Date: _____ Ideas ___ Organization ___ Voice ___ WC ___ SF ___ Conventions___
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Writing Traits Continuum

	6—5 Exceptional—Strong	4—3 Refining—Developing	2—1 Emerging—Rudimentary
Ideas	___*Finding a Topic* The writer offers a clear, central theme or a simple, original storyline that is memorable. ___*Focusing the Topic* The writer narrows the theme or storyline to create a piece that is clear, tight, and manageable. ___*Developing the Topic* The writer provides enough critical evidence to support The theme and shows insight on the topic. Or, he or she tells the story in a fresh way through an original, unpredictable plot. ___*Using Details* The writer uses credible, accurate details that create pictures in the reader's mind, from the beginning of the piece to the end. Those details provide the reader with evidence of his or her knowledge about and/or experience with the topic.	___*Finding a Topic* The writer offers a recognizable, but broad theme or storyline. He or she stays on topic, but in a predictable way. ___*Focusing the Topic* The writer needs to crystallize his or her topic around the central theme or storyline. He or she does not focus on a specific aspect of the topic. ___*Developing the Topic* The writer draws on personal knowledge and experience, but does not offer a unique perspective on the topic. He or she does not probe the topic deeply. Instead, he or she only gives the writer a glimpse at aspects of the topic. ___*Using Details* The writer offers details, but they do not always hit the mark because they are inaccurate or irrelevant. He or she does not create a picture in the reader's mind because key questions about the central theme or storyline have not been addressed.	___*Finding a Topic* The writer has not settled on a topic and therefore, may offer only a series of unfocused, repetitious, and/or random thoughts. ___*Focusing the Topic* The writer has not narrowed his or her topic in a meaningful way. It's hard to tell what the writer thinks is important since he or she devotes equal importance to each piece of information. ___*Developing the Topic* The writer has created a piece that is so short, the reader cannot fully understand or appreciate what he or she wants to say. He or she may have simply restated an assigned topic or responded to a prompt, without devoting much thought or effort to it. ___*Using Details* The writer has clearly devoted little attention to details. The writing contains limited or completely inaccurate information. After reading the piece, the reader is left with many unanswered questions.
Organization	___*Creating the Lead* The writer grabs the reader's attention from the start and leads him or her into the piece naturally. He or she entices the reader, providing a tantalizing glimpse of what is to come. ___*Using Sequence Words and Transition Words* The writer includes a variety of carefully selected sequence words (such as *first*, *second*, and *finally*) and transition words (such as *however*, *also*, and *clearly*), which are placed wisely to guide the reader through the piece by showing how ideas progress, relate, and/or diverge. ___*Structuring the Body* The writer creates a piece that is easy to follow by fitting details together logically. He or she slows down to spotlight important points or events, and speeds up when he or she needs to move the reader along. ___*Ending With a Sense of Resolution* The writer sums up his or her thinking in a natural, thoughtful, and convincing way. He or she anticipates and answers any lingering questions the reader may have, providing a strong sense of closure.	___*Creating the Lead* The writer presents an introduction, although it may not be original or thought-provoking. Instead, it may be a simple restatement of the topic and, therefore, does not create a sense of anticipation about what is to come. ___*Using Sequence Words and Transition Words* The writer uses sequence words to show the logical order of details, but they feel obvious or canned. Use of transition words is spotty and rarely creates coherence. ___*Structuring the Body* The writer sequences events and important points logically, for the most part. However, the reader may wish to move a few things around to create a more sensible flow. He or she may also feel the urge to speed up or slow down for more satisfying pacing. ___*Ending With a Sense of Resolution* The writer ends the piece on a familiar note: "Thank you for reading . . . ." "Now you know all about . . . ," or "They lived happily ever after." He or she needs to tie up loose ends to leave the reader with a sense of satisfaction or closure.	___*Creating the Lead* The writer does not give the reader any clue about what is to come. The opening point feels as if it was chosen randomly. ___*Using Sequence Words and Transition Words* The writer does not provide sequence and/or transition words between sections or provides words that are so confusing the reader is unable to sort out sections. ___*Structuring the Body* The writer does not show clearly what comes first, next, and last, making it difficult to understand how sections fit together. The writer slows down when he or she should speed up and speeds up when he or she should slow down. ___*Ending With a Sense of Resolution* The writer ends the piece with no conclusion at all—or nothing more than "The End" or something equally bland. There is no sense of resolution, no sense of completion.

Voice	___*Establishing a Tone* The writer cares about the topic, and it shows. The writing is expressive and compelling. The reader feels the writer's conviction, authority, and integrity. ___*Conveying the Purpose* The writer makes clear his or her reason for creating the piece. He or she offers a point of view that is appropriate for the mode (narrative, expository, or persuasive), which compels the reader to read on. ___*Creating a Connection to the Audience* The writer speaks in a way that makes the reader want to listen. He or she has considered what the reader needs to know and the best way to convey it by sharing his or her fascination, feelings, and opinions about the topic. ___*Taking Risks to Create Voice* The writer expresses ideas in new ways, which makes the piece interesting and original. The writing sounds like the writer because of his or her use of distinctive, just-right words and phrases.	___*Establishing a Tone* The writer has established a tone that can be described as "pleasing" or "sincere," but not "passionate" or "compelling." He or she attempts to create a tone that hits the mark, but the overall result feels generic. ___*Conveying the Purpose* The writer has chosen a voice for the piece that is not completely clear. There are only a few moments when the reader understands where the writer is coming from and why he or she wrote the piece. ___*Creating a Connection to the Audience* The writer keeps the reader at a distance. The connection between reader and writer is tenuous because the writer reveals little about what is important or meaningful about the topic. ___*Taking Risks to Create Voice* The writer creates a few moments that catch the reader's attention, but only a few. The piece sounds like anyone could have written it. It lacks energy, commitment, and conviction that would distinguish it from other pieces on the same topic.	___*Establishing a Tone* The writer has produced a lifeless piece—one that is monotonous, mechanical, or repetitious, and off-putting to the reader. ___*Conveying the Purpose* The writer chose the topic for mysterious reasons. The piece may be filled with random thoughts, technical jargon, or inappropriate vocabulary, making it impossible to discern how the writer feels about a topic. ___*Creating a Connection to the Audience* The writer provides no evidence that he or she has considered what the reader might need to know to connect with the topic. Or there is an obvious mismatch between the piece's tone and the intended audience. ___*Taking Risks to Create Voice* The writer creates no highs and lows. The piece is flat and lifeless, causing the reader to wonder why he or she wrote it in the first place. The writer's voice does not pop out, even for a moment.

	6—5 **Exceptional—Strong**	**4—3** **Refining—Developing**	**2—1** **Emerging—Rudimentary**
Word Choice	___*Applying Strong Verbs* The writer uses many "action words," giving the piece punch and pizzazz. He or she has stretched to find lively verbs that add energy to the piece. ___*Selecting Striking Words and Phrases* The writer uses many finely honed words and phrases. His or her creative and effective use of literary techniques such as alliteration, simile and metaphor makes the piece a pleasure to read. ___*Using Specific and Accurate Words* The writer uses words with precision. He or she selects words the reader needs to fully understand the message. The writer chooses nouns, adjectives, adverbs, and so forth that create clarity and bring the topic to life. ___*Choosing Words Deepen Meaning* The writer uses words to capture the reader's imagination and enhance the piece's meaning. There is a deliberate attempt to choose the best word over the first word that comes to mind.	___*Applying Strong Verbs* The writer uses the passive voice quite a bit and includes few "action words" to give the piece energy. ___*Selecting Striking Words and Phrases* The writer provides little evidence that he or she has stretched for the best words or phrases. He or she may have attempted literary techniques, but they are trite or cliché for the most part. ___*Using Specific and Accurate Words* The writer presents specific and accurate words, except for a few related to sophisticated and/or content-related topics. Technical or irrelevant jargon is off-putting to the reader. The words rarely capture the reader's imagination. ___*Choosing Words Deepen Meaning* The writer fills the piece with unoriginal language rather than language that results from careful revision. The words communicate the basic idea, but they are ordinary and uninspired.	___*Applying Strong Verbs* The writer makes no attempt at selecting verbs with energy. The passive voice dominates the piece. ___*Selecting Striking Words and Phrases* The writer uses words that are repetitive, vague, and/or unimaginative. Limited meaning comes through because the words are so lifeless. ___*Using Specific and Accurate Words* The writer misuses words, making it difficult to understand what he or she is conveying. Or he or she uses words that are so technical, inappropriate, or irrelevant the average reader can hardly understand what he or she is saying. ___*Choosing Words Deepen Meaning* The writer uses many words and phrases that simply do not work. Little meaning comes through because the language is so imprecise and distracting.

Sentence Fluency			
	___*Crafting Well-Built Sentences* The writer thinks about how the sentences sound. He or she uses phrasing that is almost musical. If the piece were read aloud, it would be easy on the ear. ___*Varying Sentence Patterns* The writer carefully and creatively constructs sentences for maximum impact. Transition words such as *but*, *and*, and *so*, are used successfully to join sentences and sentence parts. ___*Capturing Smooth and Rhythmic Flow* The writer uses various types of sentences (simple, compound, and/or complex) to enhance the central theme or storyline. The piece is made up of an effective mix of long, complex sentences and short, simple ones. ___*Breaking the "Rules" to Create Fluency* The writer diverges from standard English to create interest and impact. For example, he or she may use a sentence fragment, such as "All alone in the forest." or a single word, such as "Bam!" to accent a particular moment or action. He or she might begin with informal words such as *well*, *and*, or *but* to create a conversational tone, or he or she might break rules intentionally to make dialogue sound authentic.	___*Crafting Well-Built Sentences* The writer has produced a text that is uneven. Many sentences read smoothly, while others are choppy or awkward. ___*Varying Sentence Patterns* The writer offers simple sentences that are sound, but no long, complex sentences. He or she attempts to vary the beginnings and lengths of sentences. ___*Capturing Smooth and Rhythmic Flow* The writer exhibits basic sentence sense and offers some sentence variety. He or she attempts to use different types of sentences, but in doing so creates an uneven flow rather than a smooth, seamless one. ___*Breaking the "Rules" to Create Fluency* The writer includes fragments, but they seem more accidental than intentional. He or she uses informational words such as *well*, *and*, and *but* inappropriately to start sentences, and pays little attention to making dialogue sound authentic.	___*Crafting Well-Built Sentences* The writer has created a text that is a challenge to read aloud since the sentences are incomplete, choppy, stilted, rambling, and/or awkward. ___*Varying Sentence Patterns* The writer offers sentences, even simple ones, that are often flawed. Sentence beginnings are repetitive and uninspired. ___*Capturing Smooth and Rhythmic Flow* The writer uses a single, repetitive sentence pattern throughout or connects sentence parts with an endless string of transition words such as *and*, *but*, *or*, *because*, and so on, which distracts the reader. ___*Breaking the "Rules" to Create Fluency* The writer offers few or no simple, well-built sentences, making it impossible to determine if he or she has done anything out of the ordinary. Global revision is necessary before sentences can be revised for stylistic and creative purposes.
	___*Checking Spelling* The writer spells sight words, high-frequency words, and less familiar words correctly. When he or she spells less familiar words incorrectly, those words are phonetically correct. Overall, the piece reveals control in spelling. ___*Punctuating Effectively and Paragraphing Accurately* The writer handles basic punctuation skillfully. He or she understands how to use periods, commas, questions marks, and exclamation marks to enhance clarity and meaning. Paragraphs are indented in the right places. The piece is ready for a general audience. ___*Capitalizing Correctly* The writer uses capital letters consistently and accurately. A deep understanding of how to capitalize dialogue, abbreviations, proper names and titles is evident. ___*Applying Grammar and Usage* The writer forms grammatically correct phrases and sentences. He or she shows care in applying the rules of standard English. The writer may break from those rules for stylistic reasons, but otherwise abides by them.	___*Checking Spelling* The writer incorrectly spells a few high-frequency words and some unfamiliar words and/or sophisticated words. ___*Punctuating Effectively and Paragraphing Accurately* The writer handles basic punctuation marks (such as end marks on sentences and commas in a series) well. However, he or she might have trouble with more complex punctuation marks (such as quotation marks, parentheses, dashes) and with paragraphing, especially on longer pieces. ___*Capitalizing Correctly* The writer capitalizes the first word in sentences and most common proper names. However, his or her use of more complex capitalization is spotty within dialogue, abbreviations, and proper names ("Aunt Maria" versus "my aunt," for instance). ___*Applying Grammar and Usage* The writer has made grammar and usage mistakes throughout the piece, but they do not interfere with the reader's ability to understand the message. Issues related to agreement, tense, and word usage appear here and there, but can be easily corrected.	___*Checking Spelling* The writer has misspelled many words, even simple ones, which causes the reader to focus on conventions rather than on the central theme or storyline. ___*Punctuating Effectively and Paragraphing Accurately* The writer has neglected to use punctuation, used punctuation incorrectly, and/or forgotten to indent paragraphs, making it difficult for the writer to find meaning. ___*Capitalizing Correctly* The writer uses capitals inconsistently even in common places such as the first word in the sentence. He or she uses capitals correctly in some places, but has no consistent control over them. ___*Applying Grammar and Usage* The writer ends the piece with no conclusion at all—nothing more than "The End" or something equally bland. There is no sense of resolution, no sense of completion.

Student Writing Record: G3-5

Student Name_____   Grade_____   Year_____

Teacher_____   School_____

1st Assessment	Date_____	Overall Writing Score:	1	2	3	4	5	6	
2nd Assessment	Date _____	Overall Writing Score:	1	2	3	4	5	6	
3rd Assessment	Date _____	Overall Writing Score:	1	2	3	4	5	6	

1st Assessment	2nd Mid Year Assessment	3rd Final Assessment
Strengths:	Strengths:	Strengths:
Traits/Key Qualities to focus on next:	Traits/Key Qualities to focus on next:	Traits/Key Qualities to focus on next: