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Although originally developed as a means of surveying the writing ability of large numbers of students, Primary Trait Scoring procedures can be used for several purposes. They can be used to make summative evaluations of students' writing and to generate numerical data for research studies and curriculum evaluation projects, but they also provide a detailed, precise description of students' performances on a specific rhetorical task. Teachers can use this description as a diagnosis of students' writing abilities and as a means of providing students with formative evaluation. Primary Trait Scoring is not concerned with qualities of writing—syntactic fluency, for example—that are presumed to be characteristic of *all* good writing. Rather, it asks readers to determine whether a piece of writing has certain characteristics or primary traits that are crucial to success with a given rhetorical task. Based on a carefully worked-out theory of discourse which can provide a valid and reliable picture of students' writing, Primary Trait Scoring is one of the most promising alternatives to standardized, multiple-choice tests of writing.

PRIMARY TRAIT SCORING

Richard Lloyd-Jones

In discussing tests of writing ability, one should have in mind a working definition of "writing," since that term is used equivocally to refer to any part of the large range between "handwriting" and "great literary works." Here, "writing" is synonymous with "discourse." And discourse will be discussed in terms of its *aims*, which relate to the functions of language, and in terms of its *features*, which are the separate elements, devices, and mechanisms of language. Judgments about the quality of writing are—or should be—primarily related to aims (i.e., does the piece of writing fulfill its purpose?). Yet to be informative about those judgments one must be able to describe the writing in terms of its features (e.g., the level of vocabulary).

Tests of writing ability are either *atomistic* or *holistic*. Atomistic tests rely on the assessment of particular features associated with skill in discoursing, whereas holistic tests consider samples of discourse only as whole entities. Holistic tests are of two kinds: those that deal with a piece of writing as representative of all discourse (such as the method perfected by the Educational Testing Service) or those that isolate subcategories of the universe of discourse and rate writing samples in terms of their aptness within the prescribed range (such as the Primary Trait Scoring method as developed by the National Assessment of Educational Progress). Atomistic tests are easier to use, cheaper, and probably more reliable; but holistic tests are potentially more valid, and in particular, Primary Trait Scoring is potentially more informative.

Atomistic Methods

The range of atomistic tests in common use illustrates their value. Saying "I gotta use words when I talk to you" suggests that vocabulary is a measure of skill in writing. Vocabulary tests are used for so many kinds of estimates of human ability that we might not even think of them as tests of skill in discourse. To be sure, we use the results of vocabulary tests for placement in freshman English and for admission to college or even graduate school, thus demonstrating that we correlate vocabulary development with general skill in discourse. But one look at any academic journal—or worse, the manuscripts as they are submitted—is enough to dispel the idea that the size of the vocabulary is a valid measure. Although one must have a large vocabulary in order to discourse well on a variety of topics, it does not follow that a large vocabulary in itself is enough to ensure skill in discourse. The vocabulary test is, at best, a device for finding out whether a person might control merely one feature necessary for skill in writing.

Variations of vocabulary tests have been designed. NAEP has used one that counts the average number of letters per word used by essay writers, but the results can't be associated with the quality of the writing, probably because word length in itself has little to do with aptness of choice, and averages conceal the more important issue of range. Sophisticated literary critics have examined short texts in terms of the etymology of words chosen, the percentage of polysyllables, or the rankings of words on word frequency lists for writing. The counting, even when intellectually complicated, can be satisfyingly exact, but until such counts are related to skills in discourse, we will not have learned much about how to evaluate writing samples.

A common test used for college entrance and many English achievement or "exit" examinations is a test of conventional usage and manuscript mechanics. Recent discussion about its misuse has centered on its billing as a test of writing skill. It is, of course, a test of social conformity, of how well a person recognizes the language forms most commonly used by those in authority in America. The test undoubtedly sorts out the people who will succeed in college, but that does not make it a test of skills in discourse.

We are more familiar with the use of larger syntactical or rhetorical units for measuring maturity or clarity in discourse. On one hand, we measure sentence length and complexity, we search out "T-units" or kinds of embedding to indicate the growth of sophistication in expressing ideas. The units can be described quite rigorously—perhaps almost as precisely as one can define words—so the tests can be reliable over a period of time even though the complexity of description may require expert readers

dealing with small samples. In a parallel but less rigorous way, readability formulae are used to describe technical and business prose in order to identify what might be hard to read. Sometimes features of vocabulary are counted in the formulae, but most of the issues are related to syntax and sentence length. Since these larger units depend upon organization and subordination—that is, emphasis—they are more plausible symptoms of skill in discourse. The quality of the sentence may seem to be independent of the kind of discourse (a moot proposition, in fact, but conclusions about the maturity of writers based on studies of syntax seem to make the assumption, as do conventional literary descriptions of style) so gathering samples of writing is relatively easy and the information obtained is fairly specific (number of words, number of dependent clauses, kinds of embedding, etc.). Just a modest extension of the act of checking subordination within a sentence leads to examining conjunctions and other words which suggest emphasis within a paragraph, and thus leads to assumptions about coherence in discourse. Unfortunately we lack normative data, and our existing observations—the “lore” of coherence—may not be appropriate in a new age of nonverbal electronic communication. Although most moderately educated people have learned to accept changes in the lexicon of English and most scholars have learned to accept changes of usage and syntax, we are not well informed about fashions or basic changes of rhetorical conventions. Perhaps such changes occur in gross ways and are therefore conscious enough to be viewed merely as stylistic strategies. Still, an analogy to developments in filmmaking might be suitably cautionary. A young person brought up on current techniques of cinematic transition—abrupt shifts of space, time, and point of view—thinks the elaborate explicitness of films in the 1930s is slow, or even “verbal.” Even those of us brought up on films of the thirties suffer from nostalgia when we view the old elaborateness. Similarly, because of our deep commitment to written language, especially to classic texts, we may have a much more difficult time responding to changes in rhetorical customs in prose. Research in such problems will always follow the fact of change, and the problem affects all of our examinations of discourse.

Some more complex atomistic observations appear to deal with elements of rhetoric and thus seem less atomistic. Rating scales seem to apply to the whole discourse. Papers which are scored in terms of organization, evidence, diction, or combinations of these or other rhetorical features may be nominally judged *in toto*; the named “features” are elements of discourse, but these features, in fact, are isolated from the context by a reader and scored separately—an atomistic system tied to abstract categories associated with traditional rhetorics. Often the definitions of categories are quite vague, and at best they may be arbitrary. After all, exactly what is *diction*? The scoring weight of a particular category is

usually expressed in a fixed point system which is not adjusted for different kinds of discourse; there is no effort to adjust the points to tell, for example, whether evidence is as important in self-expression as in persuasion. And since organizational patterns may differ widely for different kinds of discourse—or for different subjects treated similarly—the precision of categories is more apparent than real. Various kinds of scoring guides, once popular and still represented in marking guides of freshman handbooks and on various diagnostic tests, are not reliable or even especially valid as ways of recording information about large samples of writing. They serve best as convenient shorthand for explaining judgments about writing to students.

Atomistic tests, then, may deal with the smallest units of discourse (vocabulary, usage, syntax), the kind which can be easily adapted to machine grading, or with relatively pervasive elements of discourse (concreteness, coherence, liveliness), which must be described by trained human readers. A user of the tests presumes that the correlation between mastery of the feature and the arts of discourse is close enough to permit practical judgments about skill in writing. NAEP gives the results of several of these kinds of examinations in its reports in *Writing Mechanics*. Even though they may not be valid and persuasive tests of discourse, they provide knowledge about particular features of language which are important to many of us. We often teach in terms of the specifics, and certainly our ability to talk about writing depends on the existence of reliably defined features and categories. We need more data about how features of writing relate to writing performance in the real world before we can be confident of our assumptions in the test world.

Holistic Methods

Holistic tests are based on the idea that a valid test of discourse depends upon the examination of a sample of discourse as a whole, not merely as a collection of parts. One need not assume that the whole is more than the sum of the parts—although I do—for it may be simply that the categorizable parts are too numerous and too complexly related to permit a valid report. Some recent efforts to combine human judgment with a computer's memory, at least at the pragmatic level, are based on this less demanding assumption.

If one decides that a valid (or publicly acceptable and persuasive) test requires both a sample of discourse and a human reaction, then one must elect some holistic system, precisely defining the segment of discourse to be evaluated. The writing sample must reflect the writer's choices rather

than the testmaker's choices; the critical response must be affective as well as cognitive, and must interpret unconventional and creative language as well as report conventional devices. For purposes such as classroom placement or equivalency credit, where there are other procedures to assess individual exceptions, the ETS method and its variants are probably adequate and relatively simple. See Paul Diederich's most readable comments in *Measuring Growth in English* for a general review, and see his bibliography for leads to more technical accounts.

The methods perfected by ETS assume that excellence in one sample of one mode of writing predicts excellence in other modes—that is, good writing is good writing. Some allowance is made for “having a bad day” or other problems of the test situation. In contrast, the Primary Trait System developed under the auspices of NAEP¹ assumes that the writer of a good technical report may not be able to produce an excellent persuasive letter to a city council. A precise description on census of writing skills is far richer in information if the observations are categorized according to the purpose of the prose. The goal of Primary Trait Scoring is to define precisely what segment of discourse will be evaluated (e.g., presenting rational persuasion between social equals in a formal situation), and to train readers to render holistic judgments accordingly.

The chief steps in using the Primary Trait Scoring System are to define the universe of discourse, to devise exercises which sample that universe precisely, to ensure cooperation of the writers, to devise workable scoring guides, and to use the guides.

Choosing a Discourse Model

In order to report precisely how people manage different types of discourse, one must have a model of discourse which permits the identification of limited types of discourse and the creation of exercises which stimulate writing in the appropriate range but not beyond it. The three-part model Klaus and I selected was based on the purpose (goal, aim) of the discourse and reflected whether the character of the writing grew out of a focus on the writer, the audience, or the subject matter. (Perhaps we show the influence of Aristotle and his interpreters, and we will take any credit

¹NAEP supported a scoring conference which included five people from NCTE: Robert Correll, William Irmscher, Richard Lloyd-Jones, Louis Milic, and Donald Seybold as well as Ellis Page, William Coffman and several staff test specialists. Later NAEP asked Carl H. Klaus and Lloyd-Jones to elaborate the system both in theory and with practical scoring guides. In developing the guides they were joined by Seybold and six others. The guides were then checked for feasibility by Westinghouse Learning Corporation under the direction of Louise Diana, who contributed substantially to the refining of the ideas.

we can earn by that allusion.) Contrasting available two- or four-part models may suggest the issues at stake and thus define our choice. We did not seriously consider more elaborate models, for example, Jakobson's six-part model.

If we had chosen a two-part model—say, Britton's notions of "spectator" and "participant" writing—we would have echoed the two main objectives of the second round of NAEP's writing assessment: self-expression and social effectiveness. It is an excellent model for directing observations of the gradual socialization of children, but it tends to take for granted the demands of the subject, of information processing which is important to responsible adults and thus to the schools. The two-part division may be said to include some information processing as a part of a Kantian discovery of *a priori* forms within the self (temporal and spatial issues, for example), and on the other hand, to include some other information processing in the learning of standard public procedures for getting along in a society (report writing or business letter writing). Still, by limiting the observations about the writing to the participants in communication, the encoder and the decoder, the two-part division diminishes our sense of how the external reality influences our reasons for writing and how the code itself works.

If we had chosen a four-part model, such as the system elucidated fully by Kinneavy in *A Theory of Discourse*, we might have had a more exacting and theoretically satisfying system, but one that was unnecessarily complex for describing impromptu writing produced in 20- or 25-minute exercises. Kinneavy notes that the purposes of discourse may not only be self-centered, audience directed, and subject controlled, but they may be involved with manipulation of language for its own sake, as in literature. Given time, one may produce literary language in oratory, advertising, or graffiti, for example; playing with words may represent a pleasantly subversive motive which complicates any effort at writing, either enhancing or inhibiting its effectiveness in coping with other goals. Fond of language ourselves, Klaus and I hated to omit evidence of interest in the language in the code itself, but we also felt that the practical limits of our methods for getting samples of prose made extensive examination certainly misleading. We therefore judged playfulness in language—manipulation of language forms for sheer pleasure—to be a part of self-expression. That is, we deliberately chose a model simpler than one we might have selected on purely theoretical grounds.

Perhaps, too, I should offer a practical caveat which is taken for granted by model builders: Motives are rarely pure. We write a single piece for many reasons; therefore, our practical judgments about the effectiveness

of a particular sample of writing require the blending of the pure colors of the theoretical system into the earthier shades of actual performances. For example, I write to inform you about the system we devised, but I am not really trying to avoid persuading you of its usefulness, nor am I concealing the voices of the people who did the work and thus imposed their visions and conceptions on reality, nor do I refuse to play little games with the language. In short, the sharp categories of our discourse model probably must be blurred into continua, a kind of tri-polar surface upon which we might locate any particular rhetorical situation in order to schematize the blend of purposes implied, so we can then derive what must be the primary rhetorical traits and the particular verbal devices which should be associated with the trait.

Figure 1 depicts the model we actually chose. Explanatory, persuasive and expressive extremes are represented by the angles of the triangle. Each point is associated with the features of language ordinarily related to that goal of writing. For example, we view persuasive writing as audience oriented and therefore concerned with the appeals of classical rhetoric. Yet, we note that one of the traditional appeals is to logic, and certain persuasive situations tend toward the explanatory point of the triangle. Categorical organization and explicit evidence are important in such situations. Persuasion more dependent on ethical proof, on expressions of the character of the speaker, would be located more toward the expressive point of the triangle and would be more concerned with the devices suggesting the "voice" of the writer.

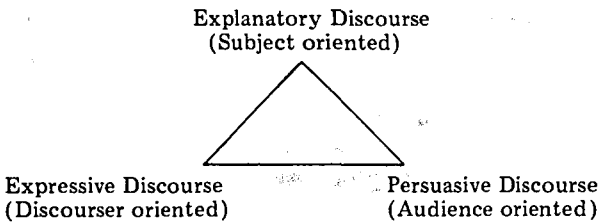


Figure 1.

Figure 2 depicts a more complex model we rejected as more complicated than we could handle. Although the diagram suggests that transactional writing (perlocutionary) can usefully be divided into referential and persuasive writing, it also implies that illocutionary writing can blur the distinction between expressive and literary discourse. I have tried to suggest alternative terms without worrying about fine distinctions in order to

imply how categories in the model represent tendencies in related models.

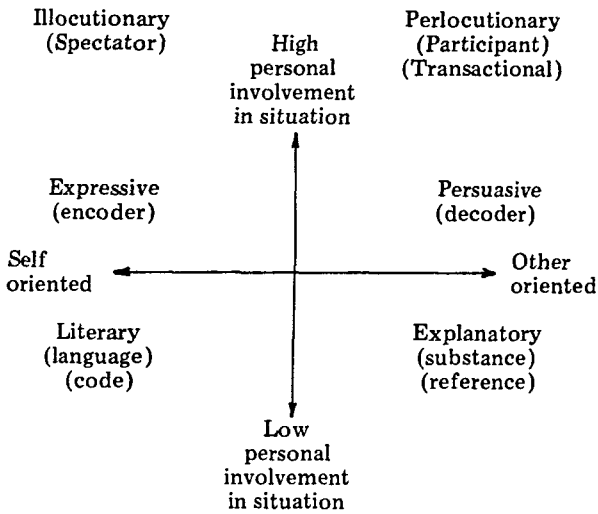


Figure 2.

Evaluation: The Real World and the World of Tests

The model categorizes discourse directly in terms of the purpose of discourses, so before trying to develop exercises for use in indirect testing, consider how we evaluate discourse directly. Exercises and scoring guides must eventually stand up as analogies for the direct experiences of writing.

In the real world, as opposed to the world of the testmaker, transactional discourse is judged by what it accomplishes. If one is trying to sell automobiles, the sales chart to some extent is a measure of the effectiveness of the discourse, although the facts of a malfunctioning vehicle or impoverished customers may cloud the issue. So too with all of the types of persuasion outlined by Aristotle; each can be judged by its effect, although each may be perverted by some exigency in the situation. When the transaction is explanatory, as a set of directions or in a textbook, the quality of the explanation may be judged by whether the reader is able to carry on the procedures as directed. Even the ability to carry on a discussion in which the understanding of an idea is necessary becomes a test of the explanation. Put simply, a transaction implies a response; if the reader

makes the appropriate response, the writer has written well. Not all situations are equally demanding; selling a car to a bankrupt cyclist is more difficult than selling a drink to a wealthy alcoholic, but each can be judged by a practical outcome. In the test world, nothing really happens, so some method of analysis and description must be devised to replace the observation of the effect.

In the real world expressive discourse makes a writer feel better and know more—it is the language of discovery. To the extent that an audience is involved, expressiveness is shared language. We say that the author expresses our ideas. When James Kinneavy (1971) analyzes the Declaration of Independence as a piece of expression, which it primarily is, he reveals it to us as if it were our own expression, if we were clever enough to have thought it (pp. 409 ff.). That issue of expression for the collective mind is now confused by the fact that the nation honors the text without reading it; we might speculate that many people would oppose it, if they read it thoughtfully, for it asserts the value system of its authors and not of many current Americans. The same might be said for most revolutionary documents, love letters, and barroom chitchat. What happens is probably internal. Even if a revolution or a barroom brawl is generated, the expression is responsible only to the extent that it helped each participant find a form in language which enabled him or her to discover personal beliefs. These individuals were not persuaded; rather they found, borrowed, or stole a form for their own inchoate feelings. With some qualifications, as much can be said to define literature as the language of formation and discovery in symbols. Even in the real world it is difficult to judge expression. Each reader speaks for one person. Some especially sensitive literary critics or psychoanalytic observers can guide the judgments of most readers, but even literary scholars prefer to describe expressive pieces as social commentary that should be judged in a world of transactions. And since the aims of discourse are rarely unmixed, such evasions have merit. In the test world the difficulty of dealing with expressiveness has often led us to pretend that it doesn't exist.

Developing Exercises

Perhaps I have eased into the second step of using Primary Trait Scoring—devising exercises which in fact stimulate respondents to write as well as they can within the narrowly defined kind of discourse to be examined. For all holistic testing, any exercise must be within the legitimate range of knowledge of the writer. An exercise about farming penalizes city children, one about vacations favors the prosperous, and one

about making complaints will vary in its power according to the writer's social class. A situation which will bore one child will threaten another and baffle still another. The results will reflect experience in situations as much as skill in manipulating language forms. A wide open subject, such as that allowed in conventional holistic scoring, permits each writer to find a personally satisfying way to respond, but in Primary Trait Scoring a stimulus must generate writing which is situation bound. The writer can't just do his or her own thing. The more one restricts the situation in order to define a purpose and stimulate performance of a particular kind, the greater the chances that the exercise will fall outside of respondents' experiences. The testmaker must deal with the problem directly.

Identifying the Kind of Discourse

First, we must isolate the type of discourse to be evoked. On a theoretical basis, we might want to sample all areas of the model triangle, and perhaps a person with a good command of theory and lots of practical experience in relating the features of discourse to situations would mark spots on the model and create exercises to fit. Partly because we inherited exercises from the first round of the NAEP's writing assessment and from preliminary work done on the second round, we located existing exercises on the model. We imagine that most teachers practiced in creating classroom exercises will also create the situation first. Then they can analyze the rhetorical implications, placing the exercise on the model; this will serve as an aid in discovering the features which characterize writing in the prescribed mode.

Suppose one begins with a typical classroom assignment: "Write a letter to the principal suggesting some improvement in our school." That seems to be a routinely persuasive situation roughly conforming to Aristotle's strictures about deliberative discourse. We might assume that a principal is a mature and responsible person who will respond rationally to a detailed, factual description of a condition which requires change, so much of the presentation will probably be referential discourse. A principal concerned about pupils' feelings might respond to evidence of expressiveness, but that would be a secondary consideration. We probably would locate the exercise fairly close to the line between explanatory and persuasive discourse, closer to the persuasive end. If parents were the audience, we might posit that a larger expressive dimension would be appropriate, and we might consider that the usefulness of wheedling would push the exercise closer to pure persuasion. The specifics of this example, as in almost any proposed exercise, are open to discussion, but the issue for the testmaker is to try to identify the possibilities through

careful examination of the situation and any verbal cues in the assignment itself. So long as the assumptions are explicit, the user of the test can interpret the results fairly.

Trials

Preliminary trials of proposed exercises are essential to ensure that respondents will understand the situation as the designers intend. One does not expect a student writer to make a conscious analysis parallel to that of the designer, but the writer must understand the situation in such a way that discourse in the appropriate mode is generated. The writer's duty is to perform aptly, but the designer's task is to create a situation in which that apt performance will illustrate the writer's competence within a particular mode of discourse.

The trials reveal whether or not the expected kind of discourse is evoked, and as importantly they suggest what kind of cooperation the exercise encourages. If an exercise happens to evoke consistently a kind of writing which the designers did not expect, they may simply recategorize the exercise to conform with what has happened, although they should attempt to rationalize the change. When we found that a hypothetically persuasive exercise about women's place in society provoked mostly statements of feelings about women's place, we tinkered a little with the phrasing and thus created an expressive exercise with an appropriate scoring guide (see pp. 60-66). We might also have changed the exercise drastically to require arguments about the Equal Rights Amendment—a more clearly persuasive situation—but that would have required our respondents to have special knowledge and probably would have distorted excessively our view of the quality of the writing as such.

Motivation

One can never wholly separate the quality of the writing from the knowledge of the subject and probably should not try. Yet, if one is to learn about a national sample of several age groups, and if by law one cannot identify individuals or school districts, then one has to get the cooperation of the writers without the implicit threats of bad grades or angry school boards. Part of that cooperation must come from giving the writer a satisfying task. Knowledge of the subject is part of the satisfaction. The objections made about lack of motivation in writing for the first round of NAEP's writing assessment may have to be doubled for the second because Primary Trait Scoring enforces restrictions which may make the tasks less attractive.

Still, some illustrative observations about how the exercises affect motivation can be suggested. The more the stimulus includes material intended to suggest prewriting instructions given in textbooks, the greater the confusion. Each prewriting question provokes its own answer. In fact, each addition to the stimulus produces a possible distraction, and distractions seem to lessen the attractiveness of the task. Certain images create trouble. "Bananas," for example, seems to provoke pornographic or scatological responses. Bill collectors seem to be exceedingly threatening to some people. When we tried an explanatory-persuasive exercise to evoke a serious letter to correct an error in computer billing, we got a number of amusing responses, but when we tried to revise the exercise to encourage humorous literary-expressive responses by making the situation more absurd, we found that the increase in the number who could joke about computers and over-due bills was small and, strangely, the number which dealt effectively with the problem in serious, highly conventional terms became larger. In both versions a substantial number of respondents were merely hostile.

In general, expressive exercises seemed to draw more enthusiastic responses than did transactional ones, probably because writing expressively is to some extent its own reward. Make-believe transactions present a mild contradiction of terms and that may tempt one to underestimate the skills in handling practical situations. Especially for nine-year-olds writing seems to be fun, but older students more often seem to view writing as a chore. Probably no simple answer to motivation can be offered for all test situations, but it should be a concern, and perhaps it would be wise to have uninvolved observers read papers and comment on the seriousness with which writers approach their tasks. In short, finding likely topics within the range of all the respondents and challenging enough to promote serious efforts despite the lack of any "payoff" remains a problem. And a 55-minute test period is still only 55 minutes, so tests are limited to extemporaneous production. That does not demonstrate what a serious person might be able to do in occasions which permit time for reconsideration and revision. Editing allowed in a 55-minute period should not be considered revision.

Scoring Guides

The practical problems of devising suitable exercises would fill a handbook of operational lore, but creating intelligible scoring guides without violating the chaste theoretical model requires patient labor, frequent trial readings, and substantial theoretical background—on the average, sixty to

eighty hours of professional time per exercise, not counting the time required to administer the proposed exercise to get samples, nor the time required to try out the proposed guide. Once the guide is created for a particular exercise—and the guides are specific for each situation—then presumably any bright and verbal person can use it.

A scoring guide consists of (1) the exercise itself, (2) a statement of the primary rhetorical trait of the writing which should be elicited by the exercise (a kind of statement of the limited test objective), (3) an interpretation of the exercise indicating how each element of the stimulus is presumed to affect the respondent (a kind of hypothesis about performance), (4) an interpretation of how the situation of the exercise is related to the posited primary trait (a synthesis of #2 and #3), (5) a system for defining the shorthand which is to be used in reporting descriptions of the writing (the actual scoring guide), (6) samples of papers which have been scored (definition of the score points), and (7) discussions of why each sample paper was scored as it was (extensions of the definitions).

Most of the guides of persuasive or referential writing use numbers (scores) which indicate a value placed on the observed performances. Usually 4 or 5 is a highly competent performance, 1 is a serious but quite inadequate response; other symbols are used to indicate a failure to engage the exercise. Since score points are defined in detailed discussions, the usual arguments about using even or odd numbers of scoring categories do not apply. The middle number is not necessarily an "average" performance. Excellent prose which is an inappropriate response to a situation may well be rated 1; in some writing situations a top score might appropriately be awarded to prose judged to be nonstandard dialect. Expressive prose often was described in terms of the kinds of response made—not presuming, for example, that either categorical or associative organizational systems were to be preferred, or even that lots of concrete detail was self-evidently better than well-knit abstractions. Simply, the score points indicated what the writer did. Each score point is described in detail in terms of what language features might be expected.

Perhaps in an ideal world of brilliant rhetoricians one would know in advance the features which would define a 2 or a 4 paper, but we took papers gathered in trial runs, examined them carefully to see what features actually were chosen to solve the rhetorical problem, and then wrote the descriptions to conform with the expectations established by the sample. Usually, we found many quite legitimate solutions which we had not imagined. We were delighted by the inventiveness of respondents and quickly learned that even highly structured situations permit a variety of appropriate responses.

Guides for some of the released exercises have been published by NAEP; one example is appended to this chapter. Anyone who wishes to use this method should undoubtedly read over several guides before devising new ones. Each guide was constructed by three people, one acting as secretary for the group. Then it was given a feasibility check by an independent observer who used the guides to train readers. They, in turn, rated papers obtained in the original trials and previously rated by those who devised the guides. The reliability was judged to be at least as good as that obtained in more conventional holistic scoring, although those data, too, are better presented by the people who worked on them for NAEP. Writing Report 05-W-02 ("Expressive Writing") provides an extended discussion of the scoring of three exercises.

When to Use Primary Traits

The questions about whether to use the method concern the convenience of development and administration, the validity, and the amount of information obtained. In terms of convenience for the tester, Primary Trait Scoring is more difficult than other methods. One hopes that the evident need for extreme care forces the testmaker to develop a better instrument, but that argument, I am aware, tastes like sweet lemons.

For validity most tests of writing depend heavily on face values. Our usual decision about whether a given sample of writing is to be judged as good, apart from situations of actual use, depends on the opinion of qualified reviewers. If enough reviewers of various biases accept a piece of writing as good—especially if the reviewers live in widely separated places over a period of time—then the writing is accepted. Such judgments are not much help to a person who needs a quick report on a large number of small samples. As a result, the ETS method of searching out "qualified" judges and calibrating their reactions to a single reporting code is a reasonable compromise. *To be sure, the validity of the judgment is limited by the ability of the judges, and even under carefully planned scoring conditions, the judges rate in gross terms.* At times one has the sense that a household yardstick is being used to measure the diameter of a cylinder in an automobile engine. To ensure high reliability, one must accept very broad ranges. Various atomistic tests may be correlated to such holistic judgments and thus acquire the same face validity, although necessarily there is some loss of value in the transfer. Atomistic tests can also be correlated to other outcomes, such as success in college, but this does not really provide a valid statement about skill in discourse. Primary Trait Scoring also depends to some extent on the face authority of the

readers, but even more on the competence of the people who make the exercises and the guides. A user of the test can easily examine just what the testers thought they were examining. The test thus gains credibility in its openness. Not the authority of the reader but the persuasiveness of the scoring guide becomes the issue.

The final advantage of the Primary Trait method is the amount of information which can be taken from a piece of writing. To some extent one must know less to know more. A sharper focus eliminates some of the penumbra of a general skill, but it gives a sharper view of the complex of particular skills required to do a given task, and therefore increases the likelihood that we will be able to identify strengths and weaknesses precisely. If we find that our respondents, in trying to persuade responsible authority, do not provide clear objectives, evident transitions, and apt evidence, and if at the same time we find that our respondents are able to present vividly concrete narratives from a first person point of view with implied transitions (or stop-action associative connections), then we can begin to make far more useful comments about their skills in writing. Granted, we still need much stylistic study of exactly what features of language are necessary in different situations, and until we have such work we will probably have to create questionable make-do scoring guides based on describing trial runs of exercises. Still, unless we focus on one type of discourse at a time, we will be limited to a vague global view of the moon. The Primary Trait method doesn't offer an immediate shuttle rocket to descriptions of writing, but it does suggest a research tool which might permit more persuasive conclusions than we have yet been able to reach.

APPENDIX

To suggest the process of evolving adequate Primary Trait Scoring guides we are appending scoring guides for two writing tasks. For one of the tasks (Children on Boat essay), we are including an early draft of a scoring guide and the revised, final form. For the other task (Woman's Place essay), we are simply including the final scoring guide. Both guides together illustrate the possibilities of Primary Trait analysis and scoring.

Writing Task: Children on Boat

Respondents were given a printed photograph of five children playing on an overturned rowboat. The picture is copied in NAEP report 05-W-02, "Expressive Writing," along with additional reports of the scoring of the exercise itself. The

task was presented to a sample of ages 9, 13, and 17 in 1974. The actual task and the original draft of the scoring guide are reproduced here. The final scoring guide given to raters follows that. These guides do not appear in the report.

Directions: Look carefully at the picture. These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend FEEL the experience too. Space is provided on the next three pages.

NAEP Scoring Guide: Children on Boat

Background

Primary Trait. Imaginative Expression of Feeling through Inventive Elaboration of a *Point of View*.

Rationale. The test is whether a writer can project him/herself into a situation, find a role and an appropriate audience, and then reveal an attitude toward the material in relation to the role—a complex writing task. The picture is full of information; as in life, there is more information than a writer can use; the writer must *choose* appropriate facets of the situation consistently to serve a *purpose*. As in any photograph, time is arrested, so to explain what is going on, a writer must *invent* circumstances consistent with what is given. Weak writers will be tempted to explain the details separately, if at all; perhaps because a weak writer cannot really get into the situation, he or she gets no sense of the whole. A strong, well-elaborated point of view will relate and control the events.

Note the important features of the instructions. “Look carefully at the picture.” The writer is expected to study the facts, to perceive detail, but if he or she has trouble getting going, the observation that the kids are having fun jumping on an overturned boat will help.

Then the writer is given one of two roles—that of a child in the picture or that of a person nearby. The latter may be child or adult. It is also possible to have either role filled by a person writing much later in reminiscent response to the picture, but the writer is still expected to maintain a personal relationship to the events of the picture.

Finally are the three verbs of crucial instruction, “Tell,” “Write,” and “Help.” “Tell” suggests an oral manner, although it probably does not require it, but “as he or she would tell it” provides additional pressure to be natural. In fact, it encourages role playing, a strong “I” voice, and that can cause some difficulty in reading papers by mature writers who are trying to imitate children. Probably those who attempt extremely difficult *point of view problems* should be read leniently, because they are demonstrating notable competence. The second verb introduces the “good friend,” an instruction that may encourage dialogue but implies that a crucial element of strongly realized point of view is an audience to which one directs a tone. This too may invite private jokes, and sometimes the overt concessions to audience may be missing, yet “I” requires “thou” so the issue may be very important. The issue of feeling finishes the second verb and occupies the third

(which also makes another reference to audience) so one expects a governing emotion to unify the paper—the “I” is defined at least in part by attitude (feeling) toward the materials of the picture. The selection and ordering of detail, and the invention of self, tone, and attitude should make the best papers highly structured. So much control in 20 minutes is outstanding, so we judge that even a paper which maintains good technical control and order with closure is still excellent.

Original Scoring Guide

Rubric.

Non-rateable. *Does not refer to the picture at all.*

The paper could have been written by someone who had not even seen the picture. Any paper that refers either to five children or to an overturned rowboat (or to both), no matter how minimally, must be assumed to have been stimulated by the picture; therefore it is rateable. Any paper that does not refer to either of those elements must be scored as non-rateable because it then invents its own problems and is irrelevant to the categories of this rubric.

1. *There is no real entry into the imaginary world of the picture even though there is enough descriptive information to prove the writer tried to address the issue.*

Technically, most of these papers are incoherent; that is, the information does not stick together or drive to a particular point. Details or bits of information may be named, but do not fit into a situation; lists of observations do not reveal a perspective. There may be relatively few lapses in temporal or spatial point of view because the writer attempts so little, although it also is true that notable confusion of technical point of view justifies a “1.” Some papers may be quite long, but they represent mere description of the picture, repetition, or irrelevant speculation. Others may be too brief to create a world. The writer may possibly name a reader, as suggested in the instruction, but no definition of information seems to result. Some merely remain as observers of a photograph.

2. *The writer accepts the world of the picture and thus has an appropriate and identifiable point of view, but is unable to create any structure to his/her presentation of that world.* The opposite of this can also be true. That is, the writer has created structure but his/her point of view is either inconsistent or flawed in other ways, such as temporal or spatial.

The data in “2” papers may permit the reader to construct an organizational pattern consistent with the point of view, but the writer leaves the pattern to be inferred. There are relatively few internal transitions expressed. Attitude may be stated but not illustrated; narratives may be suggested but not worked out; these may or may not be stated, but they don’t control much; in short, the writer enters the world of the picture, but is not sure where he or she is. As a result the writer may cite details which don’t actually contradict but don’t really harmonize—clusters of perhaps-related notions that don’t make a whole. He or she may invent incidents outside of the picture without relating them to items in the picture. Often there are errors in technical point of view—tense sequence, for example—but these are symptoms of the failure to reveal the writer’s place in relation to correct sequences in nonstandard dialects of English. Issues relating to dialect are not part of this rating, so scorers should be cautious in reporting as failures what might be alternative forms.

3. *These papers are generally competent in creating a realized point of view toward the world of the picture.*

The temporal and spatial point of view is controlled, expressed in strong leads or topic sentences or transitions, but the development is uneven. Elaboration is flawed, and the attitude may be merely named instead of presented to "help your friend feel," perhaps because details are inadequate, excessive, or unclear.

Narratives, if used, are sketched in (more than suggested) but still are left with gaps or other unevenness. Theses or attitudes may be named, and somewhat supported, but do not govern the whole paper. Excess details, if they occur, are a flaw when they don't in fact aid the pattern, even if they don't obscure it. Some patterns, however, encourage invention well beyond what is actually in the picture.

Note: The scoring of categories 1, 2, and 3 must be done on a main thrust basis. That is, the paper that contains mere description of the "1" category can become a "2" paper later on in it. That is to say that some writers write papers that move from one category to another—they are not neatly written in just one category (some essentially "2" papers can contain a whole section that moves it into "3" category). Therefore if the paper is mainly a "1" ("2" or "3") with some elements of another category, the paper should be scored on what the writer has mainly done. This consideration does not arise in the "4" or "5" categories because "4" and "5" papers must be structurally whole.

4. *Temporal and spatial point of view sustained by consistent narrative or attitude, developed by evocative detail, representing a strongly felt perspective.*

These papers are neat—loose ends have been tied up or cut off. The writer's role is evident; he or she probably is able to create the role without even making an explicit issue of the relation to the audience, but at the same time shows concern for his or her attitudes and ideas in concrete terms. The papers often have closure, although a strong paper without closure can still be rated in this category.

5. *These papers have all the neatness of a "4" and shape the facts of the situation into a highly structured, intelligent statement. The statement can be positive or negative and can be accomplished through controlled as well as through explicit interpretation.*

These unusually mature papers represent a perspective that fuses emotion and intellect into a single statement. If narrative order is chosen, the story will suggest meanings beyond the events themselves—not as a tacked-on sentiment, but as integral development. An essay will show a strong interpretative intelligence. These papers are likely to present ideas implicitly rather than explicitly.

Notes: "3" is not the midpoint of a five-point scale; in this rating "5" is exceptionally good. "1" and "2" represent failures to realize point of view; "3" and "4" represent degrees of success. "5" is a rarity of success mostly to be found among 17 year olds and adults.

Strategies and Devices. Although point of view is the trait being examined, this trait can be perceived only in reference to the information presented; therefore, especially in good papers, a rater may seem to be judging the quality of the detail. Such quality is determined by how well it extends and confirms the personality and perspective of the writer. The imagination is required in order to conceive of the perspective and to select and invent details from the picture and its implied antecedents so that a feeling is expressed. The object of the secondary descriptions for this item is to identify the strategies by which the point of view is made to operate. Although particular choices are not necessarily better than others, some

devices allow the writer more options and therefore more complexity in expressing an idea and more fullness in realizing a situation.

First identify the speaker as one of the five children shown in the picture or as an observer. We will count an adult recalling participation as one of the children as a child speaker; the distinctions can be recorded in the next item. The issue is that the writer records his or her experiences directly. We can hypothesize that speakers dealing with their own experiences will be more precise in controlling point of view. Mark 1, 2, or 0.

1. *Point of view of one of the five children.* This also includes papers in which the writer says, "If I were one of the five children." In these papers the writer is not clearly one of the children but he/she is attempting to take that point of view.

2. *Point of view of the observer.* This category also includes papers in which it is difficult to tell which point of view is being taken.

0. *Both of the above.* These are essentially papers in which the writer has misunderstood the directions to take either the point of view of the children or of the observer. Usually these papers are two separate essays—one in which the writer has assumed a child's point of view, and one assuming an observer's.

Note: When an observer joins the children in the play, the point of view is still "2" because the observer makes a "6th" person playing and therefore is not one of the original five.

Describing the events as they occur is more likely to result in immediacy, although it also may introduce various kinds of complications in transition and development. Mark either 3, TH, or 4.

3. *Viewed from present.* If the point of view wavers in time or creates a present frame for past events, then "3" should be marked. If the present tense controls a part of the paper, we can assume a desire to create immediacy. Mere absence of the past tense marker(-ed) is not, in all dialects of American English, evidence of present tense, so readers should be careful to observe adverbs as well as affixes.

TH. *This category is for "time:hypothetical" papers.* These are papers that are written entirely in the "If I were on the boat," or, "If I were an observer I would do—" These papers often include future references such as "When I get on the boat I will do—" It should be stressed that this category is reserved for papers that never leave the hypothetical, as many papers contain some hypothetical structures but then settle on either the present or the past. Therefore any paper that contains something other than hypothetical structures should be scored in the appropriate other category.

4. *Viewed as events in the past.*

Some writers will choose a framing strategy for some or almost all the explanations. Basically this strategy calls for a doubled perspective on the events so the writer can develop an idea by implicit contrasts. Most of the writers will be other than one of the five children, and the frame will create their role. However, merely creating an outside self is not enough; the writer must use the contrast between his or her perspective and that of the children on the boat. Since we hypothesize that the simplest development would use a single perspective, that is, anyone who has established a double point of view must also have established a single point—we suggest merely a "present-not present" marking of whether a frame exists. By definition, papers scored in primary scoring cannot create a

successful frame, although possibly a writer may be scored 1 because he has attempted a frame and simply confused the issue.

5. *Uses, at least in part, a framing strategy for the point of view.*

Another device of distancing the observer from the events is to create a fantasy. Most papers will probably deal with reporting the events and providing logical interpretations of what is going on. They might even try to create a sense of the pleasure of games (e.g., king of the hill) but the papers remain in the literal world.

Some writers will try to reproduce the game fantasies of the children on the boat. Probably the most interesting ones will be wholly set in a world of pirates or shipwrecks in the child's mind, but others will use the frame to permit entry into the world of fantasy. This should be scored as "present-not present." Merely positing the fantasy is not enough. There must be at least a bare minimum of elaboration which allows the reader to enter the writer's fantasy.

6. *Uses fantasy as a device of extending the perspective.*

Another way to reveal multiple perspective is in the use of dialogue. Although casting the explanation as a drama would be the most extreme form of realizing multiple perspective, even trace uses of a dialogue indicate an awareness of different stances, so on a "present-not present" basis scorers should report the use of a dialogue within the answer. Quotation marks are not essential; the clarity of audience awareness is. This is to say that a statement must be clearly intended as an oral statement for a listener, real or imagined. The statement cannot be speculation or any other remark that could simply be made to one's self aloud.

7. *Dialogue is used.*

Final Scoring Guide

ENTIRE EXERCISE

- 0 No response, sentence fragment
- 1 Scorable
- 2 Illegible or illiterate
- 3 Does not refer to the picture at all
- 9 I don't know

USE OF DIALOGUE

- 0 Does not use dialogue in the story.
- 1 Direct quote from one person in the story. The one person may talk more than once. When in doubt whether two statements are made by the same person or different people, code 1. A direct quote of a thought also counts. Can be in hypothetical tense.
- 2 Direct quote from two or more persons in the story.

POINT OF VIEW

- 0 Point of view cannot be determined, or does not control point of view.
- 1 Point of view is consistently one of the five children. Include "If I were one

of the children. . . ” and recalling participation as one of the children.

- 2 Point of view is consistently one of an observer. When an observer joins the children in the play, the point of view is still “2” because the observer makes a sixth person playing. Include papers with minimal evidence even when difficult to tell which point of view is being taken.

TENSE

- 0 Cannot determine time, or does not control tense. (One wrong tense places the paper in this category, except drowned in the present.)
- 1 Present tense—past tense may also be present if not part of the “main line” of the story.
- 2 Past tense—If a past tense description is acceptable brought up to present, code as “past.” Sometimes the present is used to create a frame for past events. Code this as past, since the actual description is in the past.
- 3 Hypothetical time—Papers written entirely in the “If I were on the boat” or “If I were there, I would.” These papers often include future references such as “when I get on the boat I will.” If part is hypothetical and rest past or present and tense is controlled, code present or past. If the introduction, up to two sentences, is only part in past or present then code hypothetical.

Sample Responses.

Age	Categories		
	Dialogue	Point of View	Tense
	0	0	0
13	Well we are playing a game of monsters the boy is trying to swim away but the monster grabed him by the arm. The other boy is trying to get around the other monster and the monster is ready to grab him. The other girl sitting is drowning and gasbin for air.		
17	The children are really having a fun time They are throwing it looks like little stones into the water. All of us were laughing and have a great time. A friend and another friend got on each side of the boat and started to jump up and down. All the other ones got really excited and started yelling. The blond hair kid almost fell in when the boat started to rock. All of us laughed. We all had so much fun we were trying to keep our balance but it was really hard. The boat was rocking so hard that all of us practically fall in. I think most of them were relations. They never had so much fun and were fascinated by the the sights and boats we were the only ones there at the time which made it good be cause we could laugh and joke more we really had a fun day. I wish we could do that again This time, I want you to come along. We haven't had this much fun in a long time.		
	0	0	1
13	Look at the children jumping on the boat. They're balancing on the over-turned boat. How looks like fun! We could make it a sliding board and every-one can play. or tilt it and make a see saw out of it. Maybe if we could turn it over we could put it in the water and go out into the lake, river, whatever it is. Someone could be a captain and the others can be passengers. Let's do it!		

0 1 0

13 I was having such a great time. It was as though I was doing something that no other kid was able to. As though I was older than 5 or 6. You should try this sometimes. Its like playing house and being the mother of all those little kids. Even though we all are the same age. When playing some of the kids play like their younger than me. Thats what I mean mostly by my experience. on the boat. I hope you can come and play on the boat with me tomorrow. I know you would enjoy this as much as Mike, Cindy and the other kids did. It was really great. You can even pretend to be sliding down a great big rock. You can come and create with us.

17 · Wow! We had the best time down at the park today. Ricky Cindy Jimmy and I went *exploring*. We pretended to be Pirates who were stranded on a deserted Island. All of us were trying to find a way to escape from the Island. Then Captain Jimmy found a capsized boat on a deserted beach, at least we thought it was deserted. But ther a gang of enemy pirates came and attacked us from all sides, but we held them back and used the boat as a shelter against their swords and Guns. Of course in the end we won the fight. We were all overjoyed at the victory We jumped up and down and all around. Then we were faced with the problem of getting off the Island once more. but we weren't dummies we knew the other pirates must have had a boat! So we look all day long till we found the enemies big ship. Onward for home we all chimed in and we headed across the long wide ocean for home.

But that was all right by me because I was hungry for lunch and I didn't want to miss the cartoons at 12:30!!

0 1 1

17 Jumping and running on the boat is very enjoyable. Up we jump and down we float. I feel as if I could sail the boat around the world and back. The salty sea air blows through my nostrils. My body feels engulfed in this exotic salt concoction The wind beats against my cheeks

The white, glistening, enamel underside of the boat feels like silk to the touch. The trees are alive, pulsating watching our childish games.

I feel like I could play forever. No concept of time, no responsibilities, no stresses encourage my exuberance.

My body has separated from my spirit. I am no longer encaged in a prison of bones and skin. These are no barriers now. I can do whatever I want, whenever I want to do it.

0 1 2

13 Cindy, youll never believe what happened yesterday! Four kids and I went to a dock and we turned over a boat. all of us got on it and we were trying to kept our balience on it. after a while one boy sat down and started shaking the whole boat. We tried to keep our palience. We all managed it.

17 Yesterday when we were at the lake we had a grand time. Steve Lori, Sue, Jody and I had the whole day to paly. It was a chilly day so we didn't want to get in the water or fall in. While going for a walk, we found at someone elses at cabin on the dock an overturned boat. We jumped and played king of the boat whiling we were struggling to keep from being pushed in. This was difficult because as we moved the boat would rock from side to side. It was a

tieter toter rolling log. King of the mountian gone. Stevie won. because he was the only boy.

But he got in lots of trouble because he pushed Sue in. Even if he did win, winning isn't rewarding when he had to end our fun in such a way.

0

1

3

- 9 I would tip the Boat over and push it in the water. And then
I would go for a Ride.
I would jump in the water.
I would Push it in the water while evey Body.
I would push evey Body off the Boat.

0

2

0

- 9 Well, five children are standing on an over-turned boat. All of them are having fun jumping and hopping on it. It was a pretty windy day and the girl could have fallen in the lake. I thought one of them was going to hurt themselves by jumping and sprane their ankle. Three boats are tied to a booy in the lake.

- 13 Me and some of the kids were at the lake the other day. We saw some little kids playing on an overturned boat. Some were falling and slipping and sliding. It was fun to watch them. They acted like clowns. There were six boats and a house behind some trees in the background. On the other side were houses between some trees. There were two girls and three boys. The girls were wearing coats. one had a bonnet on. the other had short pants. But the other had long pants. The boys all had coats on.

- 17 This happen yesterday, their we five kid on a boat. they were all having alot of fun and if you were there you probaly you play with them. Like they were jumping up and down and make believe they were sailing it upside down. They were like jumping off and on. It was very great to be so small and do the same thing there did.

0

2

1

- 9 The children are on top of the boat walking around. They are trying to balance themselves so they won't fall. One of them is balancing sitting down on the boat.

- 13 Look at those people on that boat. One is acting like he is on a horse. The little boy is jumping up and down. One girl bending over, the geggest girl is watching the other girl who is bending over. The other boy is also bending over. It senes like they are acting like they are on a boat in a storm on the sea. One the side of the lake.

- 17 the kid are haveing fun playing on the boat. trying to see who can walk on the boat without falling. The child siteing down is rocking the boat to make it even harder.

0

2

2

- 9 There were five children as I see, and they were all jumping on an over turned boat. I was standing about 50 feet away. They were all having so much fun. One was kneeling, one was jumping, one was running, one was standing still and one was blancing herself from falling in the water. I wish so much that I

was there to. Because they were having all so much fun, and I love jumping on boats.

- 13 These five kids were jumping on this overturned boat. Well I was just standing there watching them, when this little girl fell off and hurt herself. It was not bad. When the kids have left the boat I went over to the boat and looked at it. It had wholes and dents in it like I have never seen. I carried the boat to this boat fixer and he tried to fix it. Then he told me to try it out. So I put it on the water, got in it, and started drifting. Then sudenly it sunk with me. I got it out then looked at it and I seen it had a whole in it. I took it back to the boat fixer and the patched the whole up. Then I went back to the dock and tried it out and it worked good. The next day the same kids had turned the boat over and started it. I was dissused
- 17 I saw these kids on a boat one day and I mean they were really freaking out on this overturned boat. I mean they were having the time of their lives on this thing. I really don't know what they sav in it but it looked like fun. So I kicked them off and played on it by myself for 3 hours. Then they came back and kicked me off. So then I just watched. They were hopping up and down on this thing. I couldn't be how much fun they were having on it. I mean I was there for 3 hours and had the worst time of my life on the stupid boat.

0 2 3

- 9 I would feel very sad because I couldn't play. I would also feel lonley because I wouldn't have any one to play with. I would wish I had someone to play with me. I would ask my mom if I coul't play and she would say yes and I would be happy and when I asked my friends if I could stay they would say yes and I would feel even happier.

1 1 0

- 9 One day we was at the shore. I and Jim, Chip, Brad, and Bill We was play on an over turned boat and we was pretending that we was pirates on an stormy sea and was ship wreck and the life boat tipped over and we was waving for help. When we got back on shore we told everyone what happened there then we pretend we was on an little island on the coast of Mexico and the little boat was the island We was waving for help, But we had to spend the night there just like I figured. I told them we shouldn't have gone that far and I said I knew it—I knew it!! And so when got back finnally we was not glad we wanted to pretend to visit another island like that so we pretended that we were stranded on another island and we were pretending that the over turned boat was the island again this was a far off island anmed Parkerson we like that island very much. even better than the other one we pretended at was better we had lots more fun.
- 13 Boy, today I had fun with my friends today. We were playing by the lake on a boat that was turned upside down. Christie almost fell into the water because the boat got a little wet. I just managed to grab her by the coat! I didn't know it but I stepped into the wet spot and I slipped too. Gaye managed to grab ME by the collar of my coat and she practically choked me to death. But she still got me up. It was a pretty funny scene because while she was pulling me up I was hauling up Christie.

After the excitement died down us kids were pretending to be pirates. We couldn't play it very good the boat was turned upside down but we managed.

Little Johnny wanted to be the captain so we had to let him or else he would have cried, and I don't like that! Before we started playing pirates I had to take Christie home so she could get some slacks on because she had on only short and her leg were so cold they were turning red. With that water as cold as it was Christie was lucky she didn't fall into the water.

I'm glad the guys waited for me and Christie because I was the pretty little lady that gets captured by the pirates, and they are going to make me walk the *plank*! But I'm not really going to jump into the water. I thought Little Johnny was a great chaptain but I'm sorry we had to stop playing because our mothers called us to come in and have supper. We'll probably play pirates tomorrow and I hope to be the pretty lady again. The End

1 1 1

- 13 If I was jumping on a boat. I would tell my freind. It is very fun jumping up and down on the boat. Sometimes when you jump hard enough it take your stomach. You can slide on the boat. You can play games on the boat. You can have on slick shoes you can't hardly stand up. If I were one I would take off my coat and put it down on the boat and let us take turns pulling each and other on it. Or I might just get a pair of skates and skate on it. You ort to try it. It is fun when you have some of freinds with so there can be more fun. It is more fun with freinds than by yourself.

1 1 2

- 9 There were four other children besides me. We were all jumping on a turned over boat. I fell in the lake. The water was shallow. The other kids started laughing at me so I pushed them in. When they came out I laughed at them and I said I got you back. Then we all started laughing. We started watching the boats. We had a contest on who could jump the most and then jump into the lake the farthest.

- 17 Yesterday Pauls Dad bought a NEW boat. He took it down to his cabin on Lake Chelan and took us boating, we asked if we could take it out on the water alone. Paul's Dad *said no*, then he pulled it ashore and turned it upside down, so we wouldn't (or couldn't) put it back in easily. After Pauls Dad left one of us got onto the top of the boat, it was very slippery and hard to stay on but after a while (and a few bruises) we all finally mastered it, except for "ole weird Harold" he just sat on the end of the boat a flapped his arms like some sort of bird. We played all sorts of neat-o peachy-keen games like "King of the boat top" "I can stay up longer. than you can" And "Ha Ha You can't knock me off 'cause I" can stay on longer" But all in all it was real B-O-R-I-N-G.

1 2 0

- 9 They are having fun jumping on the boat they might be playing boats and got caught in a storm and they found an un explored island and they were far far from any other land and they tried to make a boat to get off the island and the boat flipped over and thats why there are standing on the boat like that tring to get back and one of them said, "lets swim back were are not very far so they swam back to the island and tried to make a fire out of twigs so they could dry out and that was a real problem but they had more problems than that there were indians on the island and were ready to attack and if the people

were attacked that would be the biggest problem to the people that just came back and they were real tired and couldn't move very fast and thats why they are jumping up and down.

- 13 There was some kids jumping on a overturned boat. Boy how I wish I was playing with them they were having fun if I was there I would of had lots of fun. I hope none of them gets hurt. I like to see kids have fun. It's better than getting in trouble. What If the owner of the boat comes and see them playing. I hope the boat dosen't go into the water and then tips over. I hope that girl on the end dosen't fall into the water.

Good-by kids see you tomorrow

1 2 1

- 9 they are paying on the boat I wish I could play but I had my good clothes on my mom said don't go out and get dirty she said watch them play on the boat they are haveing lots lots of fun we are going out to eat one boy is jumping onther is seating on the boat
the End

- 13 You should get off that boat because one of you might get hurt. or the boat may fall in the water and you all might be KILLED or something so lets not play here and lets go some where more safe for no one can get hurt becaust that happened to me and it isn't no laughing matter I could have been killed so thats why I don't want none of you to share my experence so lets leave before it Does Happen because I don't want such young kids to die so early in Life

- 17 See that little girl standing on the end of the boat? Thats my little sister, Beth. She looks like shes having a fun time with her friends. They all live around here and are all very mischievious. They are always getting in trouble for the things they do. Theyre not being mean or ugly or anything, its just that little kids, being little kids sometimes get into things they should'nt.

Actually, they should'nt be playing on top of the boat because theres mud all around the boat and any minute one of them is going to fall off the boat & into the mud, but they have to fall off the dock before they get to the mud, but it won't be long. . . .

I knew it! There they go, right off the dock and into the the mud. (chuckle, Chuckle)

Beth! You'd better stay out of the mud! Mom'll get mad!

One thing about kids though they can never stay clean for long and never mad at each other long. Why, just yesterday Beth and Bobo got into a fight as to who should be the princess in the game they were playing. Beth and Bobo finally compromised and said the could be twin sisters and they were happy then.

Are kids great?

Tommy is a happy kid. He always is happy and is always busy doing something. Tommy, Beth, Tim and Bobo always through the football around or play tag together. Usally its just the four of them but a new boy just moved in the block so he's started hanging around with them now. They all have a good time and usally amuse themselves by doing the simplest things.

17 I would of said get off that boat if he wouldn't of got off I would go over there and get him off I hate to see anyone get hurt. But I wouldn't let any of my friends get hurt.

9 We are have fun on the boat. What if I mother catch us playing on the boat. But we might fall in the lake and my mother will kill her self. I am going before I fall in the lake. You chicken and the kept on meling. So one boy fell in the lake and got dranded. All the others kid ran home crying and they mothers ask them whats wrong my friend fell in the lake. you all did't have any buines down I am going to whoup you when your daddy gets here. I am going to tell hill and for him to whoup you again. Mother please dont let daddy whoup me. I want do it any more Then I will ponish you. All the other kid did't get no whoupen. They got to go back and play.

17 Whee, isn't this fun. Lets imaging we're outcast pirates. Jump for that sail, tie the brigging. This is our faithful ship, sailing over the tropical seas. Feel the strong, salty wind whisking over your face! I can almost feel the waves moving under our feet. Now all jump up! There we just missed getting dunked by that big breaker. How's the weather up their at the top of the crows mast, Jack. Just fine? Good. Now lets be off on our way on another adventure. Lets go to the arctic this time. Bu, its geting mighty cold now. Look! Theres a giant whale! Lets spear him and take it back to our homeland. I can even hear its heaving lungs. Closer, closer, now. Good, we got her. Pull her in. What, she's pulling us. Hold on! Pull harder! Wow, we're gaining speed. Wheres she going to take us? Whats going to become of these poor lost souls in this perilous situation. Well stay tuned to this program, next week for further adventures. Same time, same shanned! See you now; this is the hearty Kaptin Kidd signing off now. And remember, if you bad breath and rotten teeth use goopy. Goopy brand tooth paste is the most fantastic product now on the market. If your eyes look kind of soupy, use goopy.

Now that was fun, what shall we do now. Sail for fantistic Australia well its off now!

9 I am going to tell about if I was on the top of th boat. playing. one day me and my friends went playing there were six of us and we wanted to go down to the lake and so we did we went Down to the lake and we saw a boat and it was tipped over and they wanted to go play on it and so they did But I told them not to But they didn't Listen so I Just went on walking But then Sandy Shelly Sherri Kim and Renee called out to me and said hey Lori come on so I went over there and said ok But just for a Little while and so I Just played for a little While and then I said I am going to go home now and I said to my friends hey you guys are you comeing

and they said ok and so we went home and we were heard something and the boat fell in and they ran to see what happend and I said to them see If you didn't come you would of been in the water come on I said lets go home and so we went home and they never went down by the lake by there selves and neather did I

The end

2 2 1

9 These kids are jumping on a boat. I said be careful." You might get hurt. Don't push! Everybody could have a chance. Take it easy. Why don't you want him to play too. He could play. If you could play he could play! Why don't you ask him. If you won't ask him I will. Do you want to play. I ca'nt my mother do'nt want to play with people I do'nt know. Where is you mother. She is over there. I'll ask her could your son play. Would you take care of him. Sure I will take car of him. Ok! He could play! Thank You! Do you want to play jumping! Ok! Kids you got a new freind! We do! His name is John!

2 2 2

17 Sunday afternoon I was taking a walk along the lake and I came across five kids playing on an overturned boat. I stopped to watch them, and they were having so much fun I wished I was one of them. It really took me back to when I was little, those days were so carefree. At first they were playing a modified version of King-on-the-mountain, modified to fit the boat. One boy was a little bigger than the rest and usually was king, except when he lost his blaance, or footing. As young children usually do they soon lost interest in this game and began skipping rocks across the lake to see which one could get it to go the farthest. After the "victor" was established they went on to a game I never seen anyone play before. They turned the boat upright and did a sort of dance inside it. I have no Idea why they were doing it but it was fun to watch all the same. Finally they tired of playing with the boat and started playing "Ring-a-round-the-rosie's". Now this was a game I could understand, and I longed to be part of. After about 5 minutes went by I finally got up enough courage to go and ask them if I could join them. *they said sure* so I did. And you know I don't think I've had so much fun in years!

2 2 3

9 I would go over to them and ask them if I can join them and I would ask them what they are playing I would play that game with them we would have fun playing with each other. I would say be careful you might fall and hurt yourself They would say we are playing a game and we are having alot of fun playing the game with each other.

Writing Task: Primary Trait Scoring Guide for "Woman's Place" Essay

Some people believe that a woman's place is in the home. Others do not. Take ONE side of this issue. Write an essay in which you state your position and defend it.

ENTIRE EXERCISE

0 No response; fragment

1 Does not take a clear position, or takes a position but gives no reasons
 Restatement of stem
 Position given then abandoned

Position confused, or not defined at all

Position given, no reasons for it

Note: Taking a "middle of the road" position is acceptable

If a lady wants to work she should be able to "cos of womans lib.

A woman's place is not at home because I know she wouldn't like to be at home all the time doing housework everyday, but if she has kids she would have to pay somebody to watch them, that's if she had a job.

I believe that a woman's place is in the home. Women need to stay home and take care of their house. If a woman has children she should be home spending time with the kids. If a woman is home she has more time to clean the house, cook and prepare meals. I think the man of the house should be able to support his wife. She should not hurt his pride by working.

I think that a woman who have kids should be at home. The woman should take care of the home and the kids and her men. If the woman do not have any kids I think the woman can go out and get a job if she wants to.

Women should stay home and clean their house. What I mean there better off at home washing dishes washing clothes and etc. Some of the Women know a days just want to get out of the house and want to know what's happening lately around their neighborhood. for that they should'nt have gotten married!

In the money situation it doesn't really bother me if my husband gets more than me. It all goes to the same thing. If I weren't married and I were doing the same as a man. I think we should be paid the same. If we could do the same equal things.

I believe that a woman's place is where ever she wishes it to be just so she is happy with what she does and is good at it.

I believe that a woman's place does not necessarily have to be in the home. Women who would rather pursue a career in a variety of different fields should be granted the opportunity to do so. They should not have to feel obligated toward becoming a good housewife if they have other interests. Women who have the intelligence, drive, and courage should use these qualities to become involved in any area of work they desire. Men must give them this right.

I think that a woman's place is in the home. I don't think that women should have to work. Its OK I wouldn't mind it. If a woman wants to work which some do. That's fine. But if you have children I think you should stay at home with them. If its necessary to work then I guess that you have to work.

2 Takes a position and gives one unelaborated reason

I do not believe that a woman's place is in the home. Women shouldn't have to stay home all day cooking and cleaning, just because they're women. All human beings should be treated equal and this includes a well-educated woman being able to work at a job, instead of doing menial housework tasks all day.

"A woman's place is in the home", also sounds to me like to be a woman you have to be married. If women weren't educated and couldn't get a job then single woman would have to marry to survive?

I believe that the woman's place is in the home only when the man of the house is capable in providing a comfortable size income. I believe then if the man can't provide, the woman should go out and help this man. Also a woman's place is in the home when there is little children, like from ages newborn until let say 2 to 3 yrs. of age, when they most need the comfort and the love of the mother.

I think that a woman should do what she wants if she wants to say home she can do the housework. If a woman have children and he husband is dead there is not another person in the house that can do any work so she has to go out get a job and do the best that she can to do to support her family.

I think a woman should work in a home because she knows what to do.

I think that a woman's place is at home. I don't think a woman should have to work in a factory unless people don't have enough money to live on. A woman should be at home with her kids. A woman at work don't have enough time to spend with her kids, or her family and clean house like it should be. A woman at work don't have much time to do what she wants.

- 3 Takes a position and gives one elaborated reason, one elaborated plus one unelaborated reason, or two or three unelaborated reasons

A woman's place is not at home she has the same right to have a job and work. No woman should be at home all the time. Most women can do the same work as men. Some women are as strong as men.

I say that this really depends upon the individual but I don't agree with this statement. I feel that if a woman can work and wants to work that she should. This way she can also help her husband out with some of the bills or what ever. Also the woman won't always have to depend on her husband for money to spend on herself or him like for a gift.

I believe that a woman's place is not in the home. I feel that if a woman wants to work that this is her right as long as she can take care of the children in the family. As long as a lady can perform her job adequately let her work. Woman can be just as reliable as men, but they can't do the physical jobs that men can do. That is why I feel women can work and that their place is not in the home. If they can find a job let them work.

I believe that a woman's place is at home because it would be easier on her to stay home and clean house, cook the meals and take care of the children if any. A working woman is usually easier to be tired or ran down and taking care of the home too. She might not even have time for husband or children maybe even her home by trying to hold down a job. She wouldn't have time to take care of herself as she normally would or to have kids.

One should not generalize about "a woman's place" because like men, a woman should have the choice of her profession. Being a housewife is like any other full time job which should be chosen by the individual. Keeping women in one profession is like telling all men to do the same job. In this

way, our society would not be well rounded or prosper because of the imbalance. Women are human beings like men and should be given the full right of choice.

I believe that a women should go to work. The money she'd make at a full time job would compensate for day care of her children plus leaving her money to help with the weekly needs, banking account, or some other emergency fund.

I agree with the statement that a woman's place is in the home. For many years this has been a major social issue. Yes, the issue of women's rights and equality in a man's world has plagued us since Adam and Eve. I say that if we are to survive in the future the woman should stay in their own domain where they belong, in the home. If a hard working man gets home and has no nutrition waiting for him, then how is he to live. If he cannot live and function, then how will his job get done. And if his job is not done, then what about other men and their jobs. If this should come about then how is our strong nation, dependent on our men, going to survive in the future.

- 4 Takes a position and gives two or more elaborated reasons, one elaborated plus two or more unelaborated reasons, or four or more unelaborated reasons

Women do belong in the house for many reasons. If women aren't in the house who would do the cleaning? If the woman went to a job everyday she would just have to give up her paycheck to restaurants for food, the cleaning lady, and to a laundry for her dirty clothes. If the lady of the house stayed home she'd probably do a better job cleaning her house because it is her own. Anything that's your own, you take better care of it. When the woman of a house goes to work it often puts great pressure on her to do all the chores of the house plus her job. This could cause many family arguments and splitting of families.

If she didn't work, she could take care of the children, house, etc., but think of the additional income that she is missing. I'm sure that if she had a job, it could very well cover the expense of a cleaning woman, maid or some sort of house keeper as well as child care-taker. As long as the woman is working, it relieves much tension and harder work from the other part (husband). As a result he might even be able to work as many hours as the woman or the woman work as much as the man. In either case, there would be a positive outcome at the end.

A woman's place is not in the home. Women are human beings, it is their God given right to pursue what ever career they desire. Life, liberty and the pursuit of happiness have been mentioned in the Declaration of Independence yet women have been denied their rights in this sexist society. Not everyone wants to do the same job or pursue the same goals, must women be limited to a narrowly defined sphere of activity? No, a resounding no! We are people, human beings with as complex mental, emotional, physical needs as men, a fact ignored. We are regarded as the second sex, the incomplete sex, satisfied and made whole only by a family. And it is this false assumption shared by many men and women too, fostered by the society we live in that has destroyed many lives because people were not allowed to

express the full range of their God given gifts and creativity. This attitude has been, is reinforced at every turn and what seem to be the most trivial points are often the most telling because they "go without saying". A fine example would be that in filling out the front cover, we are identified as female by number 2. These slights are equivalent to the demigration of Blacks in Westerns where the villains always wear black hats.

7 Illegible, illiterate

8 Misunderstands the question

9 I don't know; I don't want to do it; any reason given for refusing to write a response

Note: Score points 5 and 6 were not used for scoring this exercise.

APPEALS

CONVENTIONAL WISDOM

1 Contains this type of appeal

We are regarded as the second sex, the incomplete sex, satisfied and made whole only by a family

People label her

Even in the Bible the scriptures show that the woman is in the home

Stereotyped as "the weaker sex", women have endured prejudice endlessly

I think this is just because the husband has always been known as the bread winner

2 Does not contain this type of appeal

PERSONAL EXPERIENCE

1 Contains this type of appeal

I'm not used to having my mom at home all the time

A woman was promoted to seargent in the police. she was in the patrol car the a police man. A bunch of ruff bys were loitering a patrolman got out and the guys starting beating him up the lady sergent sat in the car and just screamed

I saw a woman driving trucks, buses even trying to clean off the streets and sidewalk

2 Does not contain this type of appeal

But I know that if I had no kids I would take a job to have a little of my own money

AUTHORITY

1 Contains this type of appeal

If God would of wanted us to be the same he would of given us the strength he gave men to do

Many famous American authors have said woman can take life better than men

Also, in recent scientific discoveries, the woman's new position

- 2 Does not contain this type of appeal

ANALOGY OR FIGURATIVE LANGUAGE

- 1 Contains this type of appeal

Such duties should never be left for one person alone because that would be like a skunk in a daisy field—breaking up the beauty of marriage

Russia is a good example of equality for women, more women are Doctors and women work in steel factories and do manual labor. Women are Road Repair workers. Russia sent the first Women in to space

- 2 Does not contain this type of appeal

HISTORY

- 1 Contains this type of appeal

Also, look at the contributions Martha Mitchell has made. If she had lost her courage and remained a happy homemaker we would still believe everything Pres. Nixon would be saying and Watergate would still be a hotel, not an incident

Taking the dilemma in Israel, if the former premeir, Golda Mier had not come out of her shell, where would this country be

Suppose great women like Mary McLead Bethune had stayed in the home

Women such as Marie Curie, a scientist, have helped a great deal in treatments and research in many fields of science

History has shown that when a women strays from home she gets herself or someone else in trouble. Look at Helen of Troy. She didn't stay at home and she starts a war

Mrs. Nighengale, she a famous women in her days. Mrs. D an England school teacher taught at the first public college

If Woodrow Wilson's wife has stayed at home who would have taken his place in office, and Franklin D. Roosevelt must have thought his wife's place was by his side because he asked for Advice instead of using the presidential cabinet for advice

Women have been fighting for equality for a long time and I feel just as sure about the subject as Lucretia Mott, Lucy Stone, or Elizabeth Cady Stanton

- 2 Does not contain this type of appeal

LEGAL RIGHTS

1 Contains this type of appeal

Either way which ever women prefer, to do she has the right to do so

They have a right just as men to go out and work

Each human being has the right to do what he or she wants to do

2 Does not contain this type of appeal

But if they should get equal rights, that means that the ones that do not support it will have to suffer to

I feel that if a woman wants to work that is her right, as long as she can take care of the children in the family

Every woman should have just as much right to work as a man

PURPOSE OF APPEALS

1 Appeals advanced in own cause

2 Appeals to refute opposing position

3 Appeals both advancing and refuting

4 No appeals given

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