

WRITING NOTEBOOK

English Text

Newsletter Date



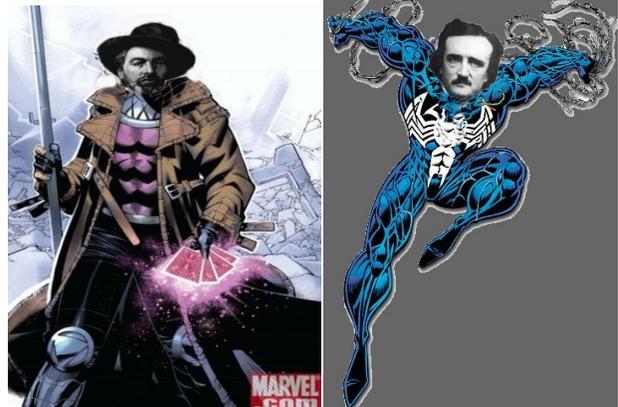
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Paper Elements

I. Requirements

Use five paragraphs with an introduction, three body paragraphs, and a conclusion. Two body paragraphs should focus on your view, and the third body paragraph should show why people could believe the opposite view and also why it is not correct. Use a total of five quotes from the book and followed by author and page number in parenthesis for the book:

“(Huxley 35). Write a works cited.

II. Graphic Organizer

Persuasion Graphic Organizer

General information (no quotes) _____
 Thesis (states your position & that others disagree) _____

Transition however, on the other hand,

Topic _____
 Evidence _____
 Analysis _____
 Conclusion _____

Transition consequently, furthermore additionally, secondly,

Topic _____
 Evidence _____
 Analysis _____
 Conclusion _____

Transition however, on the other hand,

Their Side _____
 Their Evidence _____

Transition however, on the other hand,

Your Counter _____
 Analysis _____
 Conclusion _____

Reword thesis _____
 Major points _____
 Strong ending _____

Transition quotes new info changing mind

III. Thesis Statement

A thesis statement is a sentence that clearly tells the main idea you want your readers to understand. It tells what you want to show, prove, or explain. It also addresses that there is another side . The following equation will help you write your thesis.

Persuasive Topic	+	Position on Topic	=	Thesis statement
Lunch before or after 3 rd block on advocacy days	+	Lunch after	=	While some students may prefer lunch before 3 rd block, many students realize the advantages that come from a later lunch.

P
A
P
E
R
S



IV. Writing Checklist

- 1. Does the first paragraph include general information and a thesis?
2. The thesis sentence should not include 'I will tell you,' 'this is about,' or 'you will learn about.' Does the sentence include these or similar phrases?
3. Do the 2nd, 3rd, and 4th paragraphs have transition words?
4. Do the 2nd, 3rd, and 4th paragraphs have topic sentences that preview the paragraph?
5. Do the 2nd, 3rd, and 4th paragraphs have details that relate to their topic sentences?
6. Do the 2nd, 3rd, and 4th paragraphs have concluding sentences?
7. Does the writer correctly cite information with a period after the parenthesis?
8. Does the paper follow one of the topics?
9. Does the paper include an argument and a counter-argument? Does the writer clearly stress what side has the stronger evidence?
10. Does the final paragraph rephrase the thesis, summarize points, and end with a closing/ final thought, or does it have new information?

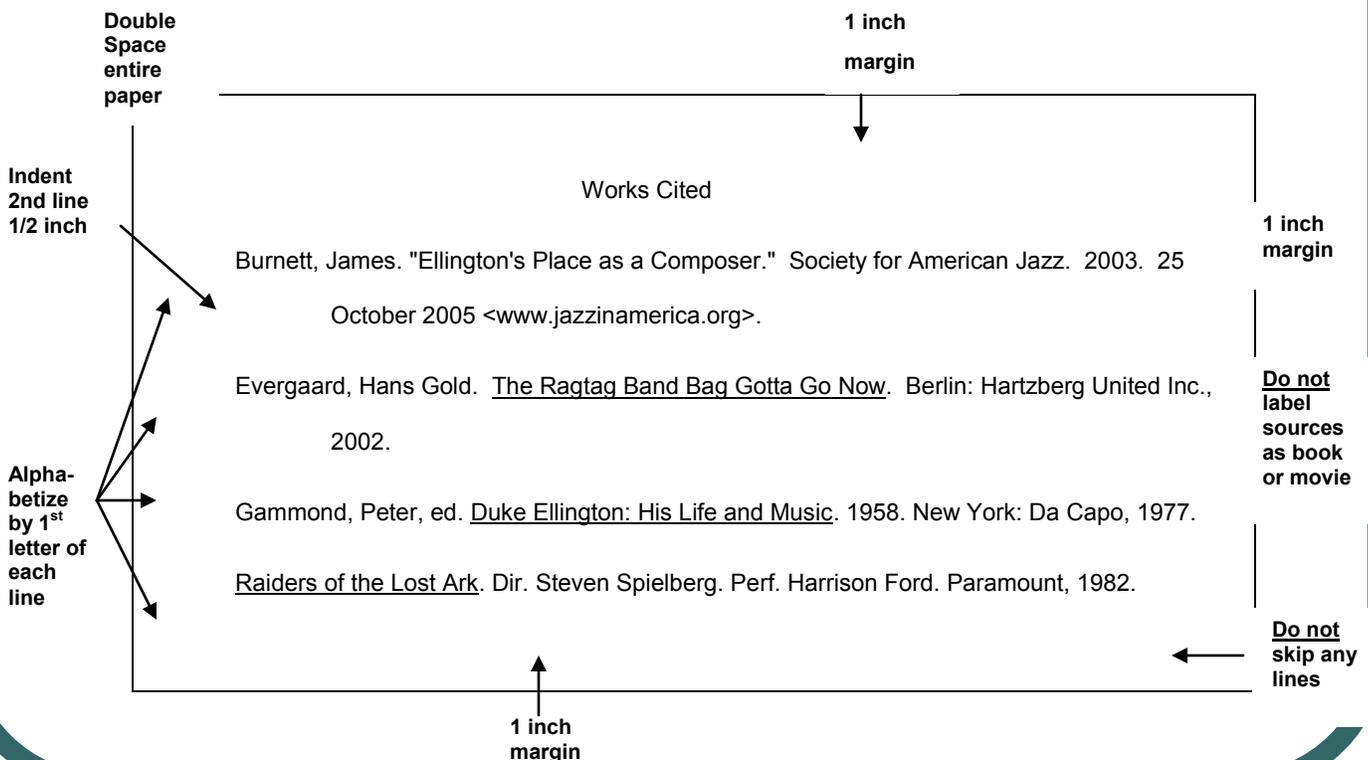
V. Works Cited (on separate page)

Book - One Author

Author. Title. City: Publisher, Date.

Film

Title. Director. Include famous actors, producers, writers. Distributor, Year.





John Doe

Mr. Bell

English I

9 November 2011

Why *Antigone* Should Be Called *Creon*

The main figure of *Antigone* can be argued for quite a while. The obvious answer is Creon he is the tragic character that undergoes most change. That is why the play should be called *Creon* instead of *Antigone*. Why they named it *Antigone* might be because she was a royal decendent of Odepius but it still should be called *Creon*. The main figure of this play is the character Creon.

This thesis is not very strong. He needs to follow the format better.

Good topic sentence and transition.

To begin with, Creon experiences an unique amount of critical changes. At the beginning he is a sexist, power hungry, tyrant trying to be king. When he learns that the person who had buried the body of Polynices is a female he had questions the idea: "You, with your eyes fixed to the ground. Do you deny this, Yes or No?" (Sophocles 35). He assumes she had an accomplice because she is too weak to perform the task on her own. At this point Creon's self esteem is lowered . Then sending her to death raises it again. Telling off the sage wavers it both ways, but when his son dies and his wife dies soon after, it lowers until he has none left.

Supporting details

Need analysis and concluding sentence. This end with a fact.





Doe 2

Good topic sentence and transition.



Next, Creon's changes are more crucial because his decisions shape the storyline. For example if he had not arrested Antigone, Haemon would not have been angry. Also, if Creon listens to Tyrehis earlier, would not call them a liar. He would have let Antigone go and let her live. Then his son would have lived sill not being so angry. This would cause his wife to live since his son would not have died. Clearly, his actions are the epicenter of the play and produce rippling effects in the lives of others. Creon's impact on others dramatically changes the direction the story takes.

Good analysis. Breaks down implications of supporting details.



Good concluding sentence.



Great transition and topic sentence for counterpoint.



However, some people believe that the other main character Antigone was the main figure. Supposedly she is the main figure because she tears Creon down, defies the law, and goes through mood changes rapidly. Yes, Haemon's love for Antigone causes him to kill himself—"Then she'll die... but her death shall kill another." (Sophocles 58)—making his mother kill herself for his death. This, however, ss a coincident, Haemon stabs himself by accident, and he initially tries to kill his father not because of Antigone's actions but because of his father's actions, so she really is not that main of a character.

He effectively shows the opposing side's views and argues against them.



Good use of summarizing main points.



Creon is the story changer because his actions create the rest of the story. Creon is also the story's tragic hero for all the changes he goes through. Antigone may have some of the qualities of being a tragic hero but Creon has more. The Greek tragedy should be called Creon instead of Antigone for those reasons since the main figure, story molder, and tragic hero is the character Creon in this play.

Needs a concluding sentence.



Good concluding thought.





Organization

Transitions

LOGICAL RELATIONSHIP	TRANSITIONAL EXPRESSION
Similarity	also, in the same way, just as ... so too, likewise, similarly
Exception/Contrast	but, however, in spite of, on the one hand ... on the other hand, nevertheless, nonetheless, notwithstanding, in contrast, on the contrary, still, yet
Sequence/Order	first, second, third, ... next, then, finally
Time	after, afterward, at last, before, currently, during, earlier, immediately, later, meanwhile, now, recently, simultaneously, subsequently, then
Example	for example, for instance, namely, specifically, to illustrate
Emphasis	even, indeed, in fact, of course, truly
Place/Position	above, adjacent, below, beyond, here, in front, in back, nearby, there
Cause and Effect	accordingly, consequently, hence, so, therefore, thus
Additional Support or Evidence	additionally, again, also, and, as well, besides, equally important, further, furthermore, in addition, moreover, then
Conclusion/Summary	finally, in a word, in brief, briefly, in conclusion, in the end, in the final analysis, on the whole, thus, to conclude, to summarize, in sum, to sum up, in summary

Body Paragraphs

What is the topic sentence?

The topic sentence is the first sentence in a paragraph.

What does it do?

It introduces the main idea of the paragraph.

How do I write one?

Summarize the main idea of your paragraph. Indicate to the reader what your paragraph will be about.

What are supporting sentences?

They come after the topic sentence, making up the body of a paragraph.

What do they do?

They give details to develop and support the main idea of the paragraph.

How do I write them?

You should give supporting facts, details, and examples.

What are analysis sentences?

They come after the supporting sentences

What do they do?

They tell the reader how to interpret the data you provided.

How do I write them?

Make a statement saying what the evidence means or why it's important without saying "I believe" or "I think."

Example:

There are three reasons why Canada is one of the best countries in the world. First, Canada has an excellent health care system. All Canadians have access to medical services at a reasonable price. Second, Canada has a high standard of education. Students are taught by well-trained teachers and are encouraged to continue studying at university. Finally, Canada's cities are clean and efficiently managed. Canadian cities have many parks and lots of space for people to live. All of these benefits drastically improve the quality of life. As a result, Canada is a desirable place to live.

What is the closing sentence?

The closing sentence is the last sentence in a paragraph.

What does it do?

It restates the main idea of your paragraph.

How do I write one?

Restate the main idea of the paragraph using different words.





Sentence Fluency

The key is not to overuse any one sentence style or length. Make sure to vary both.

Sentence Types

1. Simple

I went to the store to buy a gallon of milk.

2. Compound

I went to the store to buy a gallon of milk, but the shelf was empty.

3. Complex

I went to the store to buy a gallon of milk because I wanted a bowl of cereal.

4. Compound Complex

I went to the store to buy a gallon of milk because I wanted a bowl of cereal, but the shelf was empty.

Sentence Beginnings

1. Subject followed by predicate

The biggest coincidence that day happened when David and I ended up sitting next to each other at the Super Bowl.

2. Adverb

Coincidentally, David and I ended up sitting right next to each other at the Super Bowl.

3. Adjective

Strange, I know, but David and I ended up sitting right next to each other at the Super Bowl.

4. Adjectival clause

Guided by some bizarre coincidence, David and I ended up sitting right next to each other at the Super Bowl.

5. Adverbial clause

Surprisingly in the same row, David and I sat in the Super Bowl.

6. Appositive/parenthetical phrase

A million-to-one chance, David and I sat next to each other at the Super Bowl.

7. Absolute phrase

My mouth hanging open in surprise, I saw David sit next to me at the Super Bowl.

8. Prepositional phrase

In an amazing coincidence, David and I ended up sitting next to each other at the Super Bowl.

9. Prepositional phrase followed by parenthetical information

At the crowded Super Bowl, packed with 50,000 screaming fans, David and I ended up sitting right next to each other by sheer coincidence.

10. Gerund phrase as subject

Sitting next to David at the Super Bowl was a tremendous coincidence.

11. Infinitive phrase as subject

To sit next to David at the Super Bowl was a tremendous surprise.

12. Dependent clause

When I sat down at the Super Bowl, I realized that, by sheer coincidence, I was directly next to David.

13. Change into a question

What are the odds that I would have ended up sitting right next to David at the Super Bowl?





Word Choice

One of the biggest ways to improve your word choice is NOT to add a number of adjectives but to upgrade your verbs. Using linking verbs and weak action verbs can keep your writing from reaching its best.



Linking verbs	Verbs that are sometimes used as linking verbs
is	feel
am	taste
are	look
was	smell
were	appear
be	grow
being	remain
been	stay
become	seem
	sound



The verbs on the left (in the ) are over-used, vague, and have lost their effectiveness. The verbs on the right, however, are more active, specific, and contextual forms of those verbs. These verbs are markers of more precise and effective writing.



Employs, Works, Manipulates, Wields, Utilizes, Applies, Exercises, Exerts, Makes the most of, Exploits, Controls, Handles Operates



Reveals, Discloses, Makes known, Manifests, Uncovers, Exposes, Unveils, Brings to light, Demonstrates, Exhibits, Proves, Suggests, Hints at, Establishes, Confirms, Substantiates, Bears witness to, Indicates, Points out, Informs, Attests to, Displays, Certifies, Outline, Frame, Conveys



Possesses, Holds, Occupies, Maintains, Is endowed with, Commands, Boasts, Absorbs, Consumes



Causes, Produces, Fashions, Forms, Fabricates, Creates, Devises, Frames, Brings about, Engenders, Begets, Delivers, Constructs, Compels, Forces, Establishes, Renders



Presents, Bestows, Donates, Offers, Grants, Contributes, Consigns, Allots, Endows, Bequeaths, Puts forth, Notifies, Imparts, Supplies, Hands over





Word Choice



Passive	Active
Once a week, the house is cleaned by Tom.	Once a week, Tom cleans the house.
Right now, the letter is being written by Sarah.	Right now, Sarah is writing the letter.
The car was repaired by Sam.	Sam repaired the car.



Sometimes the problem isn't choosing exactly the right word to express an idea—it's being "wordy," or using words that your reader may regard as "extra" or inefficient. Take a look at the following list for some examples.

I came to the realization that	I realized that
During the course of	During
Regardless of the fact that	Although
All of a sudden	Suddenly

8 Count:

One way to determine the grade level of student writing

1. Select 8 sentences
2. Count multi-syllabic words (three or more syllables)
 - Count words with three or more syllables
 - Count higher-level one/two syllable words (acute, profound, crux)
 - Do not count simple two syllable words with "ing" or "ed" endings (exciting, believing)
1. Convert word count to grade level
 - 0-5: (basic) 3rd-grade vocabulary
 - 5-10 (functional) 5th-grade vocabulary
 - 10-15 (middle) 8th-grade vocabulary
 - 15-20 (high) high-school vocabulary
 - 20+ (very high) pre-college vocabulary



Punctuation Rules



1.	<p>Use a comma before a coordinating conjunction—FANBOYS (for, and, nor, but, or, yet, so)—only if complete sentences are before and after the conjunction.</p> <p><i>*Wrong: I went to the store, and bought a pencil. *Right: I went to the store, and I bought a pencil.</i></p>
2.	<p>Place a comma after a sentence-beginning phrase, such as if it starts with since, if, when, after, or once. Do not use a comma if the dependent clause comes in the middle or at the end of the sentence.</p> <p><i>*Right: If you finish that, you can play outside. *Right: You can go outside if you finish that.</i></p>
3.	<p>Avoid sentence fragments. Make sure your sentence has both a subject (person/object performing action) and a predicate (action).</p> <p><i>*Wrong: Walked along the street. *Right: He walked along the street.</i></p>
4.	<p>Avoid run-on sentences. Make sure your sentence contains only one set of subject and predicate together. Separate them with a comma and a conjunction (see rule 1), a semicolon (see rule 5), or a period.</p> <p><i>*Wrong: I ran down the street the dog chased me. *Right: I ran down the street, and the dog chased me.</i></p>
5.	<p>Avoid comma splices. Commas by themselves cannot combine two sentences. Combine with a comma and a conjunction (see rule 1), a semicolon (see rule 5), or a period.</p> <p><i>*Wrong: I ran down the street, however the dog chased me. *Right: I ran down the street, and the dog chased me.</i></p> <p><i>*Right: I ran down the street; however, the dog chased me.</i></p>
6.	<p>A semicolon (;) equals a comma and conjunction. Use the semicolon only between two sentences (both must have a subject and a predicate) if they are closely related.</p> <p><i>*Wrong: He fell asleep in class; two hours of sleep last night. *Right: He fell asleep in class; he had two hours of sleep last night.</i></p>
7.	<p>Use a colon (:) to show a list of items. Do not separate a verb from its object.</p> <p><i>*Wrong: Willy Wonka likes: chocolate, good children, and invisible elevators.</i></p> <p><i>*Right: Willy Wonka likes the following: chocolate, good children, and invisible elevators.</i></p>
8.	<p>Use a colon (:) between two sentence clauses. Use a colon when a second, closely related sentence explains or gives details about the first one.</p> <p><i>*Wrong: I bought K-State tickets: then I went to see the campus. *Right: The crime scenario was familiar: the butler killed him in the library with a candlestick.</i></p> <p><i>*Right: The supervisor's remark was straight to the point: he won't tolerate late workers.</i></p>
9.	<p>Use a dash (2 hyphens) for colon usage, for parenthetical information, or for interruptive phrases.</p> <p><i>*(In place of a colon between two clauses) The new software has only one drawback—its price tag.</i></p> <p><i>*(In place of a comma for parenthetical info) Tiles come in every shape—squares, rectangles, hexagons, circles—and can be cut to virtually any size.</i></p> <p><i>*(For interruptive phrases) Her brother—he's an intern at MTV—wants to move to California.</i></p>
10.	<p>Use a hyphen to combine words as adjectives.</p> <p><i>*Right: She produced an ear-shattering scream. *Right: This is a once-in-a-lifetime event.</i></p>
11.	<p>Use an apostrophe to show possession.</p> <p>Add 's for singular nouns even if it ends in -s. <i>*Right: Carol's, boss's, waitress's</i></p> <p>Add 's for plural nouns that do not end in -s. <i>*Right: men's, women's, children's</i></p> <p>Add ' for plural nouns that do end in -s. <i>*Right: apples', oranges', teachers'</i></p>
12.	<p>Don't overuse the exclamation point. Use exclamation points for emphasis. They lose their effectiveness when they are used after every other sentence.</p>
13.	<p>Parenthetical remarks (however relevant) are unnecessary. Use commas around parenthetical material.</p> <p><i>*Wrong: That dog (the brown one) is sweet. *Right: That dog, the brown one, is sweet.</i></p>
14.	<p>Underline book, magazine, newspaper, play, or art work titles.</p> <p><i>*Right: National Geographic once included pictures of the British liner Titanic.</i></p>
15.	<p>Use quotation marks for a short story, newspaper article, poem, or song title.</p> <p><i>*Right: Poe's "The Fall of the House of Usher" is frightening.</i></p>
16.	<p>Correctly use quotations.</p> <p><u>Always</u> place periods inside quotations.</p> <p><i>*Right: She said, "He is a nice man."</i></p> <p><u>Usually</u> place commas, question marks, and exclamation marks inside quotation marks.</p> <p><i>*Right: "He was nice," John said, "But wasn't he a thief?"</i></p> <p>Place a question mark after the quotations if the quoted words aren't asking the question.</p> <p><i>*Right: Did the coach say, "We will win tonight"?</i></p>





KANSAS WRITING ASSESSMENT – HIGH SCHOOL PERSUASIVE SCORING RUBRIC

IDEAS AND CONTENT

Rating of 5	Rating of 4	Rating of 3	Rating of 2	Rating of 1
<ul style="list-style-type: none"> □ Main Ideas [1.4.1]: position and all ideas are clear, focused, and compelling □ Development [1.4.2, 1.4.3]: details are selectively chosen and highly effective in expanding the main topic, supporting the argument, and providing insight □ Persuasiveness [1.4.4, 1.4.5]: argument is convincing; strong appeals to reason are made; appeals to emotion or authority, if used, are appropriate; alternate viewpoints are presented and addressed effectively □ Originality [1.4.6]: knowledge, experience, insight, or unique perspective lends a satisfying ring of authenticity, novelty, and inventiveness 	<ul style="list-style-type: none"> □ Main Ideas [1.4.1]: position and most ideas are clear and focused; some elements may not be fully compelling □ Development [1.4.2, 1.4.3]: needs additional details in one or two places to expand the main topic, support the argument, and provide insight □ Persuasiveness [1.4.4, 1.4.5]: argument is largely convincing; appeals to emotion or authority, if used, are appropriate; alternate viewpoints are addressed, but in a less than satisfying manner □ Originality [1.4.6]: knowledge of topic, details, and main ideas are more original than predictable; some degree of novelty and inventiveness is present 	<ul style="list-style-type: none"> □ Main Ideas [1.4.1]: position/ideas are identifiable but could be more precisely worded; lack of clarity interferes with readers' interest □ Development [1.4.2, 1.4.3]: more detail and support needed in several places; repetitive, trivial, or rambling info. interrupts, but essay largely consists of focused and well-developed information □ Persuasiveness [1.4.4, 1.4.5]: argument is partially convincing; some points supported by facts, examples, or reasons; emotional appeals used may not be entirely appropriate; alternate viewpoints mentioned but not addressed □ Originality [1.4.6]: predictable; brief glimpses of novelty and inventiveness may exist 	<ul style="list-style-type: none"> □ Main Ideas [1.4.1]: position is vague, requires readers to infer; ideas are unfocused and rarely compelling □ Development [1.4.2, 1.4.3]: missing details/support require readers to fill in many blanks; moments of well-focused support are over-shadowed by repetitive, trivial, or rambling information □ Persuasiveness [1.4.4, 1.4.5]: argument is not yet convincing; ideas based largely on emotional appeals and unsupported opinions; alternate viewpoints are not presented in an adequate manner □ Originality [1.4.6]: settles too often for predictable generalities and/or personal opinions; no moments of novelty and inventiveness exist 	<ul style="list-style-type: none"> □ Main Ideas [1.4.1]: unclear; out of focus; indistinct; not yet known □ Development [1.4.2, 1.4.3]: rarely attempted; lists of minor details or facts may be substituted for true development □ Persuasiveness [1.4.4, 1.4.5]: argument is not convincing; built on unsupported opinions or emotional appeals only; no attempt to present alternate viewpoints □ Originality [1.4.6]: mundane; settles for generalities and personal opinions throughout; no moments of novelty and inventiveness exist

ORGANIZATION

Rating of 5	Rating of 4	Rating of 3	Rating of 2	Rating of 1
<ul style="list-style-type: none"> □ Structure [1.4.7]: compelling, guides readers purposefully through the text; key issues stand out clearly with equal development; paragraphing is highly effective and fitting □ Pacing & Sequencing [1.4.9]: delivers needed information at just the right moment then moves on; flows so smoothly readers hardly think about it □ Introduction & Conclusion [1.4.8]: inviting, draws readers in; goes beyond a simple summary □ Transitions [1.4.10]: present throughout; strong and natural; help to weave threads of information into a cohesive whole 	<ul style="list-style-type: none"> □ Structure [1.4.7]: effective but not compelling; balance of ideas and relationships among ideas could be improved; paragraphing is appropriate and effective but may be too obvious or formulaic □ Pacing & Sequencing [1.4.9]: details fit naturally and effectively where they are placed; sequencing makes the text easy to follow and understand, but is overly-obvious □ Introduction & Conclusion [1.4.8]: both present; one is truly effective, one is only functional □ Transitions [1.4.10]: present throughout but not necessarily strong or natural; help to weave together threads of info. but may be occasionally awkward 	<ul style="list-style-type: none"> □ Structure [1.4.7]: functional; gets the job done; may be so dominant, predictable, and/or formulaic that it smothers the ideas; paragraphing is mostly effective, could be revised in one or two spots □ Pacing & Sequencing [1.4.9]: main ideas are appropriate and purposeful but might be better arranged; lingers too long on some points and skims over other points □ Introduction & Conclusion [1.4.8]: both are recognizable and functional, but not truly effective □ Transitions [1.4.10]: usually present, but may be too obvious, too structured, or awkward 	<ul style="list-style-type: none"> □ Structure [1.4.7]: beginning to take shape, but not yet functional; feels more random than purposeful, often leaving readers with a sense of being adrift; paragraphing is not effective □ Pacing & Sequencing [1.4.9]: very rough; main ideas should be more effectively arranged and delivered □ Introduction & Conclusion [1.4.8]: one present, not both □ Transitions [1.4.10]: occasionally present, but connections between some ideas are confusing 	<ul style="list-style-type: none"> □ Structure [1.4.7]: haphazard and disjointed; severely inhibits readers' comprehension of ideas; paragraphing is not attempted or appears to be done at random □ Pacing & Sequencing [1.4.9]: no clear sense of pace or direction to carry readers smoothly from point to point □ Introduction & Conclusion [1.4.8]: neither are present □ Transitions [1.4.10]: missing or unclear, forcing readers to make giant leaps; connections between ideas seem confusing or incomplete

VOICE

Rating of 5	Rating of 4	Rating of 3	Rating of 2	Rating of 1
<ul style="list-style-type: none"> □ Energy & Passion [1.4.11]: lively, expressive, and engaging; holds readers' attention □ Tone [1.4.11]: effective; fits the topic, purpose, and audience; ideas are presented in fair and equitable language □ Writer's Involvement [1.4.11]: the writer is clearly involved in the text; readers can sense the person behind the words □ Audience Awareness [1.4.11]: clearly written for an audience; readers are engaged and compelled to read on throughout the piece 	<ul style="list-style-type: none"> □ Energy & Passion [1.4.11]: results are pleasant or intriguing, if not unique and engaging □ Tone [1.4.11]: mostly effective; largely fits the topic, purpose, and audience with minor exceptions; ideas presented in fair, equitable language with minor lapses □ Writer's Involvement [1.4.11]: strong, but could improve involvement in the text in a few spots; reveals some details about the writer □ Audience Awareness [1.4.11]: understands audience but could better engage audience in spots; with minor exceptions, readers are engaged and want to read on 	<ul style="list-style-type: none"> □ Energy & Passion [1.4.11]: sincere, communicates on a functional, if somewhat distant level; seems reluctant to "let go" □ Tone [1.4.11]: somewhat effective; could be altered slightly to better fit the topic, purpose, or audience; ideas presented in fair, equitable language some of the time □ Writer's Involvement [1.4.11]: sincere, but not genuinely involved or committed; writing hides as much of the writer as it reveals □ Audience Awareness [1.4.11]: aware of an audience, but does not fully engage that audience; readers are informed, but must work at remaining engaged 	<ul style="list-style-type: none"> □ Energy & Passion [1.4.11]: shaky; seems somewhat distanced from topic or audience; the text lacks life, spirit, or energy □ Tone [1.4.11]: ineffective; needs revision throughout to better fit the topic, purpose, or audience; ideas are rarely presented in fair and equitable language □ Writer's Involvement [1.4.11]: seems sincere in places, but generally is not fully involved or committed; writing hides more of writer than it reveals □ Audience Awareness [1.4.11]: little awareness of an audience; readers must work at remaining engaged 	<ul style="list-style-type: none"> □ Energy & Passion [1.4.11]: disengaged, seems definitely distanced from topic, audience, or both □ Tone [1.4.11]: inappropriate for the issue, purpose, and audience; ideas are not presented in fair and equitable language □ Writer's Involvement [1.4.11]: seems indifferent, uninvolved; not yet engaged or comfortable with topic to take risks or share self □ Audience Awareness [1.4.11]: no understanding of audience; no attempt to involve readers; readers must work hard to remain engaged and gain needed information





WORD CHOICE

Rating of 5

- **Accuracy** [1.4.12]: both common and uncommon words are used correctly and enhance overall meaning
- **Specificity** [1.4.13]: precise diction; attention to subtleties of word meaning is shown; any specialized vocabulary used is sufficiently explained
- **Descriptiveness** [1.4.13]: powerful verbs and vivid modifiers enhance writing; imagery and figurative language, if used, enhance meaning appropriately within the context of the topic
- **Appeal** [1.4.12]: rich, fresh, appealing; striking words and phrases catch interest; the language is natural and never overdone; slang and clichés are used sparingly and purposefully

Rating of 4

- **Accuracy** [1.4.12]: words capture meaning; experiments with uncommon words and generally uses them effectively
- **Specificity** [1.4.13]: generally precise diction; some attention to subtleties of meaning is shown; any specialized vocabulary used is most often sufficiently explained
- **Descriptiveness** [1.4.13]: energetic verbs and vivid modifiers are effective but readers want more; imagery and figurative language, if used, are effective within context of the topic but readers want more
- **Appeal** [1.4.12]: some originality and freshness; striking words and phrases largely catch interest but may be overdone in places; rarely slips into redundancy, slang, or clichés

Rating of 3

- **Accuracy** [1.4.12]: words are usually correct; words may occasionally interfere with meaning
- **Specificity** [1.4.13]: some precise diction; little or no attention to subtleties of meaning; specialized vocabulary, if used, sometimes lacks sufficient explanation
- **Descriptiveness** [1.4.13]: energetic verbs and vivid modifiers are occasionally used effectively; imagery and figurative language, if used, are only partially effective within the context of topic; readers want more
- **Appeal** [1.4.12]: little originality; readers occasionally lose interest; occasional use of redundancy, slang, cliché; overly familiar words and phrases rarely capture readers' imagination

Rating of 2

- **Accuracy** [1.4.12]: words are frequently incorrect, superficial, and/or inadequate, often interfering with meaning
- **Specificity** [1.4.13]: generic diction used; specialized vocabulary, if used, often lacks sufficient explanation
- **Descriptiveness** [1.4.13]: repetitive, dull verbs and few modifiers are used; imagery and figurative language, if used, fit context but are not effective
- **Appeal** [1.4.12]: functional, but lacks punch and originality; words convey ideas but do not capture readers' imagination; readers often lose interest; frequent redundancy; overuse of slang and/or clichés

Rating of 1

- **Accuracy** [1.4.12]: incorrect and inappropriate words corrupt meaning and confuse readers
- **Specificity** [1.4.13]: generic diction used; words are so vague and abstract (e.g., *It was a fun time, It was nice and stuff*), only a general message is conveyed
- **Descriptiveness** [1.4.13]: passive verbs and no modifiers are used; imagery and figurative language are inappropriate to the context
- **Appeal** [1.4.12]: bland, unoriginal; limited vocabulary does not speak to audience; riddled with redundancy, slang, and/or clichés that distract readers; must force self to continue reading

SENTENCE FLUENCY

Rating of 5

- **Reading Ease** [1.4.14, 1.4.15]: eloquent; glides along with one sentence flowing effortlessly into the next; invites expressive oral reading
- **Structure** [1.4.14, 1.4.16]: sentences are well built and skillfully crafted; reflect logic and sense, helping to show how ideas relate; fragments, if used, are purposeful and work well
- **Variety** [1.4.14]: consistently strong and varied structure
- **Sentence Beginnings** [1.4.15]: purposefully diverse; effective in moving readers readily from one sentence to the next (e.g., uses connecting words like *however, therefore, still, on the other hand, specifically, for example, next*, etc)

Rating of 4

- **Reading Ease** [1.4.14, 1.4.15]: reads smoothly though it may lack a certain rhythm or grace; most of the text invites expressive oral reading
- **Structure** [1.4.14, 1.4.16]: sentences are grammatically correct but may not seem skillfully crafted; most sentences reflect logic and, for the most part, show how ideas relate; fragments, if used, are purposeful
- **Variety** [1.4.14]: good variety but occasionally tends to favor a particular sentence pattern
- **Sentence Beginnings** [1.4.15]: mostly diverse; usually effective in moving readers from one sentence to the next

Rating of 3

- **Reading Ease** [1.4.14, 1.4.15]: reads efficiently for the most part, tends to be more mechanical than fluid; only parts of the text invite expressive oral reading
- **Structure** [1.4.14, 1.4.16]: shows control over simple structure, more variable control over complex structure; reflects some logic but may not always show how ideas relate; some run-ons and/or fragments present
- **Variety** [1.4.14]: some variation in sentence length and structure; tends to favor a particular pattern
- **Sentence Beginnings** [1.4.15]: frequently favors a particular beginning; may be formulaic (first, second, etc.); somewhat effective in moving readers from one sentence to the next

Rating of 2

- **Reading Ease** [1.4.14, 1.4.15]: word patterns are often jarring or irregular, forcing readers to pause or re-read; very few parts of the text invite expressive oral reading
- **Structure** [1.4.14, 1.4.16]: shows some control over simple structure, little or no control over more complex structure; few sentences reflect logic and show how ideas relate; frequent run-ons and/or fragments
- **Variety** [1.4.14]: little variation in sentence length and structure; often favors a particular pattern
- **Sentence Beginnings** [1.4.15]: relies on one or more formulaic beginnings; rarely effective in moving readers from one sentence to the next

Rating of 1

- **Reading Ease** [1.4.14, 1.4.15]: difficult to follow or read aloud; most sentences tend to be choppy, incomplete, rambling, awkward; does not invite expressive reading
- **Structure** [1.4.14, 1.4.16]: little or no control; tends to obscure meaning, rather than showing how ideas relate; persistent run-ons and/or fragments
- **Variety** [1.4.14]: little to no variety in length or structure; word patterns are monotonous
- **Sentence Beginnings** [1.4.15]: repetitive patterns make readers weary (*I believe, I think, I feel...*); not effective in moving readers from one sentence to the next

CONVENTIONS

Rating of 5

- **Control** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: solid control over a wide range of standard spelling, grammar, and usage conventions that enhances readability; may manipulate conventions for stylistic effect
- **Error Frequency** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: very few and minor; readers can easily skim over errors unless specifically searching for them
- **Punctuation** [1.4.18]: almost always correct; used purposefully and effectively to guide readers through the text
- **Publication Readiness** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: only light editing is required to prepare the piece for publication

Rating of 4

- **Control** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: moderate control over a range of standard spelling, usage, and grammar conventions which generally enhances readability
- **Error Frequency** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: few; occasionally serious enough to be mildly distracting
- **Punctuation** [1.4.18]: terminal (end-of-sentence) punctuation is almost always correct; a few errors with internal punctuation (commas, apostrophes, semicolons)
- **Publication Readiness** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: generally light editing is needed, but certain places need more thorough editing

Rating of 3

- **Control** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: fair control over a small range of standard spelling, usage, and grammar conventions; problems with grammar and usage do not distort meaning
- **Error Frequency** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: numerous or serious enough to be a bit distracting, but the writer handles most conventions well
- **Punctuation** [1.4.18]: terminal (end-of-sentence) punctuation is typically correct; internal punctuation may be often incorrect or missing
- **Publication Readiness** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: more thorough editing is still needed

Rating of 2

- **Control** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: weak control over a small range of standard spelling, usage, and grammar conventions; in some places, problems with grammar and usage distort meaning
- **Error Frequency** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: numerous or serious enough to distract readers frequently
- **Punctuation** [1.4.18]: terminal punctuation is sometimes correct; internal punctuation is rarely correct or is missing
- **Publication Readiness** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: substantial editing is still required

Rating of 1

- **Control** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: little or no control over standard spelling, usage, and grammar conventions; problems with grammar and usage frequently distort meaning
- **Error Frequency** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: continually distracts readers; readers must read once to decode, then again for meaning
- **Punctuation** [1.4.18]: both terminal and internal punctuation is often missing or incorrect
- **Publication Readiness** [1.4.18, 1.4.19, 1.4.20, 1.4.21]: extensive editing is required

