

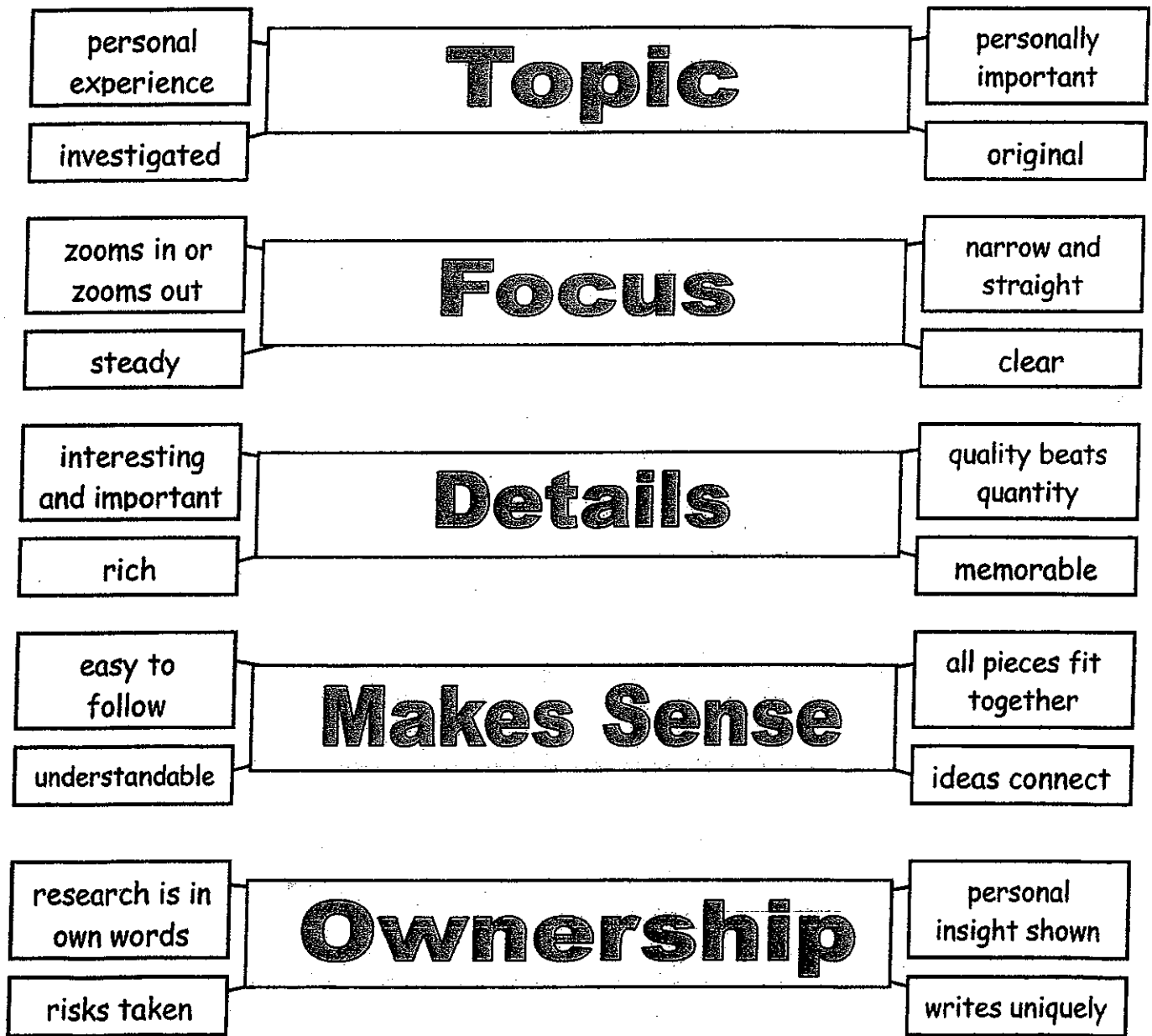
**SIX TRAIT
ANALYTIC WRITING MODEL
HANDBOOK**

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Idea Development

Like the foundation of a house, IDEA DEVELOPMENT serves as the solid base on which a good piece of writing rests. If you start with a solid idea, your writing can grow as big as you want.



DEFINITION FOR IDEAS AND CONTENT

IDEAS AND CONTENT is what the writer has to say, a message. The ideas should be fresh and original. The ideas may also come from the writer's experience. The paper may be interesting and hold the reader's attention all the way through. The paper should contain supporting details that enrich the main idea. The main ideas should stand out from the supporting details. The writer should show how people respond to life and to each other.

DESCRIPTORS FOR IDEAS

A WRITER SHOULD:

- narrow the topic to something specific.
- use fresh and original ideas.
- write from experience.
- show insight in the writing.
- make the main idea stand out.
- use supporting details.
- stay in control of the topic.
- develop the topic in an entertaining way.

CHARACTERISTICS OF IDEAS AND CONTENT

STRONG

The paper is clear, focused, and interesting. It holds the reader's attention. Ideas are fresh and original. Related details support the main idea.

- The writer writes from experience and seems to know a lot about the topic.
- The writing has balance; some ideas are more important than others.
- The topic has been narrowed to something specific.
- The writer stays on topic, and it is easy to tell what the point or main idea of the paper is.
- Supporting details "show" what happens instead of "telling" what happens.

DEVELOPING

The paper is somewhat clear and focused. It holds the reader's attention most of the time. It contains some details to support the main idea. The main idea may not be clear.

- The writer has an everyday understanding of the topic, but doesn't add anything new.
- The writer seems to be writing from experience and the ideas are reasonably clear but they aren't detailed or specific.
- The main idea may not be clear or may not be original.
- The writer has begun to define the topic, but hasn't narrowed it enough to be specific.
- Not enough information is provided, leaving the reader with unanswered questions.

BEGINNING

The paper has no clear sense of purpose or main idea. There is no real message.

- There is not very much information or it is not clear.
- The writer repeats the same information or seems to have written a list of thoughts.
- The writer is still in search of a narrowed topic.
- Everything is as important as everything else; there is no clear main idea.

IDEAS – K-3 Students

CHECK ONE.

- _____ I have picked a good idea.
- _____ I tried to find a good idea.
- _____ I had a hard time finding a topic.

CHECK ONE.

- _____ I have good details about my idea.
- _____ I have a few details.
- _____ Details were hard to find.

CHECK ONE.

- _____ My ideas make a good story.
- _____ My words write a story.
- _____ I like my story and want it to be longer.

IDEAS QUICK CHECK– 4-8 Students

Did you remember to...

- _____ make sure your topic is narrow and manageable?
- _____ develop one, clear main idea to support with details?
- _____ use quality details that go beyond the obvious?
- _____ double check details for accuracy?
- _____ anticipate the readers' questions and answer them?
- _____ stay clear and focused in your writing?
- _____ make sure details enrich and develop the theme?
- _____ demonstrate that you understand your topic?
- _____ write from knowledge or experience utilizing fresh and original ideas?

I HAVE A TOPIC – NOW WHAT?

Once you have a topic, you have to decide what to do with it.

STEP ONE: Write down everything you can think of related to your topic. Don't worry about spelling, capitalization, complete sentences, etc. **JUST WRITE!**

STEP TWO: Write some more. Make sure you have answered the following questions about your topic.

- Who?
- What?
- Where?
- When?
- Why?
- How?

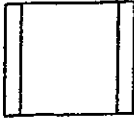
STEP THREE: Narrow your topic. Make sure you have enough information, but not too much. Use the following questions to help narrow your topic.

- What or who is affected by the topic? How?
- Is the topic influenced by other things? How?
- Why is the topic important?
- What is the purpose of the topic?
- Why am I interested in this topic?
- Who will my audience be?
- What do I want to tell my audience?
- What is my purpose for writing about this topic?

STEP FOUR: Tie the similar ideas together. They'll probably end up in the same paragraph in the paper. Use a graphic organizer or create your own.

STEP FIVE: Write the rough draft. Don't worry too much about conventions at this point. Get your ideas into writing first.

Organization



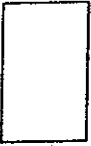
ORGANIZATION is the structure of writing. Just as a house has an entrance, an exit, hallways that connect, and a sensible layout, so too does a piece of good writing. Blueprints are drawn before a house is built; writing should be "blue-printed" too!

Blueprints:



- appropriate graphic organizer used to plan writing
- the order of the writing makes sense
- the most important ideas receive the most attention
- transitions sound natural

Beginning:



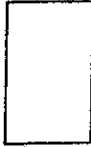
- hooks or grabs the reader
- an inviting lead
- effective topic sentence
- shows where writing is going

Middle:



- parts fit together smoothly
- subtopics or parts are clearly separated
- ideas connect
- contains the "heart" of the writing

End:



- might leave you thinking or wondering
- makes the writing feel complete
- leaves the reader feeling satisfied
- ties things together

Title:



- hints at the writing's big idea
- is catchy
- makes sense
- is memorable

DEFINITION FOR ORGANIZATION

ORGANIZATION is the structure of the paper. The order should be logical and effective so that the reader hardly thinks about it. The information should be delivered at just the right moment. There should be an inviting lead that “hooks” the reader. The body should build to an important point by using supporting details that fit where they are placed. The conclusion should tie everything together. The ideas should be linked together with smooth transitions.

DESCRIPTORS FOR ORGANIZATION

A WRITER SHOULD:

- use an inviting lead that “hooks the reader.”
- place supporting details so that they fit.
- use logical and effective structure, order, and sequence.
- give information at just the right moment.
- use smooth transitions to help the ideas flow together.
- use a conclusion that ties everything together.
- use a conclusion that gives the reader a sense of resolution.
- use organization that enhances the central idea.
- use organization that is graceful.

CHARACTERISTICS OF ORGANIZATION

STRONG

The ORDER makes sense and is easy to follow. The paper contains an effective lead and conclusion. The ideas are connected with transitions.

- The paper contains an inviting lead that grabs the reader's attention.
- The main idea is supported by details that fit where they are placed; sequencing makes sense and helps the reader understand what is written.
- The ideas are connected with smooth transitions.
- There is a strong conclusion that brings an ending to what is written.
- The reader doesn't have to think about the organization to understand what is written.

DEVELOPING

The paper moves from point to point without too much confusion. The paper contains a lead and a conclusion. Some ideas are connected with transitions that may be weak.

- The paper contains a lead that can be identified, but it is weak.
- The writer spends too much time on one area and not enough time on another.
- The order is hard to follow or too easy and predictable.
- The transitions between ideas are unclear and do not seem to fit.
- The conclusion is weak or does not bring an ending to what is written.
- The organization, though weak, does not seriously get in the way of the main point.

BEGINNING

The writing does not have a clear sense of direction. The ideas are put together with no connections. The lead and/or conclusion cannot be identified.

- There is no real lead to begin the paper.
- There is no recognizable pattern to the ideas. They seem to be a list of thoughts that confuse the reader.
- There are no transitions between ideas. The reader gets lost easily.
- There is no conclusion.

ORGANIZATION – K-3 Students

CHECK ONE.

_____ I have a good beginning sentence.

_____ My first sentence is ok.

_____ I have a first sentence.

CHECK ONE.

_____ My details are great and I have a lot of details.

_____ I have a few details.

_____ Details are hard to find.

CHECK ONE.

_____ My ending is great.

_____ My ending is done.

_____ My story does not have an ending.

ORGANIZATION QUICK CHECK– 4-8 Students

Did you remember to...

_____ create an original title that captures the central theme of the piece?

_____ include an inviting introduction to draw the reader in?

_____ choose a structure that matches the purpose and audience of the piece?

_____ make sure the organization flows so smoothly that readers hardly think about it?

_____ use thoughtful transitions to clearly show how ideas connect?

_____ sequence your details in a logical and effective manner?

_____ elaborate with details in the most effective places?

_____ control the pace by elaborating when it is necessary and moving on when it is not?

_____ include a satisfying conclusion that leaves readers with a sense of closure and resolution?

PATTERNS OF ORGANIZATION

Chronological Order

Chronological order is the order in which the events occurred, from first to last. This is the easiest pattern to write and to follow.

Example:

It seemed like an ordinary day when she got up that morning, but Lynda was about to embark on the worst day of her life. First, she fell in the bathtub because her mother forgot to rinse out the bath oil. Then she spilled orange juice on the outfit she had spent hours putting together for school pictures. When she changed, she messed up the French braid her mother had put in her hair. As she walked out the door, she dropped all of her school books and her math homework flew away. Once she made it to the car, she thought everything would be all right. She was wrong; her father didn't look before he backed out of the driveway and ran into the neighbor's truck. Lynda's side of the car was damaged the most and she ended up with a broken arm. That night, she cried herself to sleep.

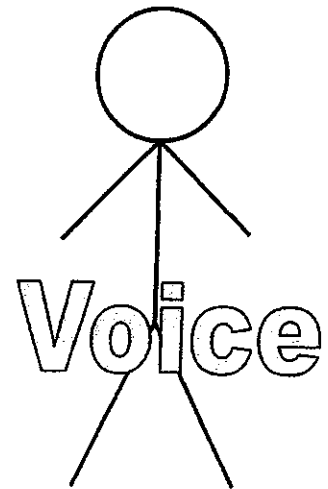
Cause & Effect Order

In this type of order, the cause (or reason) is usually discussed first. This then leads to a discussion of the effect (or result).

Example:

Because toys have become electronic devices, some children today are unable to entertain themselves. Gone are the days when children invented their own adventures and used sticks as swords, cookie sheets as armor, and refrigerator boxes a fortress to defend. The electronic age has delivered children all sorts of gadgets and gizmos that are supposed to be realistic. Some toys even have buttons to push so prerecorded messages can be played to begin scripted adventures that require no imagination. No imagination? No wonder some children today have short attention spans.

The author's VOICE—a.k.a. you!—should be present in every piece of writing you make. Sometimes your presence needs to be strong, but sometimes it should be kept subtle. How will you ensure that your reader recognizes this as your writing?



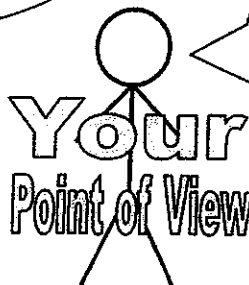
- sounds honest
- sounds sincere
- shows passion
- shows confidence



- energetic
- heart-felt
- author shows feelings toward topic (tone)
- author invites feelings from reader (mood)



- be either a storyteller or reporter
- showcase your techniques
- sound like you
- show personal risk



- shows an opinion
- considers perspectives
- audience awareness
- audience sensitivity



- writer knows own voice
- shows insight
- sounds believable
- writer owns topic

DEFINITION FOR VOICE

VOICE shows the writer's personality. The writing has a sound different from everyone else's. It contains feelings and emotions so that it does not sound like an encyclopedia article. The reader should be able to sense the sincerity and honesty of the writer. The writer should be writing from the heart. The language should bring the topic to life for the reader. The voice should be appropriate for the topic, purpose, and audience of the paper.

DESCRIPTORS FOR VOICE

A WRITER SHOULD:

- write honestly and from the heart.
- share his/her feelings about the topic.
- speak directly to the reader (without using YOU).
- use language that brings the topic to life for the reader.
- care about what he/she has written.
- write to be read.
- use more expression than what is in an encyclopedia article.
- give the reader a sense of the person behind the words.
- connect with the reader.

CHARACTERISTICS OF VOICE

STRONG

The paper shows the writer's personality. The writer has written the paper to be read, not just as an assignment. There is a connection between the writer and the reader.

- The paper is honest and sincere; it is written from the heart.
- The language helps the reader "see" what is happening in the writing.
- The writer shows his feelings and emotions in the paper.
- The writer cares about the topic.
- The reader gets a real sense of humor, sadness, happiness, suspense, excitement, etc. from the writing.

DEVELOPING

The paper has some personality, but the reader has a hard time connecting with the writer. The writing may sound familiar, not really new or unique.

- The paper has some moments of honesty and sincerity.
- The voice may be strong on occasion, then hide behind general language that isn't very specific.
- The writing hides as much of the writer's personality as it shows.
- The writer seems afraid to show how he really feels.
- The reader only sometimes gets a sense of humor, sadness, happiness, suspense, excitement, etc. from the writing.

WEAK

The paper has no personality. It sounds like an encyclopedia article, with only the facts. The writer seems to have no feelings about the topic.

- The reader cannot sense any sincerity or honesty in the paper. The reader has no connection to the writer.
- The writing is not very exciting throughout most of the paper. There are no highs or lows.
- The writing is factual and does not cause the reader to feel anything about the topic.
- The writer doesn't seem to care about the topic at all.

VOICE – K-3 Students

CHECK ONE.

- I really used my emotions and feelings in my story.
- I used some emotion and feelings but not too many.
- I didn't like using emotion and feelings in my story .

CHECK ONE.

- I used a lot of words to describe how I feel (angry, scary, funny, happy).
- I used a few words described how I feel (angry, scary, funny, happy).
- I didn't use feeling words in my story.

CHECK ONE.

- My story is very interesting to everyone.
- My story is pretty interesting.
- My story is OK.

VOICE QUICK CHECK– 4-8 Students

Did you remember to...

- _____ speak to readers in a way that is individual, compelling, and engaging?

- _____ take a risk by revealing who you are and what you think?

- _____ add flavor and texture to your writing by using the right tone and expression?

- _____ choose an appropriate voice for the audience who will be reading it?

- _____ write honestly and personally from the heart if it is a narrative piece?

- _____ write to show genuine commitment to the topic if it a persuasive or an expository piece?

- _____ create your piece to be easily read aloud, shared, and talked about?

- _____ use voice to make readers think about and react to your point of view?

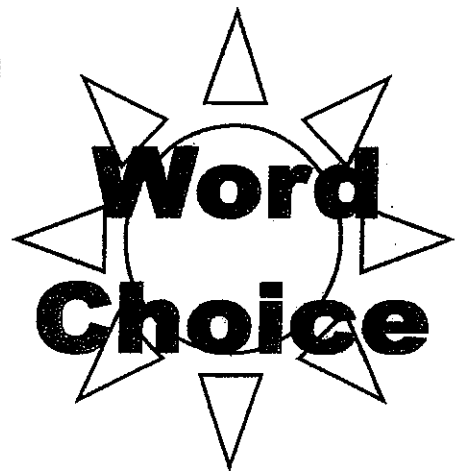
- _____ show control and consistency in your voice throughout the piece?

HOW TO PUT YOUR OWN VOICE IN YOUR WRITING

When it comes to writing with voice, there are a few things to remember.

- Voice isn't as hard as it seems. Just be yourself. Otherwise the voice won't be your own.
- Think of your audience. Your voice changes as your audience changes. For example, the way you would tell your friends you broke your mother's vase is not the same way you tell your mother. If you feel that you have no personal connection to the reader, pretend you are writing for your best friend – the one you can tell anything.
- Think of your topic. How do you feel about it? Put those feelings into your writing. Get emotional, but don't *tell* your reader how you feel, *show* him/her how you feel. Do not hold back! However, please remember to keep your writing appropriate for school. You have to watch your choice of words.
- What is your opinion? Don't be afraid to share it. Opinions give us our voice. If you truly believe in something, prove to the reader that you are right. Support your opinions with specific details and reasons.
- Look at your topic from different angles and choose the one you are most comfortable with presenting. Humor, gravity, and intrigue are just a few of the angles you can use. If you get stuck, try using an unexpected angle. For example, if you are writing about a serious topic, like taking a trip to the dentist, approach it with humor.

WORD CHOICE—like the sun in the sky—can accomplish many things: comfort or sunburn, thirst or relaxation. The words you choose to include in your writing have profound impact on your reader.



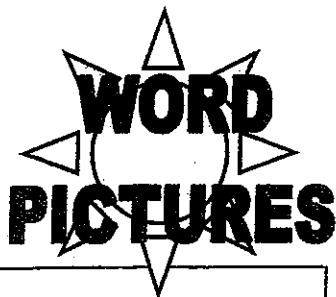
- precise verbs
- unique verbs
- writer considers synonyms
- balance of action and linking verbs



- precise nouns
- unique nouns
- purposeful use of pronouns
- correct noun and pronoun agreement



- precise adjectives
- unique adjectives
- writer considers synonyms
- using fewer quality adjectives is better than using a string of weak adjectives



- sensory images
- memorable phrases
- uses word pictures when appropriate
- verbs, adjectives, and nouns work together



- personification
- tries new vocabulary
- onomatopoeia
- effective similes and metaphors
- alliteration

DEFINITION FOR WORD CHOICE

With good **WORD CHOICE**, the writer creates a mental picture for the reader by using words that are specific and accurate. The writer uses strong action verbs whenever possible to *show* the reader what is happening rather than *tell* the reader. The adjectives are as descriptive as possible. The nouns are specific, not general. Striking words and phrases catch the reader's eye, but the language is natural and not overdone. Slang and clichés are used sparingly, if at all. The writing is fresh, appealing, and full of energy.

DESCRIPTORS FOR WORD CHOICE

A WRITER SHOULD:

- use words that create a mental picture for the reader.
- use powerful action verbs.
- use adjectives that are as descriptive as possible.
- use specific, not general, nouns.
- use language that is natural and not overdone.
- use slang and clichés sparingly.
- be concise.
- use words correctly.
- avoid repetition.

CHARACTERISTICS OF WORD CHOICE

STRONG

The writing creates a mental picture for the reader. The writer uses powerful action verbs, accurate adjectives, and precise nouns. The language is natural.

- Powerful action verbs give the writing energy.
- The adjectives are as descriptive and accurate as possible.
- The nouns are specific, not general.
- Slang and clichés are not used very much. The language is natural and not overdone. Words are used correctly.

DEVELOPING

The language is functional, but it is difficult for the reader to get a mental picture. The writer uses everyday language well, but may rely on clichés and slang. The writer may repeat or misuse some words.

- The writing gets the message across, but with language that doesn't really capture the reader's imagination.
- The writer may use slang and clichés, but not to the point that it bothers the reader.
- The writer may misuse words, but the reader can usually figure out what was meant.
- The writer seems to avoid using new words, but the paper may have one or two good moments.
- The paper may contain a few energetic verbs, accurate adjectives, and specific nouns.

BEGINNING

The writer's vocabulary is limited. The writer has a hard time finding the right words to get his message across to the reader.

- The language is not energetic, accurate, or precise. The message is difficult for the reader to picture in his/her mind.
- The writer relies on the same words and avoids using new words. Clichés and slang are overused.
- Words are incorrectly used, making it difficult for the reader to understand what the writer meant.

WORD CHOICE - K-3 Students

CHECK ONE.

- I've picked exactly the right words.
- Some of my words work well, but others don't.
- I'm confused about how to use words well.

CHECK ONE.

- My words are colorful, fresh, and snappy.
- I've used too many ordinary words.
- I've left out key words.

CHECK ONE.

- The words help my reader see my ideas.
- My words paint a general picture of the idea.
- Many of my words are the same or just wrong.

WORD CHOICE QUICK CHECK– 4-8 Students

Did you remember to...

- _____ include accurate words that are specific to your topic so your readers understand exactly what you mean?

- _____ use words and phrases to create pictures that linger in your readers' minds?

- _____ use language that is natural and not overdone, with words and phrases that are unique and effective?

- _____ energize your writing with lively verbs, precise nouns, and modifiers to add depth and specificity?

- _____ take care to put just the right word or phrase in just the right spot?

Sentence Fluency

Just as white clouds float peacefully in the sky, or thunder clouds arrive with alarm, sentences and phrases float through a piece of writing. Do you want your SENTENCE FLUENCY to be subtle or alarming?

Variety of Sounds

- repetition
- natural sounding
- rhythm and cadence
- experiments with language

Variety of Beginnings

- prepositions
- conjunctions
- participial phrases
- question words

Variety of Sentences

- complex and simple
- declarative and interrogative
- exclamatory and imperative
- short and long

Variety of Connectors

- transitions
- connecting words and phrases
- sentence flow together
- experiments with colons and semi-colons

Has Readability

- carefully crafted
- smooth and flowing
- sounds natural when read aloud
- parallelism

DEFINITION FOR SENTENCE FLUENCY

SENTENCE FLUENCY, is the readability of the paper. The sentences should flow smoothly from one to the next. The writing should sound natural – the way someone might talk. The sentences should have different beginnings, lengths, and structures. The paper should be written in complete sentences, not fragments. Any fragments that are used should add to the quality of the message. Also, the paper should not be one lone sentence containing no punctuation.

DESCRIPTORS FOR SENTENCE FLUENCY

A WRITER SHOULD:

- give the writing an easy flow and rhythm.
- invite expressive oral reading of the text.
- use complete sentences – any fragments must add to the meaning of the text.
- use different sentence lengths.
- use different sentence beginnings.
- use different sentence structures.
- use writing that sounds natural.

CHARACTERISTICS OF SENTENCE FLUENCY

STRONG

The paper has an easy flow and rhythm. It is easy to read aloud. The writing sounds natural – the way someone might talk. The sentences have different beginnings, lengths, and structures.

- The writing sounds natural, with one sentence flowing effortlessly to the next.
- Varied sentence beginnings guide the reader readily from one sentence to the next.
- Variation in sentence structure and length adds interest to the text.
- Fragments, if used at all, work well. Most sentences are complete.
- Dialogue, if used, sounds like people talking.

DEVELOPING

The text moves along efficiently, but lack rhythm and grace. It may sound technical or mechanical instead of pleasant and musical.

- Simple sentences are okay, but compound sentences and complex sentences are not.
- The sentences make sense, but do not seem skillfully written.
- There is some variety in sentence beginning, length, and structure.
- Fragments sometimes work, but mostly do not work; they seem to be the result of error.
- The reader has to hunt for clues to see how one sentence should flow into the next.
- Some parts of the text sound good when read aloud, others are choppy and sound funny when read aloud.

BEGINNING

The paper is difficult to follow or read aloud. Most sentences are incomplete or run together.

- The sentences do not sound natural. The text is not at all like a person would talk.
- The reader may have to pause or read the sentences again to understand what is meant.
- There is no variety in sentence beginning, length, or structure.
- There are several fragments or most of the sentences run together with no connections.
- The reader cannot make sense of the connections between sentences.

SENTENCE FLUENCY – K-3 Students

CHECK ONE.

_____ My sentences are well-built and easy to read aloud.

_____ I've got sentences - some of them are hard to read aloud, though.

_____ I am having trouble making a sentence.

CHECK ONE.

_____ The way my sentences begin makes them interesting.

_____ I've tried a couple of different ways to begin my sentences.

_____ My beginnings all sound the same.

CHECK ONE.

_____ I've varied my sentence lengths.

_____ I might put some sentences together or I could cut a few in two.

_____ I've used **and** too many times or many sentences are too short.

SENTENCE FLUENCY QUICK CHECK– 4-8 Students

Did you remember to...

_____ create an easy flow, rhythm, and cadence with your sentences?

_____ use well-built and strong sentences to invite expressive oral reading?

_____ construct sentences in a way that underscores and enhances the meaning?

_____ vary your sentences in length as well as structure?

_____ use sentence fragments to add style, if appropriate?

_____ make sure dialogue, if used, sounds natural?

_____ use purposeful and varied sentence beginnings to add variety and energy?

_____ creativity and appropriately use connectives between sentences to show how they relate to each other?

_____ think about the sound of the words as well as the meaning to make reading aloud a breeze?

The roof of a house - though planned from the beginning - is not built first. Think about **CONVENTIONS** near the end of your process.

Conventions

Spelling

- Know your "sight words"!
- Use the dictionary!
- Abbreviate correctly!
- Double-check your vocabulary words!

Punctuation

- Check end punctuation! (periods, question marks, exclamation points)
- Check middle punctuation! (commas, apostrophes, semi-colons)
- Check dialogue punctuation!
- Check your hyphens!

Capitalization

- Capitalize proper names!
- Capitalize sentence beginnings!
- Capitalize titles!
- Don't misuse/overuse capitals.

Grammar

- Check your noun and verb agreement!
- Check your noun and pronoun agreement!
- Check appropriate wording: use "going to" NOT "gonna"!
- Double check verb tense!

Spacing

- Indent those paragraphs!
- Use the right amount of space between words!
- Don't put blank space between paragraphs!
- Use appropriate margins!

DEFINITION FOR WRITING CONVENTIONS

WRITING CONVENTIONS include spelling, punctuation, capitalization, grammar, and paragraphing. The writer should use conventions to enhance the readability of the paper. Spelling should be correct on all words. Punctuation should be smooth and guide the reader through the paper. Capitalization should be used correctly. Paragraphing should reinforce organization. The writer may manipulate conventions for effect.

DESCRIPTORS FOR WRITING CONVENTIONS

A WRITER SHOULD:

- reinforce the organization with good paragraphing.
- use grammar that contributes to clarity and style.
- guide the reader through the paper with correct punctuation.
- use correct spelling, even on difficult words.
- use capitalization correctly.
- enhance the readability of the paper with conventions.
- provide a long enough piece of writing to show a wide range of skills.
- proofread and edit the paper.
- make sure any errors are intentional for stylistic effect.

CHARACTERISTICS OF WRITING CONVENTIONS

STRONG

The writer uses standard writing conventions very well to make the paper easy to read. There are very few errors and the reader hardly notices them. Only light editing is required to turn the writing into a final draft.

- The paragraphing is obvious and makes the paper easy to read.
- The writer uses correct grammar that makes it easy for the reader to understand what is written.
- Capitalization is correct and punctuation is smooth and helps the reader move from idea to idea without thinking about it.
- Spelling is correct, even on difficult words.
- The writer may make mistakes on purpose for stylistic effect.

DEVELOPING

There are mistakes in conventions, but the reader can figure out what is meant by reading some parts of the paper more than once. Mistakes are not severe, but are distracting. Some editing is required to turn the paper into a final draft.

- Paragraphing is inconsistent. Paragraphs sometimes run together or begin in the wrong places.
- End-of-sentence punctuation is usually correct, but punctuation within sentences may be incorrect or missing.
- Grammar mistakes are not severe enough to cause the reader not to understand the meaning.
- Capitalization is generally correct.
- Spelling is mostly correct.

BEGINNING

Numerous errors in conventions distract the reader and make the paper difficult to read. The errors are so severe that they cause the reader to have difficulty in understanding the message. Much editing is required to turn the paper into a final draft.

- Paragraphing may be irregular, absent, or too frequent. It makes the organization structure of the paper difficult to follow.
- Basic punctuation and capitalization are left out or incorrect.
- Grammar errors are very noticeable causing the reader to have trouble with the meaning.
- Spelling errors are frequent, even on common words.

WRITING CONVENTIONS – K-3 Students

CHECK ONE.

- My spelling is magnificent.
- Only my simpler words are spelled correctly .
- It's hard to read my words because of the spelling.

CHECK ONE.

- All my capitals are in the right places.
- I've used capitals in easy spots.
- My capitals don't follow the rules.

CHECK ONE.

- I've used punctuation correctly to make my writing easy to read.
- I have correct punctuation in some places, but not in others.
- I haven't used punctuation well at all.

CHECK ONE.

- I've done a great job proofreading.
- I proofread quickly and missed some things.
- I forgot to proofread.

WRITING CONVENTIONS QUICK CHECK– 4-8 Students

Did you remember to...

_____ make sure your spelling is correct on both easy and difficult words?

_____ use accurate and creative punctuation to help guide your readers?








_____ consistently use correct capitalization throughout your writing?

_____ reinforce the organization of your writing with effective paragraphing?

_____ demonstrate clarity and style with correct grammar and word usage?

_____ consider using stylistic effects to make your writing more interesting?

A Sample List of Copy Editor's Symbols

	Take it out.	I'm a good good writer.
	Put something in.	good I'm a writer. ^
	Put in space.	I'm a good writer.
	Add punctuation.	I'm a good writer o
	Make this a capital letter.	i'm a good writer. ≡
	Make this capital letter lowercase.	I'm a / good writer.
sp	Correct this spelling error.	I'm a good ^{sp} (writer).
	Begin new paragraph.	¶ I'm a good writer.

6+1 Traits of Writing Picture Books (sorted by Trait/Grade level)

1	TITLE	AUTHOR	TRAIT	GRADE	ISBN #
2	The Wheels on the Bus	Raffi	Conventions	K	0517576457
3	How Teddy Bears are Made	Ann Morris	Conventions	1	0590471538
4	Punctuation Takes a Vacation	Robin Pulver	Conventions	2	0823418200
5	Nouns and Verbs Have a Field Day	Robin Pulver	Conventions	3	0823419827
6	Grammar Tales: The mystery of the Missing Socks	Justin McCory Martin	Conventions	4	
7	The No Good, Rotten Run-On Sentence	Liza Charlesworth	Conventions	6	
8	Who Invited You?	Candace Fleming	Conventions	7	0689831536
9	Amber on the Mountain	Tony Johnson	Conventions	8	014056408X
10	Animal Dads	Sneed B. Collard III	Ideas	K	0618032991
11	Wilfrid Gordon McDonald Partridge	Mem Fox	Ideas	1	091629126X
12	Andy Shane and the Very Bossy Delores Starbuckle	Jennifer Jacobson	Ideas	2	0763630446
13	Mary Smith	Andrea U'Ren	Ideas	3	0374348421
14	The Dirty Cowboy	Amy Timberlake	Ideas	3	0374317917
15	The Garden of Abdul Gasazi	Chris Van Allsburg	Ideas	4	0395712548
16	If the Shoe Fits	Gary Soto	Ideas	5	0399234209
17	So Far From the Sea	Eve Bunting	Ideas	6	0439172411
18	The Hatmaker's Sign	Candace Fleming	Ideas	7	053107174
19	The Secret Knowledge of Grown-Ups	David Wisniewski	Ideas	8	0064437531
20	Spiders and their Webs	Darlyne Murawski	Organization	K	0792269942
21	Moon Sandwich Mom	Jennifer Richard Jacobson	Organization	1	0807540722
22	Andy Shane and the Very Bossy Delores Starbuckle	Jennifer Jacobson	Organization	2	0763630446
23	My Brother Dan's Delicious	Stephen L Layne	Organization	3	1589800710
24	Peach Heaven	Yangsook Choi	Organization	3	0374357617
25	An Interview with Harry the Tarantula	Leigh Ann Tyson	Organization	4	0792251229
26	Three Cheers for Catheline the Great	Cari Best	Organization	5	0374475512
27	The True Story of the 3 Little Pigs	Jon Scieszka	Organization	6	0140544518
28	Edward the Emu	Shenna Knowles	Organization	7	0064434990
29	Thank You Mr. Falker	Patricia Polacco	Organization	8	0399231668
30	Click, Clack, moo Cows That Type	Doreen Cronin	Presentatation	8	043931755X
31	Old Black Fly	Jim Aylesworth	Presentatation	K	0805039244
32	My Little Sister Ate One Hare	Bill Grossman	Presentatation	1	051788576X
33	Diary of a Wombat	Jackie French	Presentatation	2	0618381368
34	The Recess Queen	Alexis O'Neill	Presentatation	3	0439206375
35	Country Crossing	Jim Aylesworth	Presentatation	4	0689718950
36	Officer Buckle and Gloria	Peggy Rathmann	Presentatation	5	0590925695

6+1 Traits of Writing Picture Books (sorted by Trait/Grade level)

Grade	Trait	Author	Book Title	Grade	Trait	Author	Book Title	Grade	Trait
3.7	Diary of a Worm	Doreen Cronin		6	Presentation			6	O439692342
3.8	David Goes to School	David Shannon		7	Presentation			7	O439954517
3.9	Brown Bear, Brown Bear, What Do You See?	Bill Martin, Jr.		K	Sentence Fluency				
4.0	The Kissing Hand	Audrey Penn		K	Sentence Fluency				O590047019
4.1	Old Black Fly	Jim Aylesworth		1	Sentence Fluency				O805039244
4.2	Polka-Bats and Octopus Slacks	Calef Brown		2	Sentence Fluency				O618111298
4.3	Wonderful Alexander and the Catwings	Ursula LeGuin		2	Sentence Fluency				O53106851X
4.4	Have You Seen Trees?	Joanne Oppenheim		3	Sentence Fluency				O590466917
4.5	A Drop of Water	Walter Wick		4	Sentence Fluency				O590023195
4.6	John Henry	Julius Lester		5	Sentence Fluency				O394890523
4.7	Shake Dem Halloween Bones	W. Nikola-Lisa		6	Sentence Fluency				O618070346
4.8	Two Bad Ants	Chris Van Allsburg		7	Sentence Fluency				O395486688
4.9	Bad Day at River Ben	Chris Van Allsburg		8	Sentence Fluency				O395567347
5.0	How are You Peeling? Foods with Moods	S. Freyman and J. Elffers		K	Voice				O439598419
5.1	The Little Red Hen (Makes A Pizza)	Philemon Sturges		1	Voice				O525459537
5.2	Alexander and the Terrible, Horrible, No Good, Very Bad Day	Judith Viorst and Ray Cruz		2	Voice				O698711735
5.3	Courage	Bernard Waber		3	Voice				O618238557
5.4	Where the Sidewalk Ends	Shel Silverstein		4	Voice				O060572345
5.5	Once Upon a Cool Motorcycle Dude	K. O'Malley		5	Voice				O802789471
5.6	The Jolly Postman or Other People's Letters	Janet & Allan Ahlberg		6	Voice				O316126446
5.7	The Other Side	Jacqueline Woodson		7	Voice				O39923161
5.8	Just One Flick of the Finger	Marybeth Lorblecki		8	Voice				O08003719485
5.9	Brown Bear, Brown Bear, What Do You See?	Bill Martin, Jr.		K	Word Choice				O582411599
6.0	The Kissing Hand	Audrey Penn		K	Word Choice				
6.1	Swine Lake	James Marshall		1	Word Choice				O062051717
6.2	Insectlopedia	Douglas Florian		2	Word Choice				O152163352
6.3	Brave Irene	William Steig		3	Word Choice				O374409277
6.4	Have You Seen Trees?	Joanne Oppenheim		3	Word Choice				
6.5	Wilfrid Gordon McDonald Partridge	Mem Fox		3	Word Choice				
6.6	Hoops	Robert Burleigh		4	Word Choice				O440938848
6.7	The Z was Zapped	Chris Van Allsburg		4	Word Choice				O395937485
6.8	The Secret Knowledge of Grown-Ups	David Wisniewski		5	Word Choice				
6.9	VERDI	Janell Cannon		5	Word Choice				1856023974
7.0	My Grandma Lived in Goolgulch	Graeme Base		6	Word Choice				O810915472
7.1	Through the Night	Jim Aylesworth		6	Word Choice				689806426
7.2	My Momma Likes to Say	Denise Brennan-Nelson		7	Word Choice				O1585361062
7.3	There's a Frog in My Throat	Loreen Leedy and Pat Street		8	Word Choice				O823418197

SUPPLEMENTARY RUBRICS TO ASSESS INDIVIDUAL TRAITS

These rubrics are not to be used for the Diocesan assessments.

These are supplementary rubrics to be used only when teaching and assessing individual traits.

IDEAS

		IDEAS					
		Not proficient			Proficient		
		2 Emerging	3 Developing	4 Capable	5 Experienced	6 Exceptional	
	1 Beginning	No main idea, purpose, or central theme exists; reader must infer this based on sketchy or missing details	Main idea is present; may be broad or simplistic	Topic or theme is identified as main idea; development remains basic or general	Main idea is well-marked by detail but could benefit from additional information	Main idea is clear, supported, and enriched by relevant anecdotes and details	
A	No topic emerges	Several topics emerge; any might become central theme or main idea	Topic becomes clear, though still too broad, lacking focus; reader must infer message	Topic is fairly broad, yet author's direction is clear	Topic is focused yet still needs additional narrowing	Topic is narrow, manageable, and focused	
B	Support for topic is not evident	Support for topic is limited, unclear; length is not adequate for development	Support for topic is incidental or confusing, not focused	Support for topic is starting to work; still does not quite flesh out key issues	Support for topic is clear and relevant except for a moment or two	Support is strong and credible, and uses resources that are relevant and accurate	
C	There are no details	Few details are present; piece simply restates topic and main idea or merely answers a question	Additional details are present but lack specificity; main idea or topic emerges but remains weak	Some details begin to define main idea or topic, yet are limited in number or clarity	Accurate, precise details support one main idea	Details are relevant, telling; quality details go beyond obvious and are not predictable	
D	Author is not writing from own knowledge/experience; ideas are not author's	Author generalizes about topic without personal knowledge/experience	Author "tells" based on others' experiences rather than "showing" by own experience	Author uses few examples to "show" own experience, yet still relies on generic experiences of others	Author presents new ways of thinking about topic based on personal knowledge/experience	Author writes from own knowledge/experience; ideas are fresh, original, and uniquely the author's	
E	No reader's questions have been answered	Reader has many questions due to lack of specifics; it is hard to "fill in the blanks"	Reader begins to recognize focus with specifics, though questions remain	Reader generally understands content and has only a few questions	Reader's questions are usually anticipated and answered by author	Reader's questions are all answered	
F	Author doesn't help reader make any connections	Author does not yet connect topic with reader in any way although attempts are made	Author provides glimmers into topic; casual connections are made by reader	Author stays on topic and begins to connect reader through self, text, world, or other resources	Author connects reader to top with a few anecdotes, text, or other resources	Author helps reader make many connections by sharing significant insights into life	
Key question: Does the writer stay focused and share original and fresh information or perspective on the topic?							

ORGANIZATION

		ORGANIZATION				
		Not proficient		Proficient		
		2 Emerging	3 Developing	4 Capable	5 Experienced	6 Exceptional
	Organization can't be identified; writing lacks sense of direction; content is strung together in loose, random fashion	Organization is mostly ineffective; only moments here and there direct reader	Organization is still problematic through structure begins to emerge; ability to follow text is slowed	Organization moves reader through text without too much confusion	Organization is smooth; only a few small bumps here and there exist	Organization enhances and showcases central idea; order of information is compelling, moving reader through text
A	There is no lead to set up what follows, no conclusion to wrap things up	The lead and/or conclusion are ineffective or do not work	Either lead or conclusion or both may be present but are clichés or leave reader wanting more	A recognizable lead and conclusion are present; lead may not create a strong sense of anticipation; conclusion may not tie up all loose ends	While lead and/or conclusion go beyond obvious, either could go even further	An inviting lead draws reader in; satisfying conclusion leaves reader with sense of closure and resolution
B	Transitions between paragraphs are confusing or nonexistent	Weak transitions emerge yet offer little help to get from one paragraph to next and not often enough to eliminate confusion	Some transitions are used but they repeat or mislead resulting in weak chunking of paragraphs	Transitions often work yet are predictable and formulaic; paragraphs are coming together with topic sentence and support	Transitions are logical, though may lack originality; ideas are chunked in proper paragraphs and topic sentences are properly used	Thoughtful transitions clearly show how ideas (paragraphs) connect throughout entire piece, helping to showcase content of each paragraph
C	Sequencing doesn't work	Little useful sequencing is present; it's hard to see how piece fits together as a whole	Sequencing has taken over so completely, it dominates ideas; is painfully obvious and formulaic	Sequencing shows some logic, but is not controlled enough to consistently showcase ideas	Sequencing makes sense and moves a bit beyond obvious, helping move reader through piece	Sequencing is logical and effective; moves reader through piece with ease from start to finish
D	Pacing is not evident	Pacing is awkward; it slows to a crawl when reader wants to get on with it, and vice versa	Pacing is dominated by one part of piece and is not controlled in remainder	Pacing is fairly well controlled; sometimes lunges ahead too quickly or hangs up on details that do not matter	Pacing is controlled; there are still places author needs to highlight or move through more effectively	Pacing is well controlled; author knows when to slow down to elaborate, and when to move on
E	Title (if required) is absent	Title (if required) doesn't match content	Title (if required) hints at weak connection to content; is unclear	Uninspired title (if required) only restates prompt or topic	Title (if required) settles for minor idea about content rather than capturing deeper theme	Title (if required) is original, reflecting content and capturing central theme
F	Lack of structure makes it almost impossible for reader to understand purpose	Structure fails to fit purpose of writing, leaving reader struggling to discover purpose	Structure begins to clarify purpose	Structure sometimes supports purpose, at other times reader wants to rearrange pieces	Structure generally works well for purpose and for reader	Structure flows so smoothly reader hardly thinks about it; choice of structure matches and highlights purpose
Key question: Does the organizational structure enhance the ideas and make the piece easier to understand?						

VOICE

		VOICE				
		Not proficient		Proficient		
		2 Emerging	3 Developing	4 Capable	5 Experienced	6 Exceptional
	Author seems indifferent, uninvolved, or distanced from topic, purpose, and/or audience	Author relies on reader's good faith to hear or feel any voice in phrases such as "I like it" or "it was fun"	Author's voice is hard to recognize, even if reader is trying desperately to "hear" it	Author seems sincere, yet not fully engaged or involved; result is pleasant or even personable, though topic and purpose are still not compelling	Author attempts to address topic, purpose, and audience in sincere and engaging way; piece still skips a beat here and there	Author speaks directly to reader in individual, compelling, and engaging way that delivers purpose and topic; although passionate, author is respectful of audience and purpose
A	Author does not interact with reader in any fashion; writing is flat resulting in a disengaged reader	Author uses only clichés, resulting in continued lack of interaction with reader	Author seems aware of reader yet discards personal insights in favor of safe generalities	Author attempts to reach audience and has some moments of successful interaction	Author communicates with reader in earnest, pleasing, authentic manner	Author interacts with and engages reader in ways that are personally revealing
B	Author takes no risks, reveals nothing, lulls reader to sleep	Author reveals little yet doesn't risk enough to engage reader	Author surprises reader with random "aha" and minimal risk-taking	Author surprises, delights, or moves reader in more than one or two places	Author's moments of insight and risk-taking enliven piece	Author risks revealing self and shows individual thinking
C	Tone is not evident	Tone does not support writing	Tone is flat; author does not commit to own writing	Tone begins to support and enrich writing	Tone leans in right direction most of the time	Tone gives flavor and texture to message and is appropriate
D	Commitment to topic is missing; writing is lifeless or mechanical; it may be overly technical, formulaic, or jargonistic	Commitment to topic "might" be present; author does not help reader feel anything	Commitment to topic begins to emerge; reader wonders if author cares about topic	Commitment to topic is present; author's own point of view may emerge in a place or two but is obscured behind vague generalities	Commitment to topic is clear and focused; author's enthusiasm starts to catch on	Commitment to topic is strong; author's passion about topic is clear, compelling, and energizing; reader wants to know more
E	Voice is inappropriate for purpose/mode	Voice does not support purpose/mode; narrative is only an outline; expository or persuasive writing lacks conviction or authority to set it apart from mere list of facts	Voice is starting to support purpose/mode though remains weak in many places	Voice lacks spark for purpose/mode; narrative is sincere, if not passionate; expository or persuasive lacks consistent engagement with topic to build credibility	Voice supports author's purpose/mode; narrative entertains, engages reader; expository or persuasive reveals why author chose ideas	Voice is appropriate for purpose/mode; voice is engaging, passionate, and enthusiastic
Key question: Would you keep reading this piece if it was longer?						

WORD CHOICE

		WORD CHOICE							
Not proficient		Proficient							
2 Emerging		3 Developing		4 Capable		5 Experienced		6 Exceptional	
1 Beginning	Vocabulary is limited; author searches for words to convey meaning; no mental imagery exists	Vocabulary is flawed, resulting in impaired meaning; wrong words are used; and reader can't picture message or content	Vocabulary is understandable yet lacks energy; some interpretation is needed to understand parts of piece	Vocabulary is functional yet still lacks energy; author's meaning is easy to understand in general	Vocabulary is more precise and appropriate; mental imagery emerges	Vocabulary is powerful and engaging, creating mental imagery; words convey intended message in precise, interesting, and natural way			
A	Words are overly broad and/or so generic no message is evident	Words are so vague and mundane that message is limited and unclear	Words are adequate and correct in a general sense; message starts to emerge	Words work and begin to shape unique, individual piece; message is easy to identify	In most cases words are "just right" and clearly communicate message	Words are precise and accurate; author's message is easy to understand			
B	Vocabulary confuses reader and is contradictory; words create no mental imagery, no lingering memory	Vocabulary has no variety or spice; even simple words are used incorrectly; no mental images exist	Vocabulary is very basic; simple words rule; variety starts to "show" rather than "tell"; mental images are still missing	Vocabulary includes familiar words and phrases that communicate, yet rarely capture reader's imagination; perhaps a moment or two of sparkle or imagery emerges	Vocabulary is strong; it's easy to "see" what author says because of figurative language—similes, metaphors, and poetic devices; mental imagery lingers	Vocabulary is striking, powerful, and engaging; it catches reader's eye and lingers in mind; recall of handful of phrases or mental images is easy and automatic			
C	Words are incorrectly used, making message secondary to word misfires	Words are either so plain as to put reader to sleep or so over the top they make no sense	Original, natural word choices start to emerge so piece sounds authentic	Attempts at colorful word choice show willingness to stretch and grow, yet sometimes go too far	New words and phrases are usually correct	Word choice is natural yet original and never overdone; both words and phrases are unique and effective			
D	Misuse of parts of speech litters piece, confusing reader; no message emerges	Redundant parts of speech and/or jargon or clichés distract from message	Rote parts of speech reflect a lack of craftsmanship; passive verbs, overused nouns, and lack of modifiers and variety create fuzzy message	Accurate and occasionally refined parts of speech are functional and start to shape message	Correct and varied parts of speech are chosen carefully to communicate message, and clarify and enrich writing	Parts of speech are crafted to best convey message; lively verbs energize, precise nouns/modifiers add depth, color, and specificity			

Key question: Do the words and phrases create vivid pictures and linger in your mind?

SENTENCE FLUENCY

SENTENCE FLUENCY		Proficient			
Not proficient		3 Developing	4 Capable	5 Experienced	6 Exceptional
1 Beginning	2 Emerging	3 Developing	4 Capable	5 Experienced	6 Exceptional
Sentences are incorrectly structured; reader has to practice to give paper a fair interpretive reading; it's nearly impossible to read aloud	Sentences vary little; even easy sentence structures cause reader to stop and decide what is being said and how; it's challenging to read aloud	Sentences are technically correct but not varied, creating sing-song pattern or lulling reader to sleep; it sounds mechanical when read aloud	Sentences are varied and hum along, tending to be pleasant or businesslike though may still be more mechanical than musical or fluid; it's easy to read aloud	Some sentences are rhythmic and flowing; a variety of sentence types are structured correctly; it flows well when read aloud	Sentences have flow, rhythm, and cadence; are well built with strong, varied structure that invites expressive oral reading
A Sentence structure is choppy, incomplete, run-on, rambling, or awkward	Sentence structure works but has phrasing that sounds unnatural	Sentence structure is usually correct, yet sentences do not flow	Sentence structure is correct and begins to flow but is not artfully crafted or musical	Sentence structure flows well and moves reader fluidly through piece	Sentence structure is strong, underscoring and enhancing meaning while engaging and moving reader from beginning to end in fluid fashion
B No sentence sense—type, beginning, connective, rhythm—is evident; determining where sentences begin and end is nearly impossible	There is little evidence of sentence sense; to make sentences flow correctly, most have to be totally reconstructed	Sentence sense starts to emerge; reader can read through problems and see where sentences begin and end; sentences vary little	Sentence sense is moderate; sentences are constructed correctly with some variety, hang together, and are sound	Sentence sense is strong; correct construction and variety is used; few examples of dialogue or fragments are used	Sentence sense is strong and contributes to meaning; dialogue, if present, sounds natural; fragments, if used, add style; sentences are nicely balanced in type, beginnings, connectives, and rhythm
C Incomplete sentences make it hard to judge quality of beginnings or identify type of sentence	Many sentences begin in same way and are simple (subject-verb-object) and monotonous	Simple and compound sentence types and varied beginnings help strengthen piece	Sentence beginnings vary yet are routine, generic; types include simple, compound, and perhaps even complex	Sentence beginnings are varied and unique; four sentence types (simple, compound, complex, and compound-complex) create balance and variety	Varied sentence beginnings add interest and energy; four sentence types are balanced
D Weak or no connectives create massive jumble of language; disconnected sentences leave piece chaotic	"Blat" connectives (and, so, but, then, and because) lead reader nowhere	Few simple connectives lead reader from sentence to sentence though piece remains weak	Connectives are original and hold piece together but are not always refined	Thoughtful and varied connectives move reader easily through piece	Creative and appropriate connectives show how each sentence relates to previous one and pulls piece together
E Rhythm is chaotic, not fluid; piece cannot be read aloud without author's help, even with practice	Rhythm is random and may still be chaotic; writing does not invite expressive oral reading	Rhythm emerges; reader can read aloud after a few tries	Rhythm is inconsistent; some sentences invite oral reading, others remain stiff, awkward, or choppy	Rhythm works; reader can read aloud quite easily	Rhythm flows; writing has cadence; first reading aloud is expressive, pleasurable, and fun
Key question: Can you feel the words and phrases flow together as you read it aloud?					

PRESENTATION

		PRESENTATION				
Not proficient		Proficient				
1 Beginning		2 Emerging	3 Developing	4 Capable	5 Experienced	6 Exceptional
	Presentation/formatting of piece confuses message	Presentation/formatting delivers a message clear in places and confusing in others	Presentation/formatting of piece delivers clear message, yet lacks a finished, polished appearance	Presentation/formatting of piece works in standard, predictable fashion, delivering a clear message that appears finished	Presentation/formatting enhances understanding of message; piece appears finished and is pleasing to eye	Presentation/formatting exceeds best of finished pieces; formatting extends understanding of message; finished appearance is of superior quality
A	Handwritten letters are irregular, formed inconsistently or incorrectly; spacing is unbalanced or absent; reader can't identify letters	Handwritten letters and words are readable with limited problems in letter shapes and form; spacing is inconsistent	Handwriting creates little or no stumbling in readability; spacing is consistent	Handwriting is correct and readable; spacing is consistent and neat	Handwriting is neat, readable, and consistent; spacing is uniform between letters and words; text is easy to read	Handwriting borders on calligraphy; is easy to read and uniformly spaced; pride of author is clear
B	Many fonts/sizes make piece nearly unreadable	Few fonts/sizes make piece hard to read or understand	Fonts/sizes are limited in number; piece starts to come together visually	Fonts/sizes are consistent and appropriate; piece is easy to understand	Fonts/sizes invite reader into text; understanding is a breeze	Fonts/sizes enhance readability and enrich overall appearance; understanding is crystal clear
C	No thought is given to white space—it is random and confusing; identifying beginning and ending of text is difficult	Understanding of white space begins to emerge through piece seems "plopped" on paper without margins or boundaries	White space begins to frame and balance piece; margins may be present though some text may crowd edges; usage is inconsistent; paragraphs begin to emerge	White space frames text by creating margins; usage is still inconsistent on the whole; some paragraphs are indented, some are blocked	White space helps reader focus on text; margins frame piece, other white space frames markers and graphics; usage is consistent and purposeful; most paragraphs are either indented or blocked	White space is used to optimally frame and balance text with markers and graphics; all paragraphs are either indented or blocked
D	Visuals/graphics/charts are nonexistent, incomprehensible, and/or unrelated to text	Visuals/graphics/charts "might" be related to text	Visuals/graphics/charts match and integrate with text at times	Visuals/graphics/charts support and consistently clarify text	Visuals/graphics/charts enrich meaning of text and add layer of understanding	Visuals/graphics/charts help enrich and extend meaning by focusing reader's attention upon message
E	No markers (title, bullets, page numbers, subheads, etc.) are present	Perhaps one marker (a title, a single bullet or page number) is used	Markers are used but do not organize or clarify piece	Markers are used to organize, clarify, and present whole piece	Markers serve to integrate graphics and articulate meaning of piece	Markers help reader comprehend message and extend or enrich piece
Key question: is the finished piece easy to read, polished in presentation, and pleasing to the eye?						

REFERENCES

- 2009 Northern Nevada Writing Project and Writing Fix
- 2010 Education Northwest
- Work of Laura Clark