Persuasive Research Paper

IDEAS & CONTENT	**5**—The paper is clear, focused, purposeful, and enhanced by significant detail that captures a reader's interest. • Thoughts are clearly expressed and directly relevant to a well-defined main theme. • The writer selectively and purposefully uses information to make the topic understandable and interesting. • Quality details consistently inform or engage the reader—or just expand his or her thinking. • The writer seems to know the topic well • The writer is in control of the topic and has focused the topic well. • All four persuasive techniques are used: logical argument; rhetorical questions, loaded language and answers to opposing arguments.	**3**—The writer has made a solid beginning in defining a key issue, making a point, creating an impression, or sketching out a story line. More focus and detail will breathe life into this writing. • It is easy to see where the writer is headed, even if some telling details are needed to complete the picture. • Some ideas may be clear, while others may be fuzzy or may not seem to fit. • The writer may spend too much time on minor details and/or not enough time on main ideas. • Only two of the four persuasive techniques are attempted.	**1**—the paper is unclear and seems to have no purpose or focus. • The reader often feels information is limited, unclear, or simply a loose collection of facts or details that, as yet, do not add up to a coherent whole. • The writer has not thoughtfully explored or presented ideas; he or she may not seem to know the topic very well. • Ideas seem very limited or seem to go off in several directions. It seems as if the writer wrote just to get something down on paper. • It is hard to identify the main thesis. • One or no persuasive techniques are used in the paper.
ORGANIZATION	**5**—Ideas, details, and examples are presented in an order that makes sense. The paper is easy to follow. • The organization showcases the central thesis • An inviting lead draws the reader in; a satisfying conclusion ties up loose ends and leaves the reader with something to think about. • Details seem to fit right where they are placed, though the order is often enlivened by a surprise or two. • Ideas, paragraphs, and sentences are tied together so that the reader can see connections. Transitions are used effectively. • There are three or more body paragraphs; the fourth or last body paragraph is the answers to opposing arguments paragraph.	**3**—The organizational structure guides the reader through the text without too much confusion. • The introduction and conclusion are recognizable and functional, but one or both may be weak. • Ideas, paragraphs, and sentences are not always tied together as well as they should be. • Transitions are needed. • Topic Sentences or Conclusion sentences are needed. • Some details may seem out of place. Too much extra, unneeded information may get in the way of important ideas. • There is an answers to opposing arguments paragraph, but it may not be the last body paragraph.	**1**—Ideas, details, or events seem loosely strung together. The paper is hard to follow. • There is little or no sense of beginning or ending. No real lead sets up what follows. No real conclusion wraps things up. • Ideas are not tied together. They often seem out of order or as if they do not fit together at all. • Often the reader cannot tell how the writer got from one point to another. • Missing or unclear transitions force the reader to make giant leaps. • Sequencing feels more random than purposeful. • There are not at least three body paragraphs. • There is no discernable answers to opposing arguments paragraph.
VOICE	**5**—The writer's energy and passion for the subject drive the writing, making the text lively, expressive, and engaging. • The tone and flavor of the piece fit the topic, purpose, and audience well. • Clearly, the writing belongs to this writer and no other. • The writer seems to speak right to the reader and to care about getting his or her ideas across • Expository or persuasive text is provocative, lively, and compelling. • The writer seems to care deeply about the topic.	**3**—The writer tries to deal with the topic but does not seem to get very involved. • Paper gets the ideas across but only in a routine sort of way; the reader can almost guess what the writer will say next. • Though aware of an audience, the writer only occasionally speaks right to that audience. • Moments here and there amuse, surprise, or move the reader. • The writer often seems right on the verge of sharing something truly interesting—but then backs away as if thinking better of it.	**1**—The writer seems to make no effort to deal seriously with the topic. • The writer may not have understood the assignment or may not have cared about saying anything serious or important. • The writer does not seem to be writing to anyone in particular or to care whether the words or ideas will make sense to anyone else. • The paper is flat and lifeless. It has no feeling. • The writing takes no risks and does not involve or move the reader. • The writer does not yet seem sufficiently at home with this topic to personalize it for the reader.
WORD CHOICE	**5**—Precise, vivid, natural language paints a strong, clear, and complete picture in the reader's mind. • Words are accurate, strong, and specific. • Phrasing is original—even memorable—yet the language is never overdone. • Lively verbs lend the writing energy and power. • The writer uses colorful expression and experiments with figuratively language effectively. Imagery is well developed. • Words are fresh, original, and fun to read.	**3**—The language communicates for the most part; it gets the job done, but in an ordinary way. • The writer doesn't try for the "best" way to say something but settles for any word or phrase that "will do." • The writer may rely on slang or clichés. • Most words are correct and adequate, even if not striking.	**1**—The writer struggles with a limited vocabulary and has a hard time finding the right words to get the meaning across. • The writer may repeat words or phrases or may use words incorrectly. • Vague words and phrases convey only the most general sorts of messages (She was nice…It was wonderful…The new budget had impact…). • Words are used incorrectly The reader has trouble grasping the writer's intended message.

		5	3	1

SENTENCE FLUENCY

5—The paper is easy to read and understand. It flows smoothly from one idea to the next
- Sentences are well crafted, with a strong and varied structure that invites expressive oral reading
- Purposeful sentence beginnings show how each sentence builds on the one before.
- Sentences vary in both structure and length, making the reading pleasant and natural, never monotonous.
- The writing is concise (not wordy).

3—Most sentences are understandable but not very smooth or graceful.
- The reader may have to reread sometimes to follow the meaning because of awkwardly written sentences.
- The writer tends to start many sentences the same way.
- The writer uses simple sentences effectively, but may have trouble with more complex sentences.
- Writing may be verbose (wordy).

1—Sentence flaws make this paper hard to read and understand.
- The writer does not seem to understand how words and sentences fit together or where one idea stops and another begins.
- Sentences are often awkward, rambling, or confusing.
- The writer may use many short, choppy sentences.
- Ideas are hooked together by numerous connectives (and, but, so, then) to create one gangly, endless "sentence."

WRITING CONVENTIONS

5—There are no glaring errors in writing conventions, and the paper is easy to read and understand.
- Errors are so few and so minor that a reader can easily overlook them unless searching for them specifically.
- The text is easy to mentally process; there is nothing to distract or confuse the reader.
- Spelling is accurate.
- Paragraphs start and end at the right places.

3—The reader can follow what is being said. However, there are enough mistakes that the reader SOMETIMES has difficulty concentrating on what the writer is saying.
- Punctuation errors reflect hasty or careless editing.
- Spelling errors sometimes cause the reader to stop or reread to figure out what is meant.
- There are enough errors to distract an attentive reader somewhat.
- The paper reads much like a rough draft.

1—There are so many errors in conventions that the reader has a very hard time just getting through the paper.
- The writer shows little understanding of how or when to use capital letters or punctuation marks.
- Spelling errors are frequent, and it may be hard even to guess what word is meant.
- Errors are sufficiently frequent and/or serious as to be distracting.
- Paragraphs do not come at the right place. A long paper may be written as one paragraph, OR the writer may start a new paragraph with almost every sentence.

QUOTE & PARAPHRASE

5—
- All are incorporated smoothly.
- All are used effectively with elaboration or comment.
- All choices are significant and relevant.
- All body paragraphs have textual support.

3—
- For the majority, the effort to incorporate is obvious, but might be a little awkward or ineffective.
- While the majority of quotations are incorporated, several are not.
- The majority of body paragraphs have textual support

1—
- Little or no effort has been made to incorporate quotations.
- An effort has been made to incorporate a few quotations, but for the most part they are left to stand on their own.
- Few body paragraphs have textual support.
- *Some paraphrases or quotations do not have parenthetical documentation (= no credit for the paper)

PARENTHET. DOC.

5—
- Parenthetical Documentation is correct for every citation (both paraphrase and quotation) in the paper.
- Every citation clearly relates to the appropriate entry on the Works Cited page.

3—
- One or two citations may have incorrect punctuation.
- One or two citations may have minor spelling mistakes.
- Unnecessary information may be added to the citation.

1—
- The majority of citations have incorrect punctuation.
- * Pertinent information may be missing from the citation (page number; identifying title)
- * Connection to the entry on the Works Cited page is not clear or there is no corresponding entry on the Works Cited page.
    * (= no credit for the paper)

WORKS CITED PAGE

5—
- The Works Cited page is correct.

ANY mistakes in this category will result in no credit being given for the paper until the mistakes have been corrected.

3—
- Bibliographic citations are not in alphabetical order.
- Formatting is incorrect (indentations or spacing)
- Punctuation in two or more citations is incorrect.
- The title of the page is incorrect, incorrectly punctuated, or incorrectly formatted.
- Standard MLA abbreviations are not used.

1—
- One or more bibliographic citations are missing required information.
- Citations have information listed in the wrong order.
- Citations have incorrect information.
- Sources are listed on the Works Cited page that are not cited in the paper.
    .

MLA (1 pt each):
- ☐ DO NOT use *contractions* (won't = will not).
- ☐ DO NOT use *symbols* (& = and).
- ☐ DO NOT use the *second person* (YOU, YOUR, YOURS).

- ☐ *Always* have a noun written immediately after the word *this*.
- ☐ Numbers 1-10 are written as words; 10+ can be numerals
- ☐ Margins are one inch
- ☐ Header (last name and page number) is ½ inch from the top
- ☐ Heading (right side) has errors

GRADE: