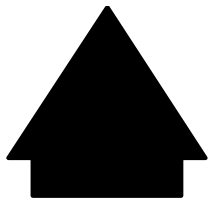


6+1 Trait[®] Writing

Scoring Continuum



WOW!

Exceeds expectations

- IDEAS
- ORGANIZATION
- VOICE
- WORD CHOICE
- SENTENCE FLUENCY
- CONVENTIONS
- PRESENTATION

5 STRONG:

shows control and skill in this trait;
many strengths present

4 EFFECTIVE:

on balance, the strengths outweigh the
weaknesses; a small amount of revision
is needed

3 DEVELOPING:

strengths and need for revision are
about equal; about half-way home

2 EMERGING:

need for revision outweighs strengths;
isolated moments hint at what the
writer has in mind

1 NOT YET:

a bare beginning; writer not yet
showing any control



SENTENCE FLUENCY

5 *The writing has an easy flow, rhythm, and cadence. Sentences are well built, with strong and varied structure that invites expressive oral reading.*

- A. Sentences are constructed in a way that underscores and enhances the **meaning**.
- B. Sentences **vary in length as well as structure**. Fragments, if used, add style. Dialogue, if present, sounds natural.
- C. **Purposeful** and **varied sentence beginnings** add variety and energy.
- D. The use of **creative and appropriate connectives** between sentences and thoughts shows how each relates to, and builds upon, the one before it.
- E. The writing has **cadence**; the writer has thought about the sound of the words as well as the meaning. The first time you read it aloud is a breeze.

3 *The text hums along with a steady beat, but tends to be more pleasant or businesslike than musical, more mechanical than fluid.*

- A. Although sentences may not seem artfully crafted or musical, **they get the job done in a routine fashion**.
- B. Sentences are **usually constructed correctly**; they **hang together**; they are **sound**.
- C. **Sentence beginnings** are not ALL alike; **some variety is attempted**.
- D. The reader sometimes has to **hunt for clues** (e.g., connecting words and phrases like *however, therefore, naturally, after a while, on the other hand, to be specific, for example, next, first of all, later, but as it turned out, although*, etc.) that show how sentences interrelate.
- E. **Parts of the text invite expressive oral reading**; others may be stiff, awkward, choppy, or gangly.

1 *The reader has to practice quite a bit in order to give this paper a fair interpretive reading. The writing reflects more than one of the following problems:*

- A. Sentences are **choppy, incomplete, rambling or awkward**; they need work. **Phrasing does not sound natural**. The patterns may create a sing-song rhythm, or a chop-chop cadence that lulls the reader to sleep.
- B. There is little to **no “sentence sense”** present. Even if this piece was flawlessly edited, the sentences would not hang together.
- C. Many **sentences begin the same way**—and may follow the same patterns (e.g., *subject-verb-object*) in a monotonous pattern.
- D. **Endless connectives** (*and, and so, but then, because, and then*, etc.) or a **complete lack of connectives** create a massive jumble of language.
- E. The text **does not invite expressive oral reading**.

