

Senior Project Presentation Rubric: Literary Arts – Creative Nonfiction

2013-2014

Senior’s Name: _____ Panelists’ Names: _____ Date: _____

Literary Arts Teacher: _____ Independent Study Teacher: _____

English Teacher: _____ Math Teacher: _____

| | | Skill | An <u>A</u> Presentation has | A <u>B</u> Presentation has | A <u>C</u> Presentation has | An <u>F</u> Presentation has | Points |
|--|--|--|---|---|--|--|---|
| | | CONTENT of the Senior Project Presentation (50%) The Argument: Organization, Analysis/Synthesis, and Continuity | INTRODUCTION A beginning which describes why the topic was chosen | An <i>exceptional</i> beginning which describes why the topic was chosen <i>Points Possible</i> (10) | An <i>effective</i> beginning which describes why the topic was chosen <i>Points Possible</i> (9-8) | A <i>somewhat effective</i> beginning which describes why the topic was chosen <i>Points Possible</i> (7) | <i>Noor little</i> beginning which describes why the topic was chosen <i>Points Possible</i> (6-0) |
| THESIS/CLAIM The <u>B</u> : the statement of your argument; the essay’s “main idea” | An <i>exceptional</i> thesis/claim (<u>B</u>) that responds to the Driving Question <i>Points Possible</i> (10) | | An <i>effective</i> thesis/claim (<u>B</u>) that responds to the Driving Question <i>Points Possible</i> (9-8) | A <i>somewhat effective</i> thesis/claim (<u>B</u>) that <i>somewhat</i> responds to the Driving Question <i>Points Possible</i> (7) | <i>No</i> thesis/claim (<u>B</u>), one that <i>does not make sense</i> , or one that <i>does not respond to the Driving Question</i> <i>Points Possible</i> (6-0) | /10 | |
| BACKGROUND INFORMATION Before the argument begins, appropriate and necessary information that provides context for the argument (e.g., historical, socioeconomic, geographical, statistical, etc.) | <i>Exceptional</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (10) | | <i>Effective</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (9-8) | <i>Somewhat effective</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (7) | <i>No or little</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (6-0) | /10 | |
| SUPPORTING IDEAS/REASONS Ideas/Reasons (<u>As</u>) that support thesis/claim (<u>B</u>) | <i>Exceptional</i> ideas/reasons (<u>As</u>) that logically support the thesis/claim (<u>B</u>) <i>Points Possible</i> (20-18) | | <i>Effective</i> ideas/reasons (<u>As</u>) that logically support the thesis/claim (<u>B</u>) <i>Points Possible</i> (17-16) | Ideas/Reasons (<u>As</u>) that <i>somewhat</i> support the thesis/claim (<u>B</u>) <i>Points Possible</i> (15-14) | Either <i>very few</i> or <i>no</i> ideas/reasons (<u>As</u>) or ones that <i>do not support the thesis/claim</i> (<u>B</u>) <i>Points Possible</i> (13-0) | /20 | |
| OPPOSING IDEAS/REASONS and REBUTTAL Ideas/Reasons (<u>Os</u>) that oppose thesis/claim (<u>B</u>) | <i>Exceptional</i> ideas or reasons (<u>Os</u>) that logically oppose the thesis/claim (<u>B</u>); <i>exceptional</i> rebuttal (<u>Rs</u>) to those opposing ideas <i>Points Possible</i> (20-18) | | <i>Effective</i> ideas/reasons (<u>Os</u>) that logically oppose the thesis/claim (<u>B</u>); <i>effective</i> rebuttal (<u>Rs</u>) to those opposing ideas <i>Points Possible</i> (17-16) | Ideas/reasons (<u>As</u>) that <i>somewhat</i> oppose the thesis/claim (<u>B</u>); <i>somewhat effective</i> rebuttal (<u>Rs</u>) to those opposing ideas <i>Points Possible</i> (15-14) | Either <i>very few</i> or <i>no</i> opposing ideas/reasons (<u>As</u>) or ideas/reasons which <i>do not oppose the thesis/claim</i> (<u>B</u>); <i>little</i> or <i>no</i> rebuttal (<u>Rs</u>) to the opposing ideas (<u>Os</u>) <i>Points Possible</i> (13-0) | /20 | |
| SET-UPS and EVIDENCE Set-ups <u>and</u> Evidence that support Background Information, Supporting Ideas/Reasons, and Opposing Ideas/Reasons and Rebuttal (must include at least 2 Quantitative Data Representations) | <i>Exceptional</i> set-ups and evidence, including at least 2 quantitative data representations <i>Points Possible</i> (20-18) | | <i>Effective</i> set-ups and evidence, including at least 2 quantitative data representations <i>Points Possible</i> (17-16) | <i>Somewhat effective</i> set-ups and evidence, including at least 2 quantitative data representations <i>Points Possible</i> (15-14) | Either <i>little</i> or <i>no</i> set-ups and evidence; <i>no</i> quantitative data representations <i>Points Possible</i> (13-0) | /20 | |
| ANALYSIS of EVIDENCE to SUPPORTING or OPPOSING IDEAS/REASONS Logical explanations that link the evidence to the supporting or opposing ideas/reasons (<u>As</u>) and the thesis/claim (<u>B</u>) | <i>Exceptional</i> explanations that link the evidence to the supporting or opposing ideas/reasons (<u>As</u> and <u>Os</u>) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (20-19) | | <i>Effective</i> explanations that link the evidence to the supporting or opposing ideas/reasons (<u>As</u> and <u>Os</u>) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (17-16) | <i>Somewhat effective</i> explanations that link the evidence to the supporting or opposing ideas/reasons (<u>As</u> and <u>Os</u>) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (15-14) | <i>Ineffective</i> or <i>no</i> explanation of evidence to the supporting or opposing ideas/reasons (<u>As</u> and <u>Os</u>) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (13-0) | /20 | |
| PROPOSAL One or more major idea to solve the identified problem, with idea separated into at least three parts; full explanation of each part | <i>Exceptional</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (10) | | <i>Effective</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (9-8) | <i>Somewhat effective</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (7) | <i>Little</i> or <i>no</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (6-0) | /20 | |
| INTENDED AUDIENCE FOR PROPOSAL Appropriate use of language, tone, and style to reach the intended audience for the proposal | Awareness of audience, purpose, and occasion through the use of <i>exceptionally</i> appropriate language, tone, and style <i>Points Possible</i> (10) | | Awareness of audience, purpose, and occasion through the use of <i>effective</i> language, tone, and style <i>Points Possible</i> (9-8) | Awareness of audience, purpose, and occasion through the use of <i>somewhat effective</i> language, tone, and style <i>Points Possible</i> (7) | <i>Ineffective</i> awareness of audience, purpose, and occasion through the <i>ineffective</i> use of appropriate language, tone, and style <i>Points Possible</i> (6-0) | | |
| STATEMENT of INTENT Written statement of purpose and process of the Creative Elements | <i>Exceptional</i> explanation of the evolution of critical thought to creative ideas to creative work. | | <i>Effective</i> explanation of the evolution of critical thought to creative ideas to creative work. | <i>Somewhat effective</i> explanation of the evolution of critical thought to creative ideas to creative work. | <i>Ineffective</i> explanation of the evolution of critical thought to creative ideas to creative work. | /20 | |
| CRITICAL REFLECTION on CREATIVE PROCESS Explains key creative influences. Reflects on and documents the evolution of the creative element with archival evidence (excerpts from readings, drafts, editorial notes, journal entries, annotated bibliographies, etc) | <i>Exceptional</i> explanation and documentation of creative influences and creative process <i>Points Possible</i> (20-18) | <i>Effective</i> explanation and documentation of creative influences and creative process <i>Points Possible</i> (17-16) | <i>Somewhat effective</i> explanation and documentation of creative influences and creative process <i>Points Possible</i> (15-14) | <i>Ineffective</i> explanation and documentation of creative influences and creative process <i>Possible Points</i> (13-12) | | | |
| Total Content Points | | | | | | | /150 |

| | | Skill | An A Presentation has | A B Presentation has | A C Presentation has | An F Presentation has | Points | |
|--|-----------------------------------|---|--|---|--|---|--|-----|
| CREATIVE ELEMENT of Senior Project Presentation (30%) | Creative Nonfiction | VISUAL DOCUMENTATION and REALIZATION of CREATIVE INTENT Graphics, text, multimedia, and archival elements that: 1) help present the academic research and 2) help document the story behind turning that research into creative work Creative excerpt for the presentation works as a stand-alone creative piece that exemplifies one or more key points called out in the digital presentation. | An <i>exceptional</i> visual narrative that is artful, appropriate, and supported by graphics, text, and archival elements that: 1) help present the academic research and 2) help document the story behind turning that research into creative work The excerpt works <i>exceptionally</i> as a stand-alone creative piece that exemplifies one or more key points called out in the digital presentation. <i>Points Possible(30-27)</i> | <i>Effective</i> visual narrative that is artful, appropriate, and supported by graphics, text, and archival elements that: 1) help present the academic research and 2) help document the story behind turning that research into creative work The excerpt works <i>effectively</i> as a stand-alone creative piece that exemplifies one or more key points called out in the digital presentation <i>Points Possible(26-24)</i> | <i>Somewhat effective</i> visual narrative that is artful, appropriate, and supported by graphics, text, and archival elements that: 1) help present the academic research and 2) help document the story behind turning that research into creative work The excerpt works <i>somewhat effectively</i> as a stand-alone creative piece that exemplifies one or more key points called out in the digital presentation <i>Points Possible (23-21)</i> | <i>Ineffective</i> visual narrative supported by <i>ineffective</i> graphics, text, and archival elements that do NOT help present the academic research and do NOT help document the story behind turning that research into creative work The excerpt <i>does not</i> work as a stand-alone creative piece. The excerpt <i>does not</i> exemplify one or more key points called out in the digital presentation <i>Points Possible (20-0)</i> | /30 | |
| | | CRAFT: UNIVERSAL The writing is original, rhythmic, and features a vivid and efficient use of language (active verbs, precise nouns, specific details). The writing features distinct characters, rich settings, and a <i>factual</i> narrative structured around a central problem or conflict | The writing is <i>exceptionally</i> original and rhythmic and features an <i>exceptionally</i> vivid and efficient use of language (active verbs, precise nouns, specific details). The story contains <i>exceptionally</i> well-developed characters, rich settings, and a <i>factual</i> narrative clear structure around a central problem or conflict. <i>Points Possible (30-27)</i> | The writing is <i>effectively</i> original and rhythmic and features an <i>effectively</i> vivid and efficient use of language (active verbs, precise nouns, specific details). The story contains <i>effectively</i> well-developed characters, rich settings, and a clear <i>factual</i> narrative structure around a central problem or conflict. <i>Points Possible(26-24)</i> | The writing is <i>somewhat</i> original and rhythmic and features a <i>somewhat</i> vivid and efficient use of language (active verbs, precise nouns, specific details). The story may contain <i>somewhat</i> developed or flat characters, <i>minimal</i> settings, and a clear <i>factual</i> narrative structure around a central problem or conflict. <i>Points Possible(23-21)</i> | The writing is <i>not</i> original or rhythmic and <i>does not</i> feature a vivid and efficient use of language (active verbs, precise nouns, specific details). The story <i>lacks</i> well-developed characters, rich settings, and a clear <i>factual</i> narrative structure around a central problem or conflict. <i>Points Possible (20-0)</i> | /30 | |
| | | CRAFT: STUDENT CHOSEN The writing showcases the following additional student-chosen element of genre specific craft | The writing is an <i>exceptional</i> showcase of the student’s chosen element of poetic craft <i>Points Possible (30-27)</i> | The writing is an <i>effective</i> showcase of the student’s chosen element of poetic craft <i>Points Possible (26-24)</i> | The writing is a <i>somewhat effective</i> showcase of the student’s chosen element of poetic craft <i>Points Possible (23-21)</i> | The writing is an <i>ineffective</i> showcase of the student’s chosen element of poetic craft <i>Points Possible (20-0)</i> | /30 | |
| DELIVERY of the Senior Project Presentation (20%) | The Public Speaking Skills | EYE CONTACT Develop rapport with the audience through eye contact | <i>Exceptional</i> eye contact with the entire audience, seldom returning to notecards. <i>Points Possible (10)</i> | <i>Effective</i> eye contact with the audience - but some distracting use of notecards and/or visual aid. <i>Points Possible (9-8)</i> | <i>Some</i> eye contact with the audience, frequently returning to the distracting use of notecards and/or visual aid. <i>Points Possible (7)</i> | <i>Little or no</i> eye contact with the audience. <i>Points Possible (6-0)</i> | /10 | |
| | | VOICE | ELOCUTION Articulate voice clearly and confidently | <i>Exceptionally</i> clear, correct, and precise pronunciation of all words and phrases. | Clear, correct, and precise pronunciation of <i>most</i> words and phrases. | Clear, correct, and precise pronunciation of <i>some</i> words and phrases. | <i>Unclear, incorrect, and/or imprecise</i> pronunciation of words and phrases. | /10 |
| | | | Spoken GRAMMAR and USAGE No unintended problems with grammar, e.g., subject-verb agreement, pronoun-antecedent agreement, and verb tenses; no unintended usage problems | <i>Exceptional</i> control of grammar and usage with no errors <i>Points Possible (10)</i> | <i>Effective</i> control of grammar and usage, with few errors that do not prevent understanding <i>Points Possible (9-8)</i> | <i>Somewhat effective</i> control of grammar and usage, with occasional errors that limit understanding <i>Points Possible (7)</i> | <i>A lack of</i> control of grammar and usage, with frequent errors that prevent understanding <i>Points Possible (6-0)</i> | |
| | | POSTURE and GESTURES Use body language to enhance presentation | <i>Exceptional</i> posture: Standing straight with both feet on the ground, and/or <i>Exceptional</i> gestures: hand gestures <i>enhance</i> audience’s understanding. <i>Points Possible (10)</i> | <i>Effective</i> posture: Standing straight with both feet on the ground, with some rocking back and forth; and/or <i>Effective</i> gestures: hand gestures <i>assist</i> audience’s understanding. <i>Points Possible (9-8)</i> | <i>Somewhat effective</i> posture: Some standing straight, but with rocking back and forth and slumping; and/or <i>Somewhat effective</i> gestures: hand gestures <i>sometimes assist</i> audience’s understanding. <i>Points Possible (7)</i> | <i>Ineffective</i> posture: Sits or slumps during entire presentation; and/or <i>Ineffective</i> gestures: few or no hand gestures that assist audience’s understanding. <i>Points Possible (6-0)</i> | /10 | |
| | | ENTHUSIASM Convey emotion during the presentation | <i>Exceptionally</i> strong and positive attitude about topic during the entire presentation. <i>Points Possible (10)</i> | <i>Pleasant</i> attitude about topic during much of the presentation. <i>Points Possible (9-8)</i> | <i>Engaged</i> attitude about topic during the some of the presentation. <i>Points Possible (7)</i> | <i>Disengaged</i> attitude about topic during the most of the presentation. <i>Points Possible (6-0)</i> | /10 | |
| | | TRANSITIONS Connections made between and among the various parts of the presentation | <i>Exceptional</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible (10)</i> | <i>Effective</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible (9-8)</i> | <i>Somewhat effective</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible (7)</i> | <i>Ineffective or no</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible (6-0)</i> | /10 | |
| | | INTERACTION with the AUDIENCE | <i>Exceptional</i> encouragement of audience interaction; and <i>Exceptional</i> knowledge of the topic displayed while responding confidently, precisely, and appropriately to all audience questions. <i>Points Possible (10)</i> | <i>Effective</i> encouragement of audience interaction; and <i>Effective</i> knowledge of the topic displayed while responding directly and appropriately to all audience questions. <i>Points Possible (9-8)</i> | <i>Somewhat effective</i> encouragement of audience interaction; and <i>somewhat effective</i> knowledge of the topic displayed while responding directly and appropriately to all audience questions. <i>Points Possible (7)</i> | <i>Insufficient</i> encouragement of audience interaction; and <i>Insufficient</i> knowledge of the topic displayed while responding directly and appropriately to all audience questions. <i>Points Possible (6-0)</i> | /10 | |
| Final Senior Project Presentation Grade: /300 | | | | | | | | |
| (Each senior must earn a B- [80% or 240 points or higher] in order to pass his/her Senior Project Presentation.) | | | | | | | | |