for Expository*. Gainesville, FL: Maupin House, 1997.**

The author focuses on non-fiction writing and connects reading experiences with the craft of teaching writing. The book is an excellent tool for teachers whose students write informational pieces, articles, editorials, letters-to-the-editor, process pieces, and persuasive pieces. Included are read-aloud samples for each genre.

**Hatton, Sharon, and Pam Ladd. *Teaching Idea Development: A Standards-Based Critical-Thinking Approach to Writing*. Thousand Oaks, CA: Corwin Press, Inc., 2002.**

Written by two former Kentucky Writing Program consultants, this is a practical book filled with activities teachers can use to help students improve idea development in their authentic writing.

**Heard, Georgia. *Awakening the Heart: Exploring Poetry in Elementary and Middle School*. Portsmouth, NH: Heinemann, 1999.**

This book empowers teachers to become teachers of poets and poets themselves.

\_\_\_\_ ***For the Good of the Earth and the Sun: Teaching Poetry*. Portsmouth, NH: Heinemann, 1989.**

Though examples in this book are primarily from elementary students, the principles of teaching poetry discussed apply to writers of all ages.

\_\_\_\_ ***The Revision Toolbox: Teaching Techniques that Work*. Portsmouth, NH: Heinemann, 2002.**

This guide provides teachers with specific strategies to use to enable students to revise their writing. It includes information on setting up revision centers. Though the focus is on revision in the elementary classroom, the concepts and lessons can easily be adapted for older students.

**King, Laurie and Dennis Stovall. *Classroom Publishing: A Practical Guide to Enhancing Student Literacy*. Hillsboro, OR: Blue Heron Publishing, 1992.**

This book contains many ideas for student projects that emphasize publishing as an important part of the writing process. Many types of projects from many types of schools are included to illustrate the wide range of publishing possibilities for students.

**Lane, Barry. *After THE END*. Portsmouth, NH: Heinemann, 1993.**

The author provides teachers with a collection of practical and often-needed revision strategies.

**National Writing Project and Carl Nagin. *Because Writing Matters: Improving Student Writing in Our Schools*. San Francisco, CA: Jossey-Bass, 2003.**

This book by the National Writing Project, is an important resource emphasizing the need for high-quality writing programs in the schools. The scope of the book covers how students learn to write, what schools should do to help student writers and provides justification that good writing comes from all content areas across the K-12 curriculum.

**Parson, Les. *Expanding Response Journals in All Subject Areas*. Portsmouth, NH: Heinemann, 1994.**

This resource focuses on the use of response journals across the curriculum and includes sample prompts and examples of students' responses.

**\_\_\_\_\_ *Response Journals*. Portsmouth, NH: Heinemann, 1990.**

Published before *Expanding Response Journals in All Subject Areas*, this book serves as a basic guide for using journals in the classroom, including information on uses and evaluation of journals.

**Ray, Katie Wood. *The Writing Workshop*. Urbana, IL: The National Council of Teachers of English, 2001.**

This practical, complete guide to creating a writing workshop classroom describes concepts and practices that apply to all levels of English/language arts classrooms.

**Rhodes, Lynn K., and Curt Dudley-Marling. *Readers and Writers with a Difference: A Holistic Approach to Teaching Learning Disabled and Remedial Students*. Portsmouth, NH: Heinemann, 1996.**

This valuable resource is for special education teachers and others who work with struggling writers.

**Routman, Regie. *Invitations: Changing as Teachers and Learners K-12*. Portsmouth, NH: Heinemann, 1991.**

Invitations is a complete guide to teaching language arts. Among the numerous chapters are ones on authentic contexts for writing and personal journal writing. It also has 115 pages of valuable resources for teachers, including information about communicating with parents.

**Spandel, Vicki and Jeff Anderson. *Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop*. Portland, ME: Stenhouse Publishers, 2005.**

Teachers looking for strategies to teach grammar in the context of students' writing will find much information in this writing workshop approach to teaching grammar. Spandel and Anderson offer lessons for teachers to use to make the learning of grammar more meaningful for students helping them to apply the knowledge to their own writing.

**Stoll, D. R., ed. *Magazines for Kids and Teens*. Newark, NJ: International Reading Association, 1997.**

This annotated, alphabetized listing of magazines written for children and teenagers includes information about those that accept student work for publication and indices that cross-reference the publication by content area and age/gender of targeted readers.

**Weaver, Constance, ed. *Lessons to Share on Teaching Grammar in Context*. Portsmouth, NH: Boynton/Cook, 1998.**

The first section of this book addresses the learning and teaching of grammar. The second section deals with teaching grammar through writing across the grades. The last section deals with teaching English and its grammar to ESL students (K-college) and concludes with an article about using grammar checking computer software.

**Willis, Meredith Sue. *Deep Revision: A Guide for Teachers, Students, and Other Writers*. New York, NY: Teachers and Writers Collaborative, 1993.**

Though written more than 10 years ago, Willis's book provides teachers with strategies that help students revise their writing after the initial stage is over. This resource helps teachers and students understand that true revision is much deeper than an editing skill.

## *Elementary*

\*resources of special interest to primary teachers

**Allen, Camille A. *The Multigenre Research Paper: Voice, Passion, and Discovery in Grades 4-6*. Portsmouth, NH: Heinemann, 2001.**

Allen's book shows teachers how to help students move from perfunctory research writing and process toward authentic writing using the multigenre research paper as its model. The emphasis is on inquiry and student ownership.

**Atwell, Nancie, ed. *Coming to Know*. Portsmouth, NH: Heinemann, 1990.**

This resource is a collection of chapters written by teachers of grades 3-6 about their work with students in developing effective content-area writing. One appendix features writing-to-learn prompts as learning log entries.

**\*Avery, Carol. . . .*And with a Light Touch*. Portsmouth, NH: Heinemann, 1993.**

This book, written by a 1<sup>st</sup> grade teacher, includes many case studies that demonstrate successful whole language classrooms. It addresses how to structure daily writing workshops.

**\*Calkins, Lucy. *The Art of Teaching Writing*, new edition. Portsmouth, NH: Heinemann, 1994.**

First written in 1986, this book remains a classic resource for elementary teachers. A good portion of the book is devoted to the writing workshop.

**\*\_\_\_\_\_ *Units of Study for Primary Writing: A Yearlong Curriculum*, Portsmouth, NH, Heinemann, 2003.**

This set of nine books includes one book on conferencing techniques, one on basic concepts of teaching writing to young children and how to plan a year-long curriculum, and seven units. It is an excellent resource for both new teachers and experienced teachers. The set also includes a CD with print resources and video clips of mini-lessons and teachers conferencing with students.

**\*\_\_\_\_\_ *Big Lessons from Small Writers*. Portsmouth, NH: Heinemann.**

This resource is a two-hour DVD that includes 22 instructional video clips from classrooms of mini-lessons, one-on-one conferences, and whole group shares. As an optional feature, the clips may be replayed with voice-over commentary from Lucy Calkins.

\_\_\_\_\_ ***Units of Study for Teaching Writing, Grades 3-5.* Portsmouth, NH: Heinemann, 2006.**

This set of six books includes units on launching the writing workshop and writing narratives, personal essays, fiction, literary essays, and memoirs. It also includes a CD-ROM with samples of student writing, clips of the authors teaching, and printable reproducibles organized unit-by-unit. Each session within the units includes a focus on mechanics.

**\*Duthie, Christine. *True Stories: Nonfiction Literacy in the Primary Classroom.* York, ME: Stenhouse Publishers, 1996.**

Written by a 1st grade teacher, this book includes ideas for including nonfiction in a reading and writing workshop plus an annotated bibliography of non-fiction books for young students.

**\*Fletcher, Ralph, and Joann Portalupi. *Craft Lessons: Teaching Writers K-8.* York, ME: Stenhouse Publishers, 1998.**

This collection of one-page, practical and effective writing lessons, organized by grades K-2, 3-5, and 6-8, focuses on literary and personal writing.

\_\_\_\_\_ ***Lessons for the Writer's Notebook.* Portsmouth, NH: Heinemann, 2005.**

This resource provides everything a teacher needs to launch the use of a writer's notebook, including a set of 20 writer's notebook lessons and an audio CD-ROM.

**\*\_\_\_\_\_ *Non-Fiction Craft Lessons: Teaching Information Writing K-8.* York, Maine: Stenhouse Publishers, 2001.**

This collection of one-page, practical and effective writing lessons, organized by grades K-2, 3-4, and 5-8, focuses on non-fiction writing.

\_\_\_\_\_ ***Teaching the Qualities of Writing.* Portsmouth, NH: Heinemann, 2005.**

A ready-to-use writing curriculum for grades 3-6, this resource includes 112 lesson cards, strategies for choosing lessons based on genre studies or on student needs, and a CD-ROM of print resources, including exemplar texts and assessment forms.

**\*Freeman, Marcia. *Non-fiction Writing Strategies.* Gainesville, FL: Maupin House Publishing, Inc., 2001.**

The author integrates science and writing by explaining how to use Newbridge Early Science Big Books as models of good writing to teacher information-writing techniques.

**Glover, Mary Kenner. *A Garden of Poets: Poetry Writing in the Elementary Classroom.* NCTE, 1999.**

Written by a 2<sup>nd</sup> grade teacher, this book addressing creating a classroom atmosphere conducive to poetry, choosing titles, using metaphors and similes, and experimenting with form. The book also has several helpful bibliographies of anthology titles.

**Hansen, Jane. *When Writers Read.* Portsmouth, NH: Heinemann, 1987.**

This resource addresses the reading-writing connection and teaching writer's craft.

**Harvey, Stephanie. *Non-fiction Matters: Reading, Writing, and Research in Grades 3-8*. York, ME: Stenhouse Publishers, 1998.**

Several chapters in this book addresses non-fiction (transactive) writing, based on inquiry projects and research.

**Hindley, Joanne. *In the Company of Children*. York, ME: Stenhouse Publishers, 1996.**

This book addresses the reading-writing workshop, including how to manage a productive workshop in a crowded classroom, how to launch writer's notebooks, and how to move students from the notebook into more formal writing projects. Information on mini-lessons, genre studies, and conferencing also is included.

**\*Johnson, Bea. *Never Too Early to Write: Adventures in the K-1 Writing Workshop*. Gainesville, FL: Maupin House Publishing, Inc., 1999.**

Written by a kindergarten teacher, this book provides early primary teachers with practical strategies to make a writing workshop work.

**McVeigh-Schultz, Jane, and Mary Lynn Ellis. *With a Poet's Eye: Children Translate the World*. Portsmouth, NH: Heinemann, 1997.**

The authors, a 3rd grade teacher and a university professor, give insight into how poetry can be a part of the entire curriculum. The book includes examples of students' poems.

**\*Ray, Katie Wood. *About the Authors: Writing Workshop with Our Youngest Writers*. Portsmouth, NH: Heinemann, 2004.**

This book Includes 11 units of study that help teachers set up and maintain a primary writing workshop.

—— ***What You Know by Heart: How to Develop Curriculum for Your Writing Workshop*. Portsmouth, NH: Heinemann, 2002.**

The author includes information on mini-lessons and "curriculum chunks" and transcripts of interviews with writers. Appendices A-F give examples of text to use in mini-lessons focusing on a wide variety of writing strategies, including editing skills.

—— ***\*Wondrous Words: Writers and Writing in the Elementary Classroom*. Urbana, IL: National Council of Teachers of English, 1999.**

An essential resource for teaching the craft of writing through examining the work of published authors, this book includes references to specific texts and writing workshop lessons.

**\*Routman, Regie. *Kids' Poems: Teaching Kindergarteners to Love Writing Poetry*. New York: Scholastic, 2000.**

**\* ——— *Kids' Poems: Teaching First Graders to Love Writing Poetry*. New York: Scholastic, 2000.**

\* **\_\_\_\_\_ *Kids' Poems: Teaching Second Graders to Love Writing Poetry.* New York: Scholastic, 2000.**

\* **\_\_\_\_\_ *Kids' Poems: Teaching Third and Fourth Graders to Love Writing Poetry.* Scholastic, 2000.**

These books provide strategies for using kids' poems as models for children writing about things they know and care about. Each book includes first drafts of poems written and illustrated by the targeted grade-level writers.

**\_\_\_\_\_ *Writing Essentials: Raising Expectations and Results While Simplifying Teaching.* Portsmouth, NH: Heinemann, 2005.**

*Writing Essentials* Includes a wide variety of techniques addressing how to organize and manage the writing classroom; how to conduct effective, efficient writing conferences; how to teach a variety of genres; how to teach revision and editing; and how to map out writing instruction in five-day lesson-planning models. It also includes a DVD with eight three to four-minute video clips of the author conferring with students.

**Short, Kathy G., Jerome Harste, and Carolyn Burke. *Creating Classrooms for Authors and Inquirers*, second edition. Portsmouth, NH: Heinemann, 1996.**

The authors use the authoring cycle as a curricular framework for writing, reading, and inquiry.

**\*Tchudi, Stephen and Susan Tchudi. *Teaching Writing in the Content Areas: Elementary School.* Washington, DC: National Education Association, 1983.**

This book is written for new and experienced teachers of writing. Suggested assignments address a variety of different content areas in grades 1-5.

**\*Thomason, Tommy. *Writer to Writer: How to Conference Young Authors.* Norwood, MA: Christopher-Gordon Publishers, Inc., 1998.**

This concise book for teachers who want to improve their abilities to coach, mentor, and guide young writers includes tips on finding time to conference and keeping anecdotal records of conferences.

**Wilson, Lorraine. *Write Me a Poem.* Portsmouth, NH: Heinemann, 1994.**

*Write Me a Poem* is a practical book for teachers interested in encouraging children to read, write, and perform poetry.

## *Middle and High School*

**Alley, Michael. *The Craft of Scientific Writing.* New York, NY: Springer, 1996.**

Written for use as a text in courses on scientific writing, this book demonstrates the difference between strong and weak scientific writing.

**Anson, Chris, and Richard Beach. *Journals in the Classroom: Writing to Learn*. Norwood, MA: Christopher-Gordon Publishers, 1995.**

This resource is a thorough discussion of journals, their purposes, their uses, and their assessment.

**Atwell, Nancie. *In the Middle: New Understanding about Writing, Reading, and Learning*, second edition. Portsmouth, NH: Heinemann, 1998.**

Atwell invites language arts and English teachers to turn their classrooms into writing and reading workshops. The book includes mini-lessons and examples for teaching them, new ideas for teaching grammar, systems for record keeping, and forms for keeping track of individual student performance.

**Barrass, Robert. *Scientists Must Write*. New York, NY: Chapman and Hall, 1979.**

Reprinted numerous times since it was first published, this book is often used as a text for college students majoring in science or engineering. It provides a concise guide to all the ways in which writing is important to both those fields with numerous suggestions for those who wish to improve their writing skills. Many of the concepts presented are appropriate for writing in middle and high school science classes.

**Barrington, Judith. *Writing the Memoir: From Truth to Art*. Portland, OR: Eighth Mountain Press, 1997.**

This book helps teachers and students better understand the structure and conventions of the memoir. Practical exercises and revision strategies are included.

**Blake, Gary, and Robert W. Bly. *The Elements of Technical Writing*. New York, NY: Macmillan, 1993.**

The authors detail the characteristics and purposes of technical writing and strategies for helping students write technical reports, proposals, letters and other technical genres.

**Bomer, Randy. *Time for Meaning*. Portsmouth, NH: Heinemann, 1992.**

This book focuses on writing as a tool for thinking and inquiring. The author addresses the use of writers' notebooks with ideas for developing fiction and non-fiction pieces in the English/language arts classroom.

**Cioffi, Frank L. *The Imaginative Argument: A Practical Manifesto for Writers*. Princeton: Princeton UP, 2005.**

Cioffi's resource provides teachers with strategies for helping students write analytical arguments that draw upon the students' creative imagination. He encourages students to view argument as a "habit of mind" in which answers must be "forged" along the way.

**Degen, Michael. *Crafting Expository Argument: Practical Approaches to the Writing Process for Students and Teachers*. Dallas, TX: Telemachos Publishing, 2004.**

This is an especially good resource for high school English teachers wishing to teach grammar in the context of students' academic and authentic writing. Degen promotes understanding structure as the basis for constructing good writing. Includes checklists for revision.

**Fletcher, Ralph, and Joann Portalupi. *Craft Lessons: Teaching Writers K-8*. York, ME: Stenhouse Publishers, 1998.**

A collection of one-page, practical and effective writing lessons, organized by grades K-2, 3-5, and 6-8, this book focuses on literary and personal writing.

**\_\_\_\_\_. *Non-Fiction Craft Lessons: Teaching Information Writing K-8*. York, ME: Stenhouse Publishers, 2001.**

A collection of one-page, practical and effective writing lessons, organized by grades K-2, 3-4, and 5-8, this book focuses on non-fiction writing.

**Fulwiler, Toby, ed. *The Journal Book*. Portsmouth, NH: Heinemann, 1987.**

Chapters written by teachers across the curriculum describe the use of journals in their classrooms. This resource is more suitable for high school than middle school.

**Gere, Anne Ruggles. *Roots in the Sawdust: Writing to Learn across the Disciplines*. Urbana, IL: National Council of Teachers of English, 1985.**

Chapters were written by teachers across the curriculum to describe their use of a variety of writing-to-learn activities in their classrooms.

**Graff, Gerald, and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. New York: WW Norton, 2006.**

The main premise of this book is that students must be able to practice and understand the "moves" of academic writing in order for them to apply and practice them on their own. The book provides templates for students to use to better understand how to support their own ideas with researched materials. This book is particularly useful in helping students see the patterns, so that they might incorporate them into their own authentic work.

**Harvey, Stephanie. *Non-fiction Matters: Reading, Writing, and Research in Grades 3-8*. York, ME: Stenhouse Publishers, 1998.**

Several chapters in this book address non-fiction (transactive) writing, based on inquiry projects and research.

**Hillocks, Jr., George. *Teaching Writing as a Reflective Practice*. New York: Teachers College Press, 1995.**

Hillocks' book encourages teachers to view all kinds of writing as a reflective practice. Hillocks is particularly interested in authentic inquiry that drives students' writing and learning.

**Kolin, Philip C. *Successful Writing at Work*. Lexington, MA: D. C. Heath and Company, 1994.**

This is an excellent resource for teachers whose students write letters, resumes, business correspondence, proposals, and speeches. The book focuses on "Four Keys to Effective

Writing”: identifying your audience, establishing your purpose, formulating your message and selecting your style or tone.

**Macrorie, Ken. *The I-Search Paper*. Portsmouth, NH: Heinemann, 1988.  
(Revised edition of *Searching Writing*).**

A cornerstone work of authentic inquiry in writing, this book provides an excellent resource for teachers wishing to make a transition from traditional research papers to what Macrorie calls “I-Search” papers. The focus shifts from topic-driven research and builds on authentic inquiry and learning. The I-Search process is included as well as several samples of students’ I-Search papers.

**Michaels, Judith Rowe. *Risking Intensity: Reading and Writing Poetry with High School Students*. Urbana. IL: National Council of Teachers of English, 1999.**

Written for teachers wanting to improve their poetry instruction, this book includes samples of poems written by students and their teachers.

**Pfeiffer, William S. *Technical Writing: A Practical Approach*, second edition. New York, NY: Merrill (imprint of Macmillan Publishing Company), 1994.**

This book is an excellent resource for teachers whose students do technical research and write pieces that would include graphics, such as pie charts, bar charts, flowcharts, technical drawings, and tables.

**Reif, Linda. *Seeking Diversity: Language Arts with Adolescents*. Portsmouth, NH: Heinemann, 1992.**

This complete guide to creating a writing workshop classroom was written specifically for the middle grades. However, the concepts will apply to intermediate, middle, and high school English/language arts classrooms.

**Romano, Tom. *Blending Genre, Altering Style: Writing Multigenre Papers*. Portsmouth, NH: Heinemann, 2000.**

An excellent resource for teachers interested in having students complete multigenre work. This book includes the process of multigenre, writing workshop routines and many examples of student multigenre projects.

\_\_\_\_\_***Clearing the Way: Working with Teenage Writers*. Portsmouth, NH: Heinemann, 1987.**

Though written almost 20 years ago by a classroom teacher, this resource remains a classic for high school English teachers whose job is to help teenagers become better writers.

\_\_\_\_\_***Crafting Authentic Voice*. Portsmouth, NH: Heinemann, 2004**

This book provides teachers with methods to help students to develop their authentic writing voices. The reading/writing connection is evident in that students must read to be able to identify voices of other authors in order to better develop their own voices.

\_\_\_\_\_ ***Writing with Passion: Life Stories, Multiple Genres.* Portsmouth, NH: Heinemann, 1995.**

Like other books by Romano, *Writing with Passion* encourages teachers and students to look beyond the traditional and explore their own stories.

**Rosenwasser, David, and Jill Stephen. *Writing Analytically*, second edition. Fort Worth, TX: Harcourt, 2000.**

This book promotes writing and thinking analytically to help students improve their writing. The book promotes analysis as one of the most common “mental activities.” Argument is at the heart of the discussion on analysis.

**Sorenson, Sharon. *Webster’s New World Student Writing Handbook*, third edition. New York, NY: Macmillan, 1997.**

This handbook is a valuable resource for teaching a variety of genres (arranged alphabetically by genre).

**Tchudi, Stephen N. and Margie C. Huerta. *Teaching Writing in the Content Areas: Middle School/Junior High*. Washington, DC: a National Education Association Publication, 1983.**

**Tchudi, Stephen N. and Joanne Yates. *Teaching Writing in the Content Areas: Senior High School*. Washington, DC: a National Education Association Publication, 1983.**

Both of these Tchudi books have many suggestions for teachers across the curriculum. Teachers in Kentucky should keep in mind that not all of these suggestions would be the basis for pieces suitable for the state’s writing portfolio assessment.

**Zemelman, Steven, and Harvey Daniels. *A Community of Writers: Teaching Writing in the Junior and Senior High School*. Portsmouth, NH: Heineman, 1988.**

Written for teachers across the curriculum in grades 6-12, this book focuses on classrooms as communities of learners. The authors offer detailed guidance for all aspects of teaching writing, including writing process, workshop methods, grammar issues, and evaluation.

**Zinsser, William. *Writing to Learn: How to Write and Think-Clearly about Any Subject At All*. New York, NY: Harper & Row Publishers, 1988.**

Written by a former teacher of writing at Yale, this book focuses on how to write clearly about any subject. The book contains chapters that will appeal especially to teachers of science, art, mathematics, and music.

\_\_\_\_\_ ***On Writing Well*, fifth edition. New York, NY: HarperPerennial, 1994.**

This classic resource is an information guide to writing non-fiction.

# Professional Journals and Reports

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*The ALAN Review*, NCTE (includes examples of literary analyses)

<http://scholar.lib.vt.edu/ejournals/ALAN/alan-review.html>

*The Concord Review* (publishes student samples of academic writing) <http://www.tcr.org/>

*English Journal*. National Council of Teachers of English (NCTE), Kenyon Road, Urbana, IL 61801.

*The Kentucky English Bulletin*. Western Kentucky University, Bowling Green, KY 42101.

*Language Arts*, NCTE.

*The National Commission on Writing for America's Families, Schools and Colleges*, College Board.

- "Writing and School Reform," May 2006
- "Writing: A Powerful Message from State Government," July 2005
- "Writing: A Ticket to Work. . . Or a Ticket Out," September 2004
- "The Neglected "R": The Need for a Writing Revolution," April 2003

Visit <http://www.writingcommission.org> to download these reports.

*Research in the Teaching of English*. NCTE.

*School Talk*. NCTE.

*Talking Points*. NCTE.

*Voices from the Middle*. NCTE.

Visit <http://www.NCTE.org> for more information on these publications.

The Voice, National Writing Project

Visit <http://www.writingproject.org> to read the latest issue.

# *Appendices*

**Appendix A:** Writing Instruction and Portfolio Development Questions and Answers

**Appendix B:** Glossary of Writing Terms

**Appendix C:** AEL Brochure: *Indicators of Successful School Writing Programs in Kentucky*

**Appendix D:** *Administration Guidelines for Writing Instruction*

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**Appendix H:** Forms for Photocopying

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- ☐ Alerts—Notification Form

# *Writing Instruction and Portfolio Development Questions*

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## **Section 1: Schoolwide Writing Program Issues**

- 1. Should teachers at non-accountability writing assessment years include portfolio-appropriate writing in their instruction?**

Yes. In order to fill the expectations of the *Program of Studies*, all teachers of all grade levels and content areas should be using writing to support learning. The three types of writing advocated by the Kentucky Department of Education and outlined in the *Program of Studies* are Writing to Learn, Writing to Demonstrate Learning and Writing for Publication (for authentic purposes and audiences).

- 2. Should students in the primary grades be developing portfolio-appropriate writing?**

Yes. The regulation in the *Program of Studies* indicates all students in non-accountability years should develop pieces appropriate for inclusion in the portfolio.

- 3. What state documents would be beneficial to help schools in developing a school-wide writing program?**

*Program of Studies; Core Content for Assessment; Kentucky Writing Handbook, Parts I and II, Kentucky Marker Papers ; Transformations; Implementation Manual; Kentucky Department of Education Web Site— <http://www.education.ky.gov> .*

- 4. Are schools required to follow the *Program of Studies* when making decisions about their writing programs?**

Yes. The *Program of Studies* is backed by state regulation.

- 5. Does all writing in a school have to be portfolio-appropriate?**

No. A school's writing program should include the three types of writing: Writing to Learn, Writing to Demonstrate Learning, and Writing for Publication. The last category is the only category appropriate for the portfolio.

- 6. Should an answer to an open-response question be included in the portfolio?**

No. Writing for the portfolio must be written for authentic audiences and purposes beyond demonstrating learning to the teacher. Writing that is completed as open-response practice is usually considered a Writing-to-Demonstrate Learning activity.

- 7. Can content pieces be revised in the language arts classroom?**

Content area teachers are responsible for helping students in planning, gathering information, drafting, checking for content correctness and polishing pieces that are appropriate for publication. Students determine the point at which their writing is ready to be published. The student may choose to continue to revise and edit the work in a language arts classroom.

Though content area teachers are not primarily writing teachers, it is crucial that they understand the importance of writing to support learning in their content area.

- 8. Can pieces generated independently outside of a student's scheduled classes be included in the portfolio (e.g., college essays, 4-H Communication entries, contest entries)?**

All pieces of writing for inclusion in the portfolio must be incorporated into the classroom in some way. For example, a student may choose to revise or edit a piece of writing begun outside of the student's scheduled classes during a scheduled class at an appropriate time devoted to this type of activity. This piece could then be included in the portfolio.

- 9. May content area teachers evaluate student writing for content learning?**

Yes. In evaluating writing, content area teachers should consider the student's knowledge and understanding of the content as it relates to the authentic purpose in writing. Likewise, content teachers should evaluate the student's writing skills as they support the content.

- 10. Do math teachers have to participate in developing Portfolio-appropriate pieces?**

This is a local school decision. All teachers may help students generate such work.

## **Section 2: Portfolio Development Issues**

- 11. May a student include a piece of writing written in a previous year?**

Yes. The student should be encouraged to revise and edit the piece before including it as an entry in the portfolio.

- 12. May one portfolio piece serve as two entries in the writing portfolio?**

No. A single entry counts as one portfolio entry. It may not be duplicated elsewhere in the student's portfolio.

- 13. May students submit pieces with diagrams, drawings, charts, and graphs?**

Yes. Writers use a variety of ways to develop and support their ideas. However, a piece of writing that is **only** a diagram, drawing, chart, or graph is not appropriate and will make a portfolio incomplete.

- 14. May a poem, play or piece of fiction be included in the portfolio as a content area piece?**

Yes. Content area pieces could appear in any category in the writing portfolio.

- 15. May students include in their portfolios a piece patterned after a model?**

Patterns and models may be used to help students understand the features and techniques of writing. However, pieces students write for publication in response to patterns and models should demonstrate authentic purpose, student ownership, and idea development.

- 16. May writing initiated by a story starter be included in the writing portfolio?**

Yes, but this practice is not advisable. Teachers should be aware that varying levels of writing may result. Some students will use the story starter and will demonstrate authenticity of purpose, student ownership and idea development; others will merely add sentences to someone else's writing and represent it as his/her own. Most of the time, using a story starter will not result in quality writing. While this type of writing may have a place in the classroom, it may not result in an effective portfolio piece. Because story starters represent the exact words, unique ideas, or the intellectual property of another's work, the source must be documented. Failure to appropriately or accurately document the source is a correctness issue. However, **if a story starter is not documented and**

**the source is located, the piece would be considered plagiarized and the portfolio will be scored incomplete.**

**17. May students include a piece that retells a piece of literature?**

Writers use allusion to other literature as a technique of idea development. However, merely retelling or summarizing someone else's writing and representing it as his/her own is plagiarism and will make the portfolio incomplete. Portfolio-appropriate writing requires authentic purpose, student ownership, and idea development.

**18. May students include a piece that retells a published piece from a different point of view or another angle?**

It depends. Writing from a different point of view or another angle that changes the meaning, ideas, language, details, etc. to accomplish the author's own purposes is appropriate. For example, Jon Scieszka, in *The True Story of the Three Little Pigs*, not only changes the point of view of the story, but he also changes the tone to humorous and adds most of the details of his story, drawing only on the original for the context. Simply retelling the same story with the same details for the same purpose but from a different point of view is plagiarism and will make the portfolio incomplete.

**19. Would writing a sequel to a published work be appropriate for the portfolio?**

Yes. However, the sequel should demonstrate authentic purpose, student ownership, and idea development. The student's sequel must be a whole piece that can stand alone. It cannot be simply a new ending or an additional chapter.

**20. Are book reports acceptable entries?**

No. A book report is a summary of someone else's writing and is not appropriate for the portfolio. A book review, however, is written for the purpose of analyzing the literary and artistic merits of a book. A book review that is written for an authentic audience and purpose and that demonstrates student ownership and idea development will be an effective entry.

**21. What is considered a content area class for the writing portfolio requirement?**

In high school, any class for which a student does not receive a required English I, II, III, or IV credit is considered a content area class. At the 4<sup>th</sup>- and 7<sup>th</sup>-grade levels, classes like reading, writing, communication, spelling, and speech count as English/language arts and are not acceptable as content area classes.

**22. What category will interviews fulfill?**

Information that students gather from interviews can be used to support ideas in any of the categories of writing. Simply summarizing what someone else said in an interview without authentic purpose, student ownership, and idea development may adversely affect the portfolio.

**23. May a personal narrative be fictional?**

No. Personal narratives are focused on a single significant incident from the writer's life and are supported by details that emphasize the significance of the experience.

**24. Is academic writing appropriate for the portfolio?**

Yes. Some academic writing is appropriate for the portfolio. This writing, like that published in academia, should be well focused, authentic in purpose, justified, and written for critical readers. Writing done solely to demonstrate learning to the teacher is not appropriate for the portfolio. (See glossary for definition of academic writing.)

**25. Are teachers required to notify parents prior to publishing student work?**

Teachers should make parents aware that writing to authentic audiences for authentic purposes is part of the core content in writing. Their child's work may be published within the school setting (e.g., class and school bulletin boards, class books, school newspapers) and outside the school setting (e.g., local newspaper contests, letters to individuals).

**Section 3: Special Circumstances/Other**

**26. Are fifth- year seniors required to complete a writing portfolio?**

Yes. Fifth-year seniors are required to have a portfolio. If English is the student's only class, all pieces may come from English and would be listed as such on the Table of Contents. A note, verified by a teacher signature, should be added at the end of the Table of Contents informing the scorer of this situation. A senior who is not taking an English class may submit pieces from the content areas he or she is studying or may include English pieces written in a previous year.

**27. Are ELL students included in the assessment?**

Students whose primary language is not English and who have been enrolled in an English-speaking school for fewer than two years may be exempted from any part of the assessment. Check with your District Assessment Coordinators for information on policies concerning ELL students.

**28. Do transcribed pieces have to be noted or documented in some way?**

No. Teachers may identify such pieces, but documentation is not required. Transcription should be used only when noted in an IEP or 504 plan (see "Student Signature Sheet" Appendix H, "Forms for Photocopying") or when students are physically unable to produce a final copy on their own due to accidents or illness (see Appendix F, "Writing Portfolio Testing Inclusions and Accommodations"). Teachers should contact their District Assessment Coordinators for directions in the latter case.

**29. Are special education students' portfolios scored the same as other students' portfolios?**

Yes. Writing goals are consistent statewide for all students.

**30. Are alternative portfolios scored the same as the writing portfolios?**

An alternative portfolio is **not** a writing portfolio. Questions concerning alternative portfolios should be addressed to the Kentucky Department of Education at (859)-257-4170.

**31. Can computer technology including assistive technology (e.g., *Text Reader, Read and Write, AlphaSmart*) be used by all students to produce portfolios?**

Yes. Even though use of technology has no effect on the scoring of the portfolio, its use throughout the writing process may result in more effective performance.

**32. If a student skips an assessment grade due to double promotion, is the student required to complete a writing portfolio?**

Yes. Students must complete all parts of the Kentucky Core Content Test of each assessment year including the portfolio. The student's name would be added to the School's Accountability Roster and the appropriate tests and portfolio score recorded.

**33. If a student transfers to a school during an accountability year, is he/she responsible for submitting a writing portfolio for assessment?**

It depends. If the student has been enrolled in a Kentucky public school during that academic year for at least 100 instructional days, the school where the student is enrolled

on the accountability date is accountable for the student's assessment portfolio. (The phrase "public school" does include treatment centers, detention centers, hospitals or homebound instruction.) Students who are not enrolled in a Kentucky Public School for at least 100 instructional days prior to the portfolio completion date are exempt from portfolio accountability.

**34. Are teachers allowed to complete or make changes on the Table of Contents for the assessment portfolio?**

No. Students must complete the Table of Contents. If corrections to the Table of Contents must be made, the portfolio should be returned to the student for corrections and then scored by the scoring team. The Table of Contents, along with the Student Signature Sheet, is part of the documentation attesting that the portfolio contents were produced by the student. The *Code of Ethics for Writing Portfolios* states, "Altering documentation attesting that portfolio contents were produced by the student" is NOT OK. Students may make minor changes to the Table of Contents after the completion date but before the portfolio has been scored. Personnel involved in conducting portfolio scoring sessions should review the Table of Contents pages before the portfolios are scored.

**35. Can student writing from a college course be included in the high school accountability portfolio?**

If the student writing is generated in a college course taken for dual-credit (i.e., a course that will give the student college credit and will appear on the high school transcript indicating high school credit), the writing can be used because it is an indication of the school's writing program. If the student writing is generated in a college course for which the student receives only college credit, it should not be used in the portfolio unless it is incorporated into a high school class in some way. For instance, if the student were to develop and revise the piece during his/her English IV class, the piece could be considered an English IV paper.

**36. Are foreign exchange students required to have a portfolio?**

No. Foreign exchange students are not included in any part of the accountability assessment. Since development of portfolios should be a part of regular instruction, teachers will surely include foreign exchange students in the development process, but their portfolios will not be scored for accountability purposes.

## *Glossary of Writing Terms*

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**academic writing**- writing done usually in educational settings by people seeking to promote learning in a particular field. Academic writing presents ideas and information to accomplish a variety of realistic purposes, especially to help readers gain an insight or understand something better in a field of study, like history or biology or literary studies. Readers of this form of transactive writing often are other people involved in learning in the field or people who seek the knowledge or insight of those who are learners and practitioners in the field. The forms used in academic writing vary, but among them are articles for magazines and journals and papers to present at meetings.

**alert** –any paper that leads the reader to suspect that the writer is in a life-threatening situation or might be considering harming him/herself or another person. The writer might indicate (directly or indirectly) that he/she is dealing with one of the following problems: abuse, violence against another person, violence against him or herself, depression, or thoughts of suicide.

**allusion** —a figure of speech that makes a brief reference to a literary work or historical event.

**analysis** - in writing, analysis is a method of idea development in which the writer closely breaks apart a subject or topic to examine its parts and the relationships of the parts to reach new conclusions about the whole.

**analytical or technical focus** —writing that has as its central focus a controlling idea that must use analysis (the breaking down and examining of parts) to develop that focus. A technical focus would indicate a highly specialized form of writing such as that usually found in the technical fields (e.g., science) that has as its focus a controlling idea pertaining to that specific field.

**analytical scoring** - the process of evaluating different qualities in a single piece of writing based on scoring criteria and anchor papers.

**anchor paper** - individual pieces of student work that illustrate the language of indicators within a scoring cell.

**approach** – a method of showing ownership and developing ideas for the intended purpose. For example, the **purpose** may be to examine a problem on the school's playground. The **approach** may be to narrate an incident demonstrating the problem. Another **approach** may be to present photos and explain the photos to demonstrate the problem.

**assessment portfolio** – a selection of a student's writing submitted for assessment purposes. The student, in conferences with teachers, chooses the entries for this portfolio. Ideally, the writings will grow naturally out of instruction rather than being created solely for the portfolio.

**audience** – the specific person or readership for whom a piece of writing is intended. Awareness of an authentic audience affects important decisions the writer makes about the piece (e.g., purposes, methods of support, organization, word choice, details, form, voice, tone).

**authentic** –original, realistic, genuine. When applied to writing, authentic means that the work is the student's own, done for a realistic purpose and readership and in a realistic form that

logically fits the purpose and audience or situation. The writing reveals a genuine effort to communicate with others; it is not merely an academic exercise.

**category** – the type of writing which is included in a portfolio (reflective, personal expressive, literary, and transactive).

**characteristics of the genre** – characteristics which readers typically expect to see given a particular genre or form of writing (e.g., poems are usually written in stanzas).

**conference** – writer-centered conversation with teacher, peer, or others about a piece of writing with the intent of exploring process strategies and/or revision and editing possibilities. Conferencing is an important instructional strategy. It provides specific feedback at the point when the writer can best make use of it.

**correctness issues** – a feature of writing such as spelling, punctuation, capitalization, abbreviation and documentation. Concern with correctness too early in the process inhibits fluency and revision.

**editing** – checking for and correcting errors in spelling, punctuation, capitalization, grammar, and usage; proofreading. Editing becomes a concern only after the writer is satisfied that the writing clearly says what he/she wants it to say; editing is the final stage of document preparation.

**fluency** – the flow of words and ideas and the ease with which a writer generates and expresses those ideas in writing.

**focus** – the writer's main point or idea.

**genre** – form of writing (e.g., article, short story, poem, editorial).

**incomplete portfolio** – see Chapter 11

**indicators**—content standards listed under each subdomain in the *Kentucky Writing Scoring Rubric*.

**inquiry** —the process by which a student investigates subjects that interests him or her. Embedded across all content areas and grade levels, inquiry promotes student ownership and authenticity in student work.

**insight** —an understanding of the nature of something.

**insightful purpose** —a purpose in writing that shows the writer's ability to understand the inner nature of the subject or topic.

**marker papers** —a set of papers (K-12) across categories and grade levels that illustrates proficiency in writing along the developmental continuum.

**memoir** – writing that reflects on the relationship of the writer with a particular person (usually older), place, animal, or thing and is supported by memories of specific experiences. (See Chapter 11, *Categories and Forms in the Writing Portfolio*.)

**personal essay** – writing that is focused on a central idea about the writer or the writer's life and is supported by a variety of incidents from the writer's life. (See Chapter 11, *Categories and Forms in the Writing Portfolio*.)

**personal narrative** – writing about one significant incident from one’s life. It is a discussion of future plans, the relating of an event in which the writer is neither a participant nor an observer, or the writer’s assumption of the role of another person or of an animal. (See Chapter 11, *Categories and Forms in the Writing Portfolio*.)

**plagiarism** – the act of a writer using the exact words, unique ideas, or the intellectual property (e.g., charts, graphics, designs, etc.) of another’s work and representing it as his or her own original work. (See Chapter 10).

**poem** – compositions in verse.

**portfolio**—a purposeful selection of student work that exhibits a student’s efforts and achievement. An “assessment portfolio” is one that is submitted as part of the state’s assessment system.

**purpose** – the reason for a piece of writing. Writing for Publication calls for authentic purposes.

**reflective writing**—writing that uses reflection—or careful consideration and serious contemplation of past events—as a means of idea development. Good reflective writing contains considerable analysis and insight. The Kentucky Writing Portfolio Assessment requires students to include a reflective piece that focuses on growth in writing through literacy experiences.

**revision** – the process of looking again at a draft to ask, “Does this writing clearly say what I want it to say, and if it does not, what changes do I need to make?” Revision is centered on audience and purpose, idea development, organization, structure and language choice. **It is not editing.**

**scoring rubric** – an evaluation tool which defines the criteria for assessment in each of the three subdomains of writing (content, structure, conventions). Kentucky’s scoring criteria for writing have not changed from previous years and are also included in the *Kentucky Writing Handbook*, “Part II: Scoring.”

**script/play** – the written text of a stage play, screen play, radio or television broadcast, commercial or video. (See Chapter 11, *Categories and Forms in the Writing Portfolio*.)

**short story** – a short piece of fiction that contains some, but perhaps not all, of the following elements: plot (conflict, crisis, climax, resolution), setting, character development, theme, and point of view.

**subdomain** —in the domain of writing, there are three subdivisions, or subdomains of writing—content, structure and conventions.

**subtle organization** – an arrangement or sequence which enables the piece to be easily understood and flow well at a smooth, even pace with no break in coherence. This skillful organization has depth and builds in tension that creates reader interest and engages him/her from the beginning to the end of the piece of writing. Subtly-organized writing contains an element of the unexpected.

**Table of Contents** – a form of organizational writing that helps students organize their portfolios and guides the reviewers as they read the pieces in portfolios. Individual entries should be put in the portfolio in the same order they are listed in the Table of Contents. The Table of Contents includes the title and category of each entry, the content area for which it was written(7<sup>th</sup> and 12<sup>th</sup>), and the page number in the portfolio.

**tone** – appropriateness of attitude toward the subject based on the writer’s targeted audience and intended purpose. The author’s choice of attitude influences such things as word choice, details, sentence structure, and organization. Tone and voice often go hand in hand, yet they are distinct. For example, a business letter may have a formal tone or reveal the unique voice of the writer; technical writing usually employs a scholarly voice and a formal tone.

**transactive** – Transactive writing

- has a focused purpose – an authentic reason for being written besides completing an assignment.
- takes the form of writing seen in the world beyond the classroom (e.g., article, letter, editorial, speech, proposal, brochure, manual).
- addresses a targeted reader(s) besides the teacher as assessor.
- engages the reader at the beginning—gives some context/reason for the information which follows.
- develops ideas with specific, relevant details.
- moves the reader(s) through the piece with logical, appropriate transition strategies.
- reveals awareness of the reader’s needs, interests, background, etc.

**technical writing** - writing that focuses on a technical subject or brings technical knowledge and understanding to a subject in order to accomplish one or more realistic, functional purposes. Technical writing is “objective and factual, reporting information without reflecting personal opinion.” It may include “headings” for organizational signals, and “visual aids” (graphs, charts, diagrams) for idea development and support, and may follow commonly used organizational patterns (from *Webster’s New World Student Writing Handbook*).

**voice** – the feature of writing that has unique personality and conveys a sense of sincere investment from the writer. This quality reveals an authentic sound, rhythm, and natural language. Writing with strong voice is honest and written with conviction, not just “cute” language. The reader feels a strong sense of interaction with the writer. When students choose their own topics, purposes and audiences, their writing is more likely to have strong voice. While voice and tone often go hand in hand, they are distinct.

**working folder** – a collection of a student’s work in which the student can see evidence of growth in writing. It should include some dated samples that address a variety of writing tasks and allow students, and teachers to use past writing experiences as teaching tools for current and projected instruction. Most often this folder contains all drafts of a piece of writing. On a regular basis, the student should review and reflect on what has been placed in the folder in order to make decisions about what to keep for further development. The pieces in the working folder are springboards for the generation of possible portfolio entries. (See Chapter 2.)

# Indicators of Successful School Writing Programs In Kentucky:

## Executive Summary of Preliminary Findings



A joint project of Appalachia Educational Laboratory and the Kentucky Department of Education

For the past two years, a collaborative study team of researchers has been visiting schools across Kentucky in an attempt to answer this question:

What practices and conditions produce consistent improvement in students' portfolio writings, as measured by the KIRIS portfolio assessment?

They've interviewed more than 100 teachers, 200 randomly selected students, and 50 administrators in schools with various writing success rates—some consistently successful in raising scores, others consistently unsuccessful. Members of the research team include staff from the Appalachia Educational Laboratory (AEL), along with staff and consultants from the Kentucky Writing Program.

This first phase of the five-year study—a joint project of AEL and the Kentucky Department of Education—seeks to identify indicators of high performance. This report summarizes the conditions most frequently observed in the more successful schools. Scores improved consistently in these schools over a four-year period beginning in 1992, although beginning scores

were not necessarily high. The study examines whether schools evolve through a common sequence of instructional practices and conditions as they grow increasingly effective in writing instruction. Ultimately, the team plans to use the indicators to create a process that schools can use to plan improvements in their writing instruction. Department staff also will use the information to evaluate and plan future professional development offerings.

The following indicators are those most frequently observed in schools that improved writing portfolio scores over two consecutive accountability cycles. The research team regards these indicators as tentative until confirmed by further data collection and analysis.



### Tentative Indicators Reflecting School/District Support of the Writing Program

- The district demonstrates commitment to the writing program by
  - allocating resources to professional development or technical assistance;
  - assigning program oversight to qualified personnel and allocating sufficient time for effective oversight;
  - compensating cluster leaders through additional pay or released time; and
  - in some districts, establishing policies requiring portfolio completion for promotion or graduation.
- The principal actively supports writing instruction by providing resources, technical assistance, and/or professional development, and by providing substitutes to allow teachers to meet together to score portfolios.
- A high degree of collegiality is evident among teachers. Portfolio scoring is a team event featuring discussion of instructional gaps, weaknesses, and strengths evident in student writing.

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- Language arts teachers at the accountability grades are confident of their understanding of writing portfolio requirements; all have received professional development in the writing process, portfolio development, and scoring. They use *The Writing Portfolio Teacher's Handbook, 2nd Edition*, and feel they have reliable sources of information and assistance when needed.
- School writing leaders are satisfied with the level of training and support they have received to assist other teachers with portfolio development.
- Most language arts teachers at the non-accountability grade levels participate in professional development on writing instruction and portfolio development.

#### **Tentative Indicators Reflecting Instructional Strategies**

- Students write frequently in all subjects, and the writing is integrated into instruction.
- Teachers in most grades and content areas give writing assignments that have the potential of contributing to students' "working portfolios."
- Teachers promote peer conferencing as well as student-teacher conferencing; students feel comfortable receiving help from and providing help to other students.
- Teachers spend substantial time on prewriting activities.
- Teachers focus on developing writers rather than developing portfolios so that, when it is time to put a portfolio together, students have a number of pieces from which to choose, most of which were written as a natural outcome of their studies.
- Teachers provide latitude for students to choose topics and/or formats when they write.

- Teachers model parts of the writing process as they work with students.
- The mechanics of writing (grammar, spelling, punctuation) are taught in the context of writing, rather than as unrelated drills and worksheets. Lessons are crafted to address needs evident in student writing.

Two indicators are less frequently

observed, but appear to have a powerful impact on students:

- Students write for "real-world" audiences and for real purposes. These audiences read and respond in some fashion to the writing.
- Teachers share their own writing with students and invite students' critiques.

#### **Students Talk About Their School Writing Experience**

An important part of the study is the student interview. Students were interviewed to assess the effect of school conditions and practices on student attitudes and behavior with respect to writing. Students talked about their school writing experience and their perceptions of themselves as writers. In schools with continuously improving portfolio scores, student, teacher, and administrator accounts of writing instruction were highly consistent.

In schools with continuously improving portfolio scores, students commonly

- describe substantive ways their writing has improved from one year to the next, including choice of topics, organization, use of supporting details, spelling, grammar, and punctuation;
- express confidence that most students—including themselves—can become proficient writers with sufficient effort;
- work with their peers on a regular basis to improve their writing—asking questions to clarify the author's intent, as well as giving and receiving suggestions for improvement;
- carry a folder of written work—their "working portfolio"—with them from year to year, and use it either to compare earlier work with current writing or to develop earlier work for current portfolios; and
- are familiar with the Kentucky benchmarks for novice through distinguished writing and use the vocabulary of the writing process.

To learn more about the preliminary findings in this study,\* visit AEL's web site at <http://www.ael.org/reel/state/ky/kyrpt97.htm>.

\*A collaborative research project begun in 1996, conducted by staff members of Appalachia Educational Laboratory, the Kentucky Department of Education, and the Kentucky Regional Writing Consultants. A report of the preliminary findings was written in November 1997.

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# Appendix D

## Administration Guidelines for Writing Instruction

### Administration Guidelines for Writing Instruction

#### Rationale

The Writing Portfolio is a testing component of the Commonwealth Accountability Testing System. All writing instructional practices that lead to the production of writing portfolio entries must adhere to the following regulations: *Program of Studies for Kentucky Schools* (704 KAR 3:303), *Writing Portfolio Procedures (Saving Time with Writing Portfolios)* (703 KAR 5:010), and the *Administration Code for Kentucky's Educational Assessment Program* (703 KAR 5:080). Consequently, any staff involved in the development of portfolios must comply with these regulations.

Compliance with regulations will improve instructional programs and assist schools with appropriate use of instructional time. Instructional time is also addressed in *Writing Portfolio Procedures (Saving Time with Writing Portfolios)* (703 KAR 5:010).

The following educational standards were used to determine appropriate practices and to identify practices that are in violation of this Code: Professional Ethics, Educational Defensibility, and Student Ownership.

1. Professional Ethics			
Administration Code	Examples of practices in compliance	Examples of cautionary practices	Examples of practices that are in violation of regulations
Teachers provide, in the course of instruction, opportunities for writing appropriate for inclusion in the portfolio.	A school-wide writing program exists in which portfolio appropriate writing is developed according to the requirement of the <i>Program of Studies</i> in content areas as well as English/ Language Arts.	Documentation (e.g., working folder) does not provide evidence that writing is being completed across all content areas.	Instruction for writing is only being provided during the assessment year. (703 KAR 5:010; 704 KAR 3:303; 703 KAR 5:080)

- 703 KAR 5:080--Allegations shall be referred to the Kentucky Department of Education (502) 564-4474.

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Administration Code	Examples of practices in <u>compliance</u>	Examples of <u>cautionary practices</u>	Examples of practices that are in <u>violation of regulations</u>
	All teachers provide writing tasks linked to content that is embedded in units of study.	A school provides limited writing professional development and resources to all teachers to help them link content to writing opportunities.	The teacher engages students in writing opportunities that do not develop content knowledge. (703 KAR 5:010)
	All new teachers are provided with additional training: writing instruction, conferencing techniques, standards for writing in each grade, and scoring training.	The district provides training for all teachers in the areas of writing instruction and scoring but no additional training is provided to new teachers.	New teachers receive no training in writing instruction. (703 KAR 5:010)
Teachers allow ample time for preparation of portfolio entries in the classroom and may allow some student work outside of class.	Teachers provide conferencing opportunities based on students' individual needs.	Teachers offer limited conferencing time that focuses only on one aspect of revision and does not consider the needs of the individual student.	Teachers take ownership of the writing process by altering the course of a student's daily schedule and requiring the student to attend a conferencing session while missing content instruction in another academic area. (703 KAR 5:080)
	Teachers schedule blocks of time in the classroom to provide for development of writing pieces at each step of the writing process.	Teachers provide time for prewriting activities but fail to include other classroom time to continue the piece through the writing process.	Students turn in writing pieces for their portfolio that are entirely completed at home and show no evidence of the writing process. (703 KAR 5:080; 704 KAR 3:303)

- 703 KAR 5:080--Allegations shall be referred to the Kentucky Department of Education (502) 564-4474.

Administration Code	Examples of practices in <u>compliance</u>	Examples of <u>cautionary</u> practices	Examples of practices that are in <u>violation</u> of regulations
	A school's Extended School Services Program (ESS) is designed to meet the individual instructional needs of all students.	Students in assessment years are only referred for ESS services for content being assessed.	ESS funds are designated only for assessment year students and the development of portfolio entries. (703 KAR 5:010)
<b>2. Educational Defensibility</b>			
Teachers link instructional practices to real-world situations in order to ensure students develop as independent/proficient writers and thinkers.	Teachers offer writing opportunities based on student inquiry and student choice.	A teacher presents writing assignments that offer limited student choice and may diminish student ownership.	Throughout the year, a teacher requires all students to complete the portfolio by writing in response to prompts, offering no student choice. (703 KAR 5:010)
In order to best meet the overall writing needs of the students in a building, the lead teacher should have a background in writing and leadership skills.	Districts/schools assign writing leadership (i.e., cluster leader) role to knowledgeable teachers who can lead writing discussions and assist in writing instruction that focuses on the writing standards and incorporates research-based writing practices.	An experienced writing teacher with limited leadership and presentation skills is assigned the role of cluster leader.	An intern teacher is assigned to the writing cluster leader position. (703 KAR 5:010)

- 703 KAR 5:080--Allegations shall be referred to the Kentucky Department of Education (502) 564-4474.

Administration Code	Examples of practices in <u>compliance</u>	Examples of <u>cautionary practices</u>	Examples of practices that are in <u>violation of regulations</u>
<b>3. Student Ownership</b>			
Teachers ask questions to clarify the student's purpose, approach, meaning, content, ideas, organization, strategy, sentences, words and mechanics.	Teachers include individual/whole group conferencing sessions during class time that include common patterns of problems the writer/class might be having (e.g., literary techniques, confusion about conventions, and organization problems).	A teacher conducts a conferencing session focused on correcting a single error found in a student's writing sample.	A teacher conducts conferencing sessions beyond the student's ability and therefore reduces student ownership of the writing. (703 KAR 5:080; 703 KAR 5: 010)
Teachers may indicate the position of errors (e.g., circle errors, highlight mistakes, put checks in margins of lines where errors occur) and ask students questions about errors.	Conferencing partners communicate with the teacher about revision and editing strategies used in the writing classroom before conferencing with students. The teacher documents training and conferencing sessions.	A trained conferencing partner is using conferencing strategies that are ethical but not appropriate for the student.	A conferencing partner who has had no training suggests or makes direct corrections to student's paper. (703 KAR 5:080 703 KAR 5:010)

- 703 KAR 5:080—Allegations shall be referred to the Kentucky Department of Education (502) 564-4474.

Administration Code	Examples of practices in <u>compliance</u>	Examples of <u>cautionary</u> practices	Examples of practices that are in <u>violation</u> of regulations
Teachers share and discuss with students the portfolio scoring criteria and samples of student work that exemplify those criteria.	Teachers evaluate students' writing work according to the writing criteria and consistently provide feedback and models of good performance that correlate to classroom expectations.	Teachers evaluate student writing based on personal criteria that are not associated with writing standards.	Teachers evaluate student performance without providing models of writing that represent assigned expectations. (703 KAR 5:010)
Teachers discuss best pieces and possible choices for inclusion in the portfolio with students.	Teachers regularly plan time throughout the process for students to review and reflect on the writing pieces in the working folder, evaluate their individual writing goals and plan future direction.	Teachers provide limited reflective time at the end of the writing process for the student to effectively select pieces to be included in the final portfolio.	The teacher selects which writing pieces are to be included in the final portfolio. (703 KAR 5:080)
Teachers assist students in identifying a variety of tasks that address the required categories and types of portfolio entries.	Districts/schools develop a procedure to collect and analyze writing pieces at non-accountability levels that are appropriate types of writing for portfolio categories.	Students' working folders contain only those pieces of writing required by the <i>Program of Studies</i> and evidence of content writing from assessment years.	A limited variety of writing entries from each category in a student's working folder indicates a failure to meet the requirements of the <i>Program of Studies</i> . (703 KAR 3:303; 703 KAR 5:010)

- 703 KAR 5:080--Allegations shall be referred to the Kentucky Department of Education (502) 564-4474.

Administration Code	Examples of practices in <u>compliance</u>	Examples of <u>cautionary</u> practices	Examples of practices that are in <u>violation</u> of regulations
Students shall write, type or word process portfolio pieces by themselves, unless otherwise allowed as accommodations by 703 KAR 5:070.	Students' keyboarding skills and availability of technology are taken into consideration when deciding the feasibility of students' word processing throughout the different stages of writing.	Schools provide technology to classrooms for portfolio development, but the students are not trained in the most efficient use of the technology.	Assessment year teachers monopolize computer rooms in order to word process final drafts for the assessment collection. (703 KAR 5:010)
Teachers may assign peer tutors and others to assist students with portfolio development. All persons who provide assistance to students in writing development shall receive written information and training regarding how assistance may be appropriately provided.	All people who help with the development of writing (e.g., teachers, administrators, peers, parents, and community members) are trained in writing instruction and conferencing techniques. Documentation of these trainings is kept on file at the school.	A school has limited documentation verifying that peer tutors or others have been trained in conferencing assistance.	Students are conferencing with community members who have not been trained in conferencing techniques. (703 KAR 5:080; 703 KAR 5:010)

- 703 KAR 5:080—Allegations shall be referred to the Kentucky Department of Education (502) 564-4474.

## *Cluster Leader Information*

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Appendix F provides helpful information for the greatly increased number of cluster leaders at all grades. Three documents are included.

- **“Roles and Responsibilities of the Cluster Leader”**
- **“Cluster Leaders as Instructional Leaders — *Strategies for Networking in Your District*”**
- **An annual timeline to help cluster leaders manage responsibilities during the school year.**

**Note:** According to 703 KAR 5:010. Writing portfolio procedures, “The cluster leader shall not be a intern teacher.”

## Roles and Responsibilities of the Cluster Leader

- 1. Provide optional and required teacher portfolio development training session for your Cluster Teachers** – You will have numerous required (and optional) opportunities to attend special instructional sessions for Cluster Leaders. When you return to your district, you should take the opportunity to share what you learn with other teachers in your district. Work with your DAC in setting up these additional sessions. **Cluster Teachers are those who will be working with the management of the writing assessments.** In some cases, you may be training teachers who have been closely involved in the development of portfolios for a long period of time; however, in most cases, there are teachers new to the development process. Be aware of their special needs; you may need to provide an additional training session just for them.
- 2. Provide ongoing support to your Cluster Teachers and staff as they help students develop as writers** – Your district has selected you to represent its teachers at the regional level in a role as a professional development and instructional leader. Teachers in your district will begin to look to you for information and support as they begin portfolio development. As Cluster Leader, you should be available to your school/district to answer questions and provide resources for Cluster Teachers to ensure ethical implementation of a school-wide writing program.
- 3. Inform Cluster Teachers about sessions** - You should work with your DAC and/or BAC to notify all teachers (your district intends to train) of the meeting site, date, and time. In some districts, Cluster Leaders handle this responsibility on their own. In others, the DACs work with Cluster Leaders to determine meeting information and notify teachers through principals or other avenues. If you need more information, contact your DAC to determine your district's chosen notification process.
- 4. View and obtain a recording of your grade-specific "Scoring Training" telecast from KET (telecast dates are announced in the fall)** – This telecast is NOT intended for live use, but instead will be used to support your Cluster Leader Scoring Training and the training you will provide to your Cluster Teachers. The Scoring Training telecasts are updated each year to focus on new issues facing teachers as they score and to provide clarifying information based on training evaluations from previous years. It is critical that you view the videotape before conducting your local district scoring training session to prepare for types of questions and discussion that may arise during training.
- 5. Attend your regional Cluster Leader Scoring Training session (see timeline for dates)** – It is critical that Cluster Leaders have the support they need to conduct training. By attending all training sessions, you will build your own expertise, build an informational network with other teachers in your region and KDE Writing Consultants.
- 6. Provide a three or six-hour Scoring Training session for Cluster Teachers as close to the actual scoring sessions as possible** - This will mirror the Cluster Leader Scoring Training session you will attend. It is critical that any person who scores portfolios participate in training each year. While the training materials do not change drastically from year to year, the focus of the discussion and other activities differ **every year** and are designed to meet the current needs of scoring teachers. With the complex nature of portfolio scoring, a single training experience is insufficient to nurture knowledgeable, confident, and accurate scorers. Therefore, scorers need to retrain **every year**. **Make sure that Cluster Teachers who score at their individual schools understand the importance of viewing the tape**

and using the anchor papers and scoring rubric as they score the portfolios. Cluster Leaders will ensure accurate records are kept for scoring sessions.

7. **Provide on-going support to your Cluster Teachers/scoring team as they begin assessing the portfolios** – Just as teachers in your district need support as they develop portfolios, they will also need support as they begin to score. As students' performance continues to improve, decisions about when portfolios have moved from one performance level into the next become more critical, and in some cases, more difficult to make. Your district's teachers will look to you to assist them in making these decisions. It is critical that you act as a conduit for discussion, but at the same time, that you guide teachers in making these difficult decisions on their own instead of providing scoring decisions for them. In this way, teachers will continue to come to you as a discussion partner while increasing their own expertise and confidence as scorers.
8. **Maintain close contact with KDE Writing Consultants who will provide and disseminate necessary information** – The Kentucky Department of Education offers a large support network for writing teachers. This network of support exists to provide you and other teachers in your district with information and assistance in writing instruction and, more specifically, portfolio development. Cluster Leaders are strongly encouraged to contact any support personnel available at any time (Contact information is included in the beginning of this handbook, "Kentucky Writing Contacts," page iv.)
9. **Cluster Leaders will work with building principals, faculties, and DAC's to establish a policy for maintaining working folders for all levels within the building** – Such policies must include a means of maintenance at grade level, student access to folders, and efficient movement between grade levels.

## Cluster Leaders as Instructional Leaders Strategies for Networking in Your District

As a Cluster Leader, you can play a critical role in supporting teachers in your school/district as they work with students to develop as writers. There are many things you can do to support your peers instructionally year and increase the expertise and collegial working relationships of teachers in your school/district. Following is a list of **suggested** activities/strategies you may consider as you rethink your role as an instructional leader in your school and district. If you are interested in implementing any of these suggested activities, or any others you believe would be of assistance to your teachers, contact your DAC for guidance and/or assistance.

- **Create your own information network:** Provide information to Cluster Teachers and other teachers within your school and district about any professional development activities associated with writing instruction or portfolios. Work with your DAC and Cluster Teachers to develop an on-going local newsletter/information sheet or group e-mail list to notify teachers in your district about these opportunities and other instructional activities/strategies being implemented in your district. Perhaps you can identify a writing leader in each of your schools who can receive the information and then disseminate it to the other cluster teachers within the individual schools.
- **Create a Writing Study/Support Group:** Talk with teachers in your school/district to find out their level of interest in setting up a Writing Study/Support Group. These groups may take many forms: writing strategy sharing sessions, curriculum sharing sessions, student work analysis sessions, discussions focusing on professional readings, etc. Through sharing of ideas and support for new activities, teachers will become more confident and knowledgeable about writing instruction and portfolio development. (See the section in handbook regarding resources).
- **Create and/or join a Professional Development Planning Committee:** Many districts have Professional Development Committees that work to locate professional development opportunities and organize PD activities for teachers in their districts. Find out about professional development planning in your school/district. Join your planning group or work with administrators to create a district-wide PD planning committee to identify professional development needs and resources and plan activities for your district's teachers.
- **Create a professional library in your school or district:** The availability of up-to-date professional readings is critical for continuing growth of teacher knowledge and expertise. Find out if your school and/or district has a professional library for teachers. Work with other teachers in your district to create a professional library or to make suggestions concerning additional reading or KET telecast materials that should be added to any existing professional library. (See the section in handbook regarding resources).
- **Join the KY WRITE listserv at this Internet address:**  
<http://www.uky.edu/Education/kylists.html>
- Visit the Web site of the Kentucky Council of Teachers of English/Language Arts:  
<http://www.kcte.org>
- *Kentucky Writing Handbook*, Kentucky Department of Education – 2006 Update

## Cluster Leader Timeline Calendar

### JUNE/JULY

- Attend KDE Summer Cluster Leader meeting
- Compile resources for staff development
- Review portfolio analysis to create the upcoming master schedule that addresses writing instruction and conferencing management

### AUGUST/SEPTEMBER

- Review roles and responsibilities of cluster leaders
- Provide teachers with writing portfolio grade appropriate *Kentucky Writing Handbook*
- Provide teachers with overview of writing program and replace old handbooks with new version of Kentucky Writing Handbook
- Conduct with staff Writing Portfolio Ethical Practices training (Check with DAC for procedural information)
- Review 100 day rule procedures
- Deliver ethical and unethical reminder at faculty meeting with principal's permission
- Schedule scoring training for teachers with principal, BAC, and/or DAC

### OCTOBER/NOVEMBER

- Review dates for scoring training with administration team
- Set date for portfolio completion for school with principal and inform staff
- Review Writing Scoring Rubric with staff
- Attend Fall Cluster Leader training and share information with staff
- Discuss Conferencing Management with staff and school leaders

### DECEMBER/JANUARY

- Update principal about suggested writing professional development opportunities for next year
- Analyze Instructional Practices and do a portfolio checkpoint review
- Conduct conferencing management with teachers
- Choose scoring team members, date, and location with principal, BAC/DAC
- Conduct ethical and unethical reminder at faculty meeting with principal's permission
- If applicable, apply for portfolio extension date (contact DAC)

### FEBRUARY/MARCH

- Update principal about suggested writings for next year
- Monitor/review conferencing management with teachers
- Attend KDE delivered writing portfolio scoring training
- Prepare paperwork for scoring session
- Conduct scoring training for scoring team
- Contact DAC for date to turn in portfolio composite scores

### APRIL/MAY

- April 23-Portfolio Window closes end of day
- Score portfolios (May score before or during testing window)
- Turn in final score results to BAC/DAC
- Discuss portfolio analysis with principal to update professional development plans for school-wide writing program
- Store all accountability portfolios in designated place
- Return Quality Control Portfolios to DAC to store in secure location

## *Writing Portfolio Testing: Inclusions and Accommodations*

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Appendix F is adapted from the *District Assessment Coordinator Implementation Guide*. Questions regarding testing inclusions and accommodations may be directed to your DAC. The information in this appendix is organized as follows:

- I. Inclusion of Special Populations in the State-Required Assessment and Accountability Program**
  - A. Summary of the Standards for Inclusion of Special Populations
  - B. Inclusion of Students with Disabilities
  - C. Submitting a Portfolio in a Language Other than English
  - D. Inclusion of Students Receiving Instruction in Home/Hospital Settings as Specified in 704 KAR 7:120 (i.e., Homebound Instruction, not Home Schools)
  - E. Inclusion of Students with Temporary Medical Conditions (e.g., Injury or Ailment that Necessitates Accommodations and/or Modifications for Participation)
- II. Conditions for Implementing Accommodations and/or Modifications**
  - A. General Conditions for Using Accommodations
  - B. Conditions for Specific Accommodations
  - C. Readers
  - D. Scribes
  - E. Prompting/Cueing
  - F. Paraphrasing

# I. Inclusion of Special Populations in the State-Required Assessment and Accountability Program

## A. Summary of the Standards for Inclusion of Special Populations

- All students with disabilities shall participate in the state-required Assessment and Accountability Program.
- A small percentage of students with disabilities shall participate in the Alternate Portfolio Assessment Program. These students are generally those who have moderate to severe cognitive disabilities and represent 1 to 2 percent of the total student population. (The Alternate Portfolio Assessment Program was implemented in the 1992-1993 school year.)
- State-required assessments shall include students with limited English proficiency if such students have been in the same school or the same district for one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for two (2) full academic years prior to the year of the assessment in question. School personnel shall determine, based on an assessment of English language proficiency, the student's Program Services Plan, and the normal on-going delivery of instructional services whether students enrolled in the same school or district for less than one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for less than two (2) full academic years prior to the year of the assessment in question shall participate in the state-required Assessment and Accountability Programs.

The decision for any exemption shall be based on an assessment of English language proficiency, the student's Program Services Plan, and the normal on-going delivery of instructional services. If time has not permitted school personnel to administer an assessment of English language proficiency to a student with limited English proficiency who has been enrolled in the same school or district for less than one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for less than two (2) full academic years prior to the year of the assessment in question, the school may exempt the student based on professional judgment.

For those students with limited English proficiency not granted an exemption from the state-required Assessment and Accountability Programs, it may be necessary to permit instructionally consistent accommodations or modifications or both to the assessment administration. These accommodations shall be based on an assessment of English language proficiency, consistent with the normal on-going delivery of instructional services and stated in the student's Program Services Plan.

Students receiving instruction in home/hospital settings shall participate in the state-required Assessment and Accountability Program unless a school/district has obtained a signed *Physician's Certificate of Student Exemption from the state-required Assessment and Accountability Program* describing the medical condition that warrants exempting a student from all or portions of the assessments. (Medical Exemption Form can be found in the District Assessment Coordinator's Implementation Guide. See your District Assessment Coordinator.)

## B. Inclusion of Students with Disabilities

Students with disabilities are students who meet the criteria under KRS157.200 and the Kentucky Administrative Regulation related to Exceptional Children or Section 504 of the *Rehabilitation Act of 1973*. **Consideration of the instructional relevance of accommodations or modifications to the assessment administration process should be emphasized. The accommodations or modifications must be consistent with best-practice instructional strategies, supported by the individual student's evaluation data and Individual Educational Plan instructional strategies, consistent with the normal delivery of instruction through the year, and consistent with expectations as to how the student will function outside the school setting.**

### **C. Submitting a Portfolio in a Language Other than English**

The student with limited English proficiency who has been in the same school or district for less than one (1) full academic year prior to the year the portfolio is due, or in an English speaking school for fewer than two (2) full years preceding the year the portfolio is due may be exempted from the portfolio assessment, based on an English language proficiency assessment, the student's Program Services Plan, and the normal on-going delivery of instructional services. If time has not permitted school personnel to administer an assessment of English language proficiency to a student with limited English proficiency who has been enrolled in the same school or district for less than one (1) full academic year prior to the year the portfolio is due or an English-speaking school for less than two (2) full academic years prior to the year the portfolio is due, the school may exempt the student based on professional judgment.

A student with limited English proficiency may submit a portfolio in a language other than English if:

- the student's daily instruction and class work are conducted in the student's native language, and
- the local scorer or a scorer hired by the district is both fluent in that language and trained to score the portfolio.

If this portfolio is pulled for audit, the services of appropriate scorers shall be obtained or the portfolio shall be translated to English by a qualified interpreter.

### **D. Inclusion of Students Receiving Instruction in Home/Hospital Settings as Specified in 704 KAR 7:120 (i.e., Homebound Instruction, not Home Schools)**

#### **1. Determining Participation**

For students receiving instruction in home/hospital settings (i.e., homebound instruction, not home schools), school personnel must determine on an individual basis how each student will participate in the state-required Assessment and Accountability Program. The decision must be documented for each student. The options for participation are

- a.) the student participates fully; **or**
- b.) The student is exempted medically.
  - 1) If participation in the state required assessment would jeopardize a student's physical, mental or emotional well being, a school or district shall submit a request for medical exemption, which is subject to the approval of the Department of Education and which describes the medical condition that warrants exempting a student from all or portions of the assessments.
  - 2) An identified disability or handicapping condition alone shall not be considered sufficient reason for granting a medical exemption to state required assessment and accountability requirements.
  - 3) A student with an approved medical exemption shall be excluded from state required assessments and state and federal accountability calculations.

#### **2. Participation of Students with Disabilities in Home/Hospital Settings**

If a student with disabilities is receiving instruction temporarily or long-term in a home/hospital setting, the Admissions and Release Committee or 504 Committee follows the procedures described in 704 KAR 7:120 and all federal and state requirements related to due process. Students eligible for participation in the Alternate Portfolio Assessment Program who are receiving instruction in home/hospital settings shall participate in the Alternate Portfolio Assessment unless the student has an injury or illness verified by a physician in accordance with the procedures described in 704 KAR 7:120.

State Agency Children who receive educational services in a classroom setting located in residential facilities do not meet the criteria for being served in a home/hospital program.

## **E. Inclusion of Students with Temporary Medical Conditions (e.g., Injury or Ailment) That Necessitate Accommodations and/or Modifications for Participation**

Students who become injured (e.g., broken hand) or develop an ailment (e.g., temporary paralysis due to an illness) before or during the testing window may be allowed appropriate accommodations and/or modifications to allow their participation in the state-required Assessment and Accountability Program. A letter describing the situation and what accommodations and/or modifications are provided should be sent to the Division of Assessment Implementation and a copy kept on file in the district.

## **II. Conditions for Implementing Accommodations and/or Modifications**

The intent of accommodations and/or modifications is to allow students with disabilities meaningful participation in instruction and assessment that would otherwise be denied. Accommodations and/or modifications enable students with disabilities to accurately demonstrate what they know and are able to do. Accommodations and/or modifications are based on evaluation information collected over a period of time, including academic data, behavior observations, continuous progress data, classroom assessments, and other educational assessment information and are evaluated on a routine basis by the ARC or 504 Committee for appropriateness, possible adjustments, need for continuation, or elimination.

### **A. General Conditions for Using Accommodations**

Accommodations and/or modifications used must meet the following conditions:

- Accommodations and/or modifications in the instructional process must be both age-appropriate and related to both the student's verified disability and specially designed instruction described in the student's IEP or intervention strategies and modifications described in the student's 504 Plan. Accommodations and/or modifications are based on the individual needs of the student and not on a disability category (e.g., emotional-behavior disabilities, specific learning disabilities, multiple disabilities, other health impairment, etc.).
- Accommodations and/or modifications must be part of the student's ongoing instructional program and are not introduced for the first time during state-required Assessment.
- Changes in the administration of the Assessment and/or recording of student responses are consistent with the instructional strategies, assistive technology devices, and services identified on the student's Individual Education Plan (IEP), 504 Plan (not Remedial Plan), or Program Services Plan; and
- Accommodations and/or modifications shall not inappropriately impact the content being measured.

### **B. Conditions for Specific Accommodations**

While there are a variety of accommodations and/or modifications that may be appropriately used for students with disabilities on the state-required Assessment, the following conditions must be adhered to when administering the tests to students who need:

- |                                 |                                |
|---------------------------------|--------------------------------|
| * readers                       | * reinforcement and behavioral |
| * scribes                       | modification strategies        |
| * paraphrasing                  | * manipulatives                |
| * use of technology and special | * prompting/cueing             |
| equipment                       | * interpreters                 |
| * extended time                 |                                |

**Any individual who scribes, reads, or provides any other assistance to a student with disabilities during the state-required Assessment shall be trained in his/her roles and responsibilities and abide by confidentiality laws, the Code of Ethics, and the conditions under which each student uses the accommodation and/or modification as described in the student's IEP or 504 Plan. Any non-certified person providing assistance for a student with disabilities shall read and sign a Non-disclosure Agreement.**

Students with disabilities participating in the state-required assessments shall be administered particular forms of the tests through a random distribution identical to that of students without disabilities. The only permissible exceptions to the random distribution shall involve a student with limited English proficiency as described in Section 3(c) of this document, and on-line testing, audiotape testing, visual impairments, or hearing impairments that use specific forms of the assessment.

## **C. Readers**

If listening to a reader is the normal mode through which the student is presented regular print materials, reading assessments may be read to a student on the premise that the intent of reading is to measure comprehension. This shall be documented on the student's IEP, 504 Plan or Program Services Plan. Instruction related to reading performance shall not be replaced by accommodations or modifications or both.

In order for the use of a reader to be allowed during the state-required assessments, the ARC or 504, or Program Services Plan Committee shall have considered under what conditions a student will use a reader on a routine basis during instruction. The committee shall address the following:

- Will the student use a reader for all print materials?
- Will the student use a reader only when reading content material written on his age appropriate grade level?
- Will the student use a reader when receiving direct instruction in the acquisition of reading skills and strategies?
- Will the student use a reader only when reading under time constraints?

On-demand tasks (i.e., open-response items, multiple-choice questions, and **writing prompts**) may be read to students under the following conditions:

- the student has a verified disability, which significantly impacts the area of reading;
- the student's limited English proficiency significantly impacts the area of reading in English;
- the student's IEP includes specific goals and objectives and specially designed instruction related to reading or describes supplementary aids and services (e.g., large print or Brailled text, tape recorders, assistive or adaptive technology) necessary for the student to access, be involved in, and progress through the general education curriculum;
- The student's 504 Plan includes intervention strategies and modifications that address reading;
- evaluation information supports the need for intervention and accommodations in the area of reading; and
- the student's IEP or 504 Plan or Program Services Plan documents the use of a "reader" to gain information and meaning from print material as part of the student's regular instructional routine.

A “reader” shall not be a replacement for reading instruction or assistive or adaptive technology. A “reader” shall not inappropriately impact the content being measured.

A “reader’s” responsibilities shall be consistent with accommodations described in the student’s IEP 504 Plan, or Program Services Plan. The role of the “reader” described below shall be considered in the context of the student’s IEP or 504 Plan and how the student reads routinely for instructional activities and classroom assessments.

The “reader” shall:

- read the directions, prompts, situations, passages, and stories as written unless the student meets the criteria outlined in this document for “paraphrasing.” The “reader” shall follow the rules for “paraphrasing”;
- not use information to lead the student to specific information needed for answering the open-response items or multiple-choice questions;
- re-read the directions, prompts, situations, passages, and stories, only if specifically requested by the student; and
- not point out parts of the task, questions, or parts skipped by the student.

## D. Scribes

Writing portfolios and on-demand writing prompts measure a student’s ability to communicate ideas and knowledge; write for specific audiences and purposes; develop ideas by elaborating details; organize thoughts; use correct sentence structure, varied in length and structure; select effective words and language; and use correct spelling, punctuation, and capitalization.

Content area open-response items and multiple-choice questions measure basic knowledge and skills and the ability of students to apply knowledge in specific content areas. The Admissions and Release Committee or 504 Committee considers under what conditions a student will use a scribe on a routine basis during instruction. The ARC or 504 Committee must ask:

- Will the student use a scribe only for prewriting activities while the student brainstorms ideas?
- Will the student use a scribe only when instructional activities, including classroom assessments, involve a time constraint? Is instruction routinely provided in the content appropriate for the student’s age level peers?
- Will the student use a scribe only when instructional activities and classroom assessments in content areas require written responses?
- Will the student use a scribe for all instructional activities and classroom assessments that require written responses?

A scribe **may only be used** for the state-required Assessment when

- a student has a verified disability (e.g., specific learning disability, traumatic brain injury, physical disability, autism, mild mental disabilities, emotional-behavioral disabilities) which significantly impacts the student’s written expression or basic writing skills, or a physical disability which impedes the motor process of writing;
- a student’s limited English proficiency significantly impacts the student’s basic writing skills in English
- the student’s IEP includes specific goals, objectives, and specially designed instruction related to writing or describes supplementary aids and services (e.g., Braille writers, communications boards, tape recorders, assistive technology, notetaker, scribe) necessary for the student to access the general education curriculum; or the student’s

504 Plan includes intervention strategies and modifications addressing written expression;

- the student uses a “scribe” as part of the student’s regular instructional routine to communicate information and knowledge. A scribe is not a replacement for writing instruction or assistive/adaptive technology;
- evaluation information supports the need for intervention and accommodations in the area of writing; and
- the student’s IEP, 504 Plan or Program Services Plan documents the use of a “scribe” as part of the student’s regular instructional routine; and
- a scribe is not being used as a replacement for writing instruction or assistive or adaptive technology

Three examples of students who would need scribes are:

- A student is able to print, use cursive techniques, or use technology; however, the student’s written expression deficit is so severe that the student cannot translate thoughts into written language even though the student can express thoughts orally. This is a very rare situation in which such students cannot recognize written words or make sound-symbol associations.
- A student can write, but writes very slowly and the time constraint of instructional on-demand tasks will inhibit the student’s ability to produce the required product. In such case, the evaluation data shall document the writing fluency deficit (e.g., rate of writing).
- A student with limited English proficiency who at the beginning stages of English language acquisition is able to express ideas orally but due to first language interference, the student’s grasp of sound-symbol relationships impedes the student’s ability to communicate in written English.

A “scribe” **shall not** be used for the state-required Assessment if one of the following conditions is present:

- a student does not have a verified disability (e.g., specific learning disability, traumatic brain injury, physical disability, autism, mild mental disabilities) that significantly impacts written expression or a physical disability that impedes the motor process of writing;
- a student has the ability to translate thoughts into written language and has the motor skills to print, use cursive techniques, or use technology (e.g., word processor; typewriter, augmentative communication device);
- the student is able to produce the product, but the product would be better if it were scribed (i.e., to enhance written products); or
- the student has a motoric/physical disability or severe disability in the area of written expression, but is able to use appropriate technology and/or assistive/adaptive technology to respond to the task independent of a “scribe.”

**Technology and natural supports should be used prior to the more intrusive process of using a scribe and these strategies should be provided in the normal course of instruction.** A “scribe” shall not inappropriately impact the content being measured. A scribe’s role shall be to record the student’s work to allow the student to reflect what he/she knows and is able to do while providing the student with an alternative means to express his/her thoughts and knowledge. At no time should students’ ideas, revisions, or editing be characterized as teacher-, peer-, or parent-authored. Students are sole creators, authors, and owners of their work. In all components of the state required Assessment, a student shall be the sole creator, author, and owner of his/her work. A

scribe shall record student responses consistent with accommodations described in the student's IEP or 504 Plan for instructional activities and classroom assessments. Even if a scribe is being appropriately used, instruction shall be routinely provided in the content appropriate for the student's age level peers.

### **Portfolio Scribes**

When a "scribe" is needed for portfolio development, the "scribe" records what the student dictates word-for-word. The "scribe" shall format, capitalize, and punctuate the student's writing as directed by the student or with whatever punctuation seems to best reflect the student's verbal flow of ideas. For example, rising inflection at the end of a spoken phrase should be indicated by a question mark. Similarly, a pause following the statement of a complete idea would be indicated by a period. The "scribe" should do his/her best to punctuate the student's phrases as they are spoken, without undue deliberation and without subsequent correction. The work of a "scribe" shall accurately reflect the text being dictated by the student. He/she may also ask the student to spell specific words, indicate words to capitalize, and where to use punctuation. The "scribe" does not correct grammar, run-on sentences, or organization of the student's ideas.

Conferencing with students is a natural part of the writing process and is used throughout writing instruction to guide students in becoming better writers. During conferencing the teacher may ask the student to read his/her work aloud or the teacher may read the student's work aloud to determine what changes the student thinks are necessary. The "scribe" shall give the written product to the student to revise and edit. The teacher may ask the student questions. However, the student, as the writer, decides what to add and delete; how to elaborate and extend ideas; how to connect his/her thoughts; how to clarify purpose, audience, meaning, content, and organization. Some students revise and edit their pieces using technology or manual writing (cursive or printing), while others will dictate their revisions and edits to the "scribe."

Since portfolio entries are developed over time as an integral part of instruction, students receiving specially designed instruction and related services as described in an IEP or interventions and accommodations described in a 504 Plan or Program Services Plan should be writing as part of their normal course of instruction. This includes writing across content areas (e.g., mathematics, science, social studies, arts and humanities, practical living/vocational studies). The writing process, including effective writing strategies, forms the basis for instructing the students.

### **On-Demand Scribes**

When a student needs a "scribe" to address on-demand writing, the "scribe" writes what the student dictates. The "scribe" follows the directions for use of a "scribe" for portfolio development. The "scribe" **does not provide instruction or conference with the student during the on-demand writing prompt**. The scribe **does not** correct grammar, run-on sentences, or organization of the student's ideas.

Local districts and schools shall decide who may be a "scribe" or a "reader" for state-required Assessment. **Although peer tutors are used frequently during instruction, they shall not be used for open-response items, on-demand writing prompts, and multiple-choice items due to the requirements of the Ethics Code (703 KAR 5:080) and confidentiality (KRS 160.700 et seq.).**

## **E. Prompting/Cueing**

Pieces for writing portfolios are developed over an extended period of time. They are not "an event" but involve development of entries embedded in the instructional process and the context of the school curriculum and real-life experiences. Therefore, students with disabilities incorporate the strategies they are learning as they develop portfolio entries embedded in their daily instruction. For example, during the prewriting stage students develop strategies to become more independent at generating ideas using strategies such as brainstorming, labs, field trips, observations, discussions, and webbing. They develop strategies for selecting their own topics relevant to the audience and

purpose for writing. Therefore, it is important for students with disabilities to use a variety of prewriting strategies as part of their regular instructional routines so they will generalize these strategies to various writing activities across content areas. The teacher may not draw figures, suggest leading sentences, or provide content.

If a student uses a cue card or other strategy on a daily basis during instruction as stipulated by the student's IEP or 504 Plan, (e.g., edit or revision checklist, mnemonic device, formulas), the student may use the cue card or strategy during the state-required Assessment. The teacher shall not point out the steps. The use of these strategies and guides for assessment shall be student initiated and not teacher initiated. Teachers shall not provide the student with content information needed to address test questions.

"Conferencing" is used to provide feedback to the student at all stages of the writing process. During "conferencing," the teacher may guide instruction as part of guided practice using strategies such as prompting, cueing, explaining, and restating questions. Teachers may show students with disabilities using technology how to move margins, paragraphs, etc. when creating portfolio entries as part of the instruction to learn word processing skills. However, the student indicates where to move paragraphs, sentences, words and margins.

## F. Paraphrasing

Teaching a student to use paraphrasing strategies, which are used to restate printed text or oral communication using other words or forms putting printed text and oral communication into his own words, shall be appropriate instruction for a student who has limited English proficiency or has a difficult time understanding and remembering reading material, oral and written questions, and oral communication such as conversations and oral directions. For a student with a disability, the instructional goal shall be to provide the student with a repertoire of strategies to use independently. The ARC or 504 Committee shall consider under what conditions a student will use paraphrasing strategies on a routine basis during instruction. For a student with limited English proficiency, the instructional goal shall be to provide the student with comprehensible input by restating printed text using simpler language with simple sentence structure.

On-demand tasks (i.e., open-response items, multiple-choice questions, and **writing prompts**) may be paraphrased under the following conditions:

- the student's disability or lack of English proficiency impacts his understanding and memory of written materials, or if a student has a severe receptive language or listening comprehension deficit which impacts the student's ability to process oral language;
- the student's IEP or Program Services Plan includes specific goals and objectives and specially designed instruction related to reading comprehension, language, listening comprehension or describes supplementary aids and services and accommodations necessary for the student to access the general education curriculum (i.e., participation in the regular education program), or the student's 504 Plan includes intervention strategies and modifications addressing these areas.
- the student's IEP, [or] 504 Plan or Program Services Plan documents the use of paraphrasing as part of the student's regular instructional routine; and the student uses a "paraphraser" as part of the student's regular instructional routine to gain information and meaning from print material. A "paraphraser" shall not be a replacement for reading, listening, or oral communication instruction or assistive or adaptive technology.

Paraphrasing for the state-required Assessment and Accountability Programs shall be consistent with classroom instruction and includes:

- repeating or rephrasing the on-demand tasks, directions, prompt, or situation. This shall include breaking directions and sentences into parts or segments or using similar words or phrases, but shall not include defining words or concepts or telling a student what to do first, second, etc. Stories (reading passages) and content passages may not be paraphrased.

**A “paraphraser” shall not inappropriately impact the content being measured.**

## *Administrator's Checklist* (formerly called "Principal's Checklist")

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The *Administrator's Checklist* may be used by principals and other administrators throughout the school year to monitor the school's writing program. The checklists offer a convenient overview of what to look for as the school year progresses.

## Administrator's Writing Checklist 1<sup>st</sup> Quarter

CLASSROOM FOLDERS	CLASSROOM/STUDENT RESOURCES	INSTRUCTIONAL BEHAVIORS
<p><input type="checkbox"/> Scoring rubric or writing evaluation tools</p> <p><input type="checkbox"/> Evidence of a variety of prewriting strategies (webbing, free writes, etc.)</p> <p><input type="checkbox"/> Evidence of journals/logs and teacher response to entries</p> <p><input type="checkbox"/> Examples of writing to learn:            ___ mini-lesson applications            ___ individual spelling list            ___ vocabulary lists            ___ open-response items            ___ response to reading, lessons, videos,            ___ hands-on experiences            ___ other: _____</p> <p>Real-world writing products at a variety of stages (prewrites, drafts).          Note: Students may not have final copies at this time.              ___ feature articles      ___ letters              ___ editorials         ___ proposals              ___ poems             ___ short              ___ stories            ___ speeches              ___ personal narratives              ___ other _____</p>	<p><input type="checkbox"/> Accessible anchor papers and scoring rubric</p> <p><input type="checkbox"/> Print-rich environment, including variety of content-related published works:            ___ books                     ___ magazines            ___ journals                 ___ brochures            ___ newspapers            ___ content specific research guides:            other models of writing            ___ dictionaries            ___ thesauri            ___ various handbooks (including <i>Kentucky Writing Handbook</i>)            ___ other _____</p> <p><input type="checkbox"/> Availability and appropriate use of computers (i.e., for information gathering and composing processes)</p>	<p><input type="checkbox"/> Students writing and sharing the writing in class</p> <p><input type="checkbox"/> Instructional strategies targeting specific students and their needs</p> <p><input type="checkbox"/> Mini-lessons (short lessons on a variety of topics)</p> <p><input type="checkbox"/> Analysis of professional &amp; student writing to determine ways writers show awareness of audience's needs and strategies writers use to develop ideas</p> <p><input type="checkbox"/> Students are trained in the appropriate way to conference with other students</p>

## Administrator's Writing Checklist 2<sup>nd</sup> Quarter

### CLASSROOM FOLDERS

- ☐ Evidence of dated drafts (some in the process of revision) of different types of writing experiences:
  - \_\_\_ writing to learn
  - \_\_\_ writing to demonstrate learning
  - \_\_\_ writing for variety of purposes and audiences in real world forms:
    - \_\_\_ reflective
    - \_\_\_ personal expressive
    - \_\_\_ literacy
    - \_\_\_ transactive
    - \_\_\_ transactive-analytical/technical (12<sup>th</sup> grade)
- ☐ Evidence that writing is an outgrowth of content studied
- ☐ Evidence that students make decisions about writing tasks (writings not always addressing "canned"/teacher-designed prompts)

### CLASSROOM/STUDENT RESOURCES

- ☐ Print-rich environment, including variety of content-related published works:
  - \_\_\_ books
  - \_\_\_ journals
  - \_\_\_ newspapers
  - \_\_\_ content-specific research guides; other models of writing
  - \_\_\_ dictionaries
  - \_\_\_ thesauri
  - \_\_\_ various handbooks (including *KY Writing Handbook*)
- ☐ Assistance resources for student writing (criteria, checklists, etc.) displayed
- ☐ Examples of student writing displayed
- ☐ Availability and appropriate use of computers (i.e., for information gathering and composing processes)

### INSTRUCTIONAL BEHAVIORS

- ☐ Skills, strategies, and content taught within the context of student writing rather than only through worksheets
- ☐ Opportunities for students to analyze models of the types of writing expected
- ☐ Students writing and sharing writing in class
- ☐ Direct, ethical instruction in criteria-related writing skills and strategies to \_\_\_ whole class  
\_\_\_ small groups  
\_\_\_ individual students
- ☐ Students revising their own writing

## Administrator's Writing Checklist 3<sup>rd</sup> Quarter (January to March)

CLASSROOM FOLDERS	CLASSROOM/STUDENT RESOURCES	INSTRUCTIONAL BEHAVIORS
<input type="checkbox"/> Evidence of use to monitor progress by teachers/students for kinds of writing required in portfolio: ___ reflective ___ personal expressive ___ literary ___ transactive ___ transactive-analytical/technical (12 <sup>th</sup> grade) <input type="checkbox"/> Evidence of student writing at all stages of the writing process <input type="checkbox"/> Writings produced for real audiences in real-world forms <input type="checkbox"/> Evidence of student decision-making (i.e., the same assignments do not appear in all folders) <input type="checkbox"/> Evidence of ethical conferencing strategies	<input type="checkbox"/> Evidence that students use available technology to revise and complete final drafts (on some pieces) <input type="checkbox"/> Criteria and models of good writing posted and visible to all <input type="checkbox"/> Student writing posted throughout classroom <input type="checkbox"/> Various resources for writing available in classroom (e.g., magazines, books, dictionaries, thesauri, handbooks, newspapers)	<input type="checkbox"/> Students and teachers using language of scoring rubric <input type="checkbox"/> Evidence of teacher modeling and sharing <input type="checkbox"/> Evidence of peer and/or teacher conferencing and response groups

## Administrator's Writing Checklist 4th Quarter

CLASSROOM FOLDERS	CLASSROOM/STUDENT RESOURCES	INSTRUCTIONAL BEHAVIORS
<input type="checkbox"/> Little or no evidence of writing to "canned" prompts  <input type="checkbox"/> No evidence of unethical practice	<input type="checkbox"/> Results of portfolio analysis  <input type="checkbox"/> Scoring rubric, table of contents requirements, teacher/student access to scoring materials  <input type="checkbox"/> Students use computers to <ul style="list-style-type: none"> <li>gather ideas and information</li> <li>process information</li> <li>draft</li> <li>revise</li> <li>publish</li> </ul>	<input type="checkbox"/> Evidence of one or more types of instruction on skills and strategies related to writing in progress: ___ whole class   ___ small group ___ individual  <input type="checkbox"/> Evidence of various conferencing models: ___ small group ___ individual ___ brief "over the shoulder" ___ whole class analysis of models of real-world writing  <input type="checkbox"/> Evidence of students doing one or more of the following: ___ writing ___ analyzing real-world models ___ conferencing with peers or teacher ___ gathering ideas and information from various sources ___ guided practice on a particular writing skill or strategy
<b>WORKING FOLDERS</b> <input type="checkbox"/> Non-accountability year folders contain final pieces of reflective, personal, literacy, and transactive pieces in real-world forms  <input type="checkbox"/> Non-accountability year folders (portfolios) contain at least two final pieces in real-world forms from content areas other than English language arts  <b>**There is a process to redistribute non-accountability year portfolios to students in the fall.</b>	<input type="checkbox"/> Models/samples of real-world forms related to content being studied  <input type="checkbox"/> Written plan for teacher to incorporate specific writing skills and strategies into the instruction of particular content	

## *Forms for Photocopying*

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A brief discussion of the forms included for photocopying is below. In addition to these forms, teachers may find it helpful to remove and photocopy the grade-specific writing portfolio requirements in Chapter 12.

### Table of Contents

All students are required to include a completed Table of Contents with their writing portfolios. Teachers should duplicate their grade-appropriate sample Table of Contents for use by their students. Since the category is already included, students who use this form will be more likely to include all necessary information to avoid an “Incomplete” designation when portfolios are scored. In addition, this format clarifies the number of pieces allowed and/or required in each category. Teachers can easily tell, at a glance, if their students have included the correct number of pieces.

After helping students complete their portfolio, the person assisting the students in that completion should initial and date that the portfolio is complete and accurate.

All three grade-specific Table of Contents pages are reproduced in this handbook.

### Student Signature Sheet

All students are **required** to include a signed student signature sheet with their writing portfolio. This document attests that all of the work was completed by the student and includes an “optional permissions” line for students to indicate that their work may be used as a teaching sample.

### *Kentucky Writing Scoring Rubric*

The *Kentucky Writing Scoring Rubric* is intended to be used to score individual pieces of writing within a collection of student writing during portfolio scoring each year. However, teachers should be using the rubric instructionally to help students meet writing criteria during.

### Alerts—Notification of Authorities Form

For any portfolio which contains an **Alert** paper and for which authorities have been notified by school personnel, **place this notification form in a secure file at your school**. To avoid duplication of notification, if this portfolio should go out of the district for scoring (e.g., for a state audit), **place this form in the portfolio if it is sent to a state audit or scoring session**.

# KENTUCKY WRITING PORTFOLIO

## Table of Contents

### *Grade 4*

Student Signature Sheet Included and Signed      Y      N      (Circle One)

Number of pieces	Category/Descriptor	Page
1	<b><i>Reflective Writing</i></b> (e.g., letter, personal essay)	
	Title:	
1	<b><i>Personal Expressive OR Literary Writing</i></b> personal narrative, memoir, personal essay, story, poem, script, play	
	Title:	
1	<b><i>Transactive Writing</i></b> various authentic genres (forms)	
	Title:	
3	<b>Total (must equal 3)</b>	

After the Table of Contents has been reviewed for accuracy and completeness prior to scoring, the person helping the student complete the portfolio should initial and date in the space provided to the left.

# KENTUCKY WRITING PORTFOLIO

## Table of Contents

### *Grade 7*

Student Signature Sheet Included and Signed      Y      N      (Circle One)

Number of pieces	Category/Descriptor	Content area At least <b>one</b> piece must come from a content area other than English/ language arts	Page
1	<b>Reflective Writing</b> (e.g., letter, personal essay)		
	Title:		
1	<b>Personal Expressive OR Literary Writing</b> personal narrative, memoir, personal essay, story, poem, script, play		
	Title:		
1	<b>Transactive Writing</b> various authentic genres (forms)		
	Title:		
3	<b>Total (must equal 3)</b>		

After the Table of Contents has been reviewed for accuracy and completeness prior to scoring, the person helping the student complete the portfolio should initial and date in the space provided to the left.

# KENTUCKY WRITING PORTFOLIO

## Table of Contents

### *Grade 12*

Student Signature Sheet Included and Signed      Y      N      (Circle One)

Number of pieces	Category/Descriptor	Content area At least <b>one</b> piece must come from a content area other than English/ language arts	Page
1	<b>Reflective Writing</b> (e.g., letter, personal essay)		
	Title:		
1	<b>Personal Expressive OR Literary Writing</b> personal narrative, memoir, personal essay, story, poem, script, play		
	Title:		
1	<b>Transactive Writing</b> various authentic genres (forms)		
	Title:		
1	<b>Transactive Writing with an analytical or technical focus</b> various authentic genres (forms)		
	Title:		
4	<b>Total (must equal 4)</b>		

After the Table of Contents has been reviewed for accuracy and completeness prior to scoring, the person helping the student complete the portfolio should initial and date in the space provided to the left.

# Kentucky Writing Scoring Rubric

0	1	2	3	4
CONTENT				
Purpose and Audience; Idea Development and Support				
<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Lacks purpose</li> <li><input type="checkbox"/> Lacks awareness of audience</li> <li><input type="checkbox"/> Lacks idea development; may provide random details</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Attempts to establish a general purpose; lacks focus</li> <li><input type="checkbox"/> Indicates limited awareness of audience's needs</li> <li><input type="checkbox"/> Demonstrates limited idea development with few details and/or weak support; may attempt to apply some characteristics of the genre</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Attempts to establish and maintain a narrowed purpose; some lapses in focus</li> <li><input type="checkbox"/> Indicates some awareness of audience's needs; makes some attempt to communicate with an audience; may demonstrate some voice and/or tone</li> <li><input type="checkbox"/> Demonstrates some idea development with details/support; support may be unelaborated, irrelevant and/or repetitious; may apply some characteristics of the genre</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Establishes and maintains an authentic focused purpose throughout</li> <li><input type="checkbox"/> Indicates an awareness of audience's needs; communicates adequately with audience; conveys voice and/or appropriate tone</li> <li><input type="checkbox"/> Demonstrates depth of idea development with specific, sufficient details/support; applies characteristics of the genre</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Establishes and maintains an authentic and insightful focused purpose throughout</li> <li><input type="checkbox"/> Indicates a strong awareness of audience's needs; communicates effectively with audience; sustains distinctive voice and/or appropriate tone</li> <li><input type="checkbox"/> Demonstrates reflective, analytical and/or insightful idea development; provides specific, thorough support; skillfully applies characteristics of the genre</li> </ul>
0	1	2	3	4
STRUCTURE				
Organization: unity and coherence; Sentences: structure and length				
<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates random organization</li> <li><input type="checkbox"/> Lacks transitional elements</li> <li><input type="checkbox"/> Demonstrates incorrect sentence structure throughout</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates ineffective or weak organization</li> <li><input type="checkbox"/> Demonstrates limited and/or ineffective transitional elements</li> <li><input type="checkbox"/> Demonstrates some ineffective sentence structure</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates logical organization with lapses in coherence</li> <li><input type="checkbox"/> Demonstrates some effective transitional elements</li> <li><input type="checkbox"/> Demonstrates simple sentences; may attempt more complex sentences but lacks control of sentence structure</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates logical, coherent organization</li> <li><input type="checkbox"/> Demonstrates logical, effective transitional elements throughout</li> <li><input type="checkbox"/> Demonstrates control and variety in sentence structure</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates careful and/or subtle organization that enhances the purpose</li> <li><input type="checkbox"/> Demonstrates varied and subtle transitional elements throughout</li> <li><input type="checkbox"/> Demonstrates control, variety and complexity in sentence structure to enhance meaning</li> </ul>
0	1	2	3	4
CONVENTIONS				
Language: grammar and usage, word choice; Correctness: spelling, punctuation, capitalization, abbreviation and documentation				
<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates lack of control in grammar and usage</li> <li><input type="checkbox"/> Demonstrates incorrect or ineffective word choice</li> <li><input type="checkbox"/> Demonstrates lack of control in correctness</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates some control of grammar and usage with some errors that do not interfere with communication</li> <li><input type="checkbox"/> Demonstrates simplistic and/or imprecise word choice</li> <li><input type="checkbox"/> Demonstrates some control of correctness with some errors that do not interfere with communication</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates control of grammar and usage relative to length and complexity</li> <li><input type="checkbox"/> Demonstrates acceptable word choice appropriate for audience and purpose</li> <li><input type="checkbox"/> Demonstrates control of correctness relative to length and complexity</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates control of grammar and usage to enhance meaning</li> <li><input type="checkbox"/> Demonstrates accurate, rich and/or precise word choice appropriate for audience and purpose</li> <li><input type="checkbox"/> Demonstrates control of correctness to enhance communication</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Establishes and maintains an authentic and insightful focused purpose throughout</li> <li><input type="checkbox"/> Indicates a strong awareness of audience's needs; communicates effectively with audience; sustains distinctive voice and/or appropriate tone</li> <li><input type="checkbox"/> Demonstrates reflective, analytical and/or insightful idea development; provides specific, thorough support; skillfully applies characteristics of the genre</li> </ul>

## Kentucky Writing Scoring Rubric

Scoring Criteria	
<p><b>Purpose/Audience:</b> The degree to which the writer maintains a focused purpose to communicate with an audience by</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Narrowing the topic to establish a focus</li> <li><input type="checkbox"/> Analyzing and addressing the needs of the intended audience</li> <li><input type="checkbox"/> Adhering to the characteristics of the form (e.g., format, organization)</li> <li><input type="checkbox"/> Employing a suitable tone</li> <li><input type="checkbox"/> Allowing a voice to emerge when appropriate</li> </ul>	
<p><b>Idea Development/Support:</b> The degree to which the writer develops and supports main ideas and deepens the audience's understanding by using</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Logical, justified and suitable explanation</li> <li><input type="checkbox"/> Relevant elaboration</li> <li><input type="checkbox"/> Related connections and reflections</li> <li><input type="checkbox"/> Idea development strategies appropriate for the form (e.g., bulleted lists, definitions)</li> </ul>	
<p><b>Organization:</b> The degree to which the writer creates unity and coherence to accomplish the focused purpose by</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Engaging the audience and establishing a context for reading</li> <li><input type="checkbox"/> Placing ideas and support in a meaningful order</li> <li><input type="checkbox"/> Guiding the reader through the piece with transitions and transitional elements</li> <li><input type="checkbox"/> Providing effective closures</li> </ul>	
<p><b>Sentences:</b> The degree to which the writer creates effective sentences that are</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Varied in structure and length</li> <li><input type="checkbox"/> Constructed effectively</li> <li><input type="checkbox"/> Complete and correct</li> </ul>	
<p><b>Language:</b> The degree to which the writer demonstrates</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Word choice <ul style="list-style-type: none"> <li>• Strong verbs and nouns</li> <li>• Concrete and/or sensory details</li> <li>• Language appropriate to the content, purpose and audience</li> </ul> </li> <li><input type="checkbox"/> Concise use of language</li> <li><input type="checkbox"/> Correct grammar/usage</li> </ul>	
<p><b>Correctness:</b> The degree to which the writer demonstrates</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Correct spelling, punctuation and capitalization</li> <li><input type="checkbox"/> Appropriate documentation of ideas and information from outside sources (e.g., citing authors or titles within the text, listing sources)</li> </ul>	

Complete/Incomplete Portfolios
<p>A portfolio is incomplete if it does not contain the following:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> A table of contents page* which indicates the following: <ul style="list-style-type: none"> <li>• Required writing in each category (reflective, personal or literary, transactive, transactive with analytical or technical focus [12<sup>th</sup> grade only])</li> </ul> </li> <li>• Required number of pieces in each category <ul style="list-style-type: none"> <li>○ 4<sup>th</sup> grade—3 pieces (1 in each category)</li> <li>○ 7<sup>th</sup> grade—3 pieces (1 in each category)</li> <li>○ 12<sup>th</sup> grade—4 pieces (1 in each category)</li> </ul> </li> <li>• Required number of content pieces identified by content area class <ul style="list-style-type: none"> <li>○ 4<sup>th</sup> grade—no content piece is required to be identified</li> <li>○ 7<sup>th</sup> and 12<sup>th</sup>—one content piece other than English/language arts identified by content area class</li> </ul> </li> <li><input type="checkbox"/> A signed Student Signature Sheet</li> </ul> <p>A portfolio is also incomplete if any piece</p> <ul style="list-style-type: none"> <li>• is proven to be plagiarized</li> <li>• is different from those listed in the Table of Contents</li> <li>• is written in a language other than English</li> <li>• demonstrates only computational skills</li> <li>• consists of only diagrams or drawings</li> <li>• represents a group entry</li> </ul> <p>*Use of the Table of Contents page in the Kentucky Writing Handbook is recommended.</p> <p>If a portfolio contains too many pieces, remove the first piece that may be removed without making the portfolio incomplete. Repeat this process until the portfolio contains the correct total number of pieces, the correct number of content pieces, and the correct number of pieces in each category.</p>

## Notification of Authorities

Portfolio ID \_\_\_\_\_

This portfolio contains writing which indicates that the student may be in danger or may cause harm to others or to self. This form certifies that the appropriate authorities have been notified.

Name of authority which was notified \_\_\_\_\_  
(Example: State Police, Cabinet for Human Resources, County Attorney)

Date of notification \_\_\_\_\_

Name of person who made notification \_\_\_\_\_  
(Print)

Signature of person who made notification \_\_\_\_\_  
(Signature)

Date \_\_\_\_\_

School \_\_\_\_\_

District \_\_\_\_\_

### DIRECTIONS:

For any portfolio which contains an **Alert** paper and for which authorities have been notified by school personnel, **place this notification form in a secure file at your school**. To avoid duplication of notification, if this portfolio should go out of the district for scoring (e.g., for a state audit), **place this form in the portfolio if it is sent to a state audit or scoring session**.