

“BIG FISH” -- Generic Rubric: Writing and Text Analysis– Carmen Sánchez Sadek, Ph.D.

Level	Content*	Organization	Style	MUGS
4	<p>A “4” paper (1) <i>fully</i> achieves the purpose of the assignment – enhancing, elaborating and further developing the descriptions of “setting” found in the original “Big Fish” story; (2) clearly addresses the intended audience, Helen Keller, and (3) includes additional personal descriptions of the settings found on the movie scenes.</p> <p>It <i>fully</i> and <i>elaborately</i> develops and integrates the language of the scene settings from The Book, The Shooting Script and The Movie “Big Fish” with very extensive supporting details copied directly from the texts.</p> <p>It demonstrates <i>insightful</i> understanding of the connections among various texts.</p>	<p>A “4” paper is <i>well-organized</i> and follows the form required – descriptive writing.</p> <p>It <i>consistently</i>: adheres to the topic describing in detail the settings of the scenes; makes <i>incisive, logical</i> and <i>explicit</i> connections among the texts and the movie; is organized in paragraphs; and has a <i>clear</i> sense of a beginning, middle, and end.</p>	<p>A “4” paper has a <i>distinct voice</i>, which conveys a particular <i>tone</i> and <i>point of view</i> toward the topic.</p> <p>It exhibits <i>superior</i> techniques to enrich meaning, such as descriptive and expressive language, precise word usage, metaphorical language, and variations in sentence patterns.</p> <p>Its overall effect evokes an emotional response from the reader.</p>	<p>A “4” paper demonstrates <i>superior</i> command of mechanics, usage, grammar, and spelling (MUGS).</p> <p>It is free of errors that interfere with the writer’s meaning.</p>
3	<p>A “3” paper (1) <i>develops</i> the purpose of the assignment – enhancing, elaborating and further developing the descriptions of “settings” found in the original “Big Fish” story; (2) addresses the intended audience, Helen Keller, and (3) includes limited additional personal descriptions of settings found on the movie scenes.</p> <p>It provides <i>sufficient</i> information to develop and integrate the language of the scene settings from The Book, The Shooting Script and The Movie “Big Fish” with supporting details copied directly from the texts.</p> <p>It demonstrates a <i>clear</i> understanding of the connections among various texts.</p> <p>It may contain a minor inaccuracy.</p>	<p>A “3” paper is <i>well-organized</i> and follows the form required – descriptive writing.</p> <p>It <i>consistently</i>: adheres to the topic describing in detail the settings of the scenes; makes <i>logical</i> and <i>explicit</i> connections among most of the texts and the movie; is organized in paragraphs; and has a clear sense of beginning, middle, and end.</p>	<p>A “3” paper may exhibit <i>some</i> techniques such as descriptive and expressive language, precise word usage, some variations in sentence patterns, and appropriate tone.</p>	<p>A “3” paper demonstrates command of MUGS.</p> <p>It may have <i>some very minor</i> errors as an unclear sentence, but generally errors do <i>not</i> detract from or interfere with the writer’s meaning.</p>

2	<p>A “2” paper contains <i>some</i> evidence of enhancing, elaborating and further developing the descriptions of “settings” found in the original “Big Fish” story; it addresses the audience – Helen Keller, and includes very limited additional personal descriptions of settings based on the movie scenes.</p> <p>It attempts to use examples from the texts, but shows limited development of that information, copying directly the language of the texts in a manner that shows lack of understanding.</p> <p>It demonstrates <i>some</i> understanding of the connections among various texts.</p> <p>It usually has a <i>few</i> obvious factual errors and omissions.</p>	<p>A “2” paper has <i>some</i> organizational problems. It usually does not adhere entirely to the topic – the “settings in the scenes; has unclear passages; makes limited connections between the texts and the movie; and has a limited sense of beginning, middle, and end.</p> <p>Digressions may interfere with the writer’s meaning.</p>	<p>A “2” paper has <i>some</i> command of the elements of style. It may be mechanical and almost robotic or thinly elaborated.</p> <p>There is limited evidence of various techniques such as descriptive and expressive language, precise word usage, variation in sentence patterns, and appropriate tone.</p>	<p>A “2” paper demonstrates <i>some</i> command of MUGS.</p> <p>It contains some errors that detract from or interfere with the writer’s meaning.</p>
1	<p>A “1” paper may contain <i>little</i> or <i>no</i> evidence of (1) language elaboration, enhancement or further development of the descriptions of “settings” found in the original “Big Fish” story; (2) audience—Helen Keller; or additional personal descriptions based on the movie scenes, or a relevant topic – scene settings.</p> <p>It may contain few or no additional details from the texts or the movie.</p> <p>It demonstrates little or no connections among various texts.</p> <p>It usually consists mainly of sentences copied from a text and usually has <i>serious</i> factual errors and omissions.</p>	<p>A “1” paper has <i>serious</i> organizational problems. It has <i>little</i> or <i>no</i>: order, connections among the texts and the movie, sense of beginning, middle, and end.</p> <p>It may be a rambling collection of thoughts and digressions.</p>	<p>A “1” paper has <i>little</i> or <i>no</i> command of the elements of style.</p> <p>There is little or no consistency.</p> <p>It may <i>only</i> consist of a string of words conveying little or no relevant meaning.</p>	<p>A “1” paper demonstrates <i>little</i> or <i>no</i> command of MUGS.</p> <p>Errors appear in many or nearly all sentences and interfere with the writer’s meaning.</p>

Note: MUGS: **Mechanics** (the editing rules of capitalization, punctuation, indentation, and manuscript form); **Usage** (formal and informal language influenced by region and culture); **Grammar** (knowing the structure of the language, including subject-verb agreement and pronoun case); **Spelling**.

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