

Name:	Score:	Title:	Genre: Free Verse Poetry
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	6 EXCEPTIONAL	HIGH	5 STRONG	4 NEEDS REFINING	MIDDLE	3 A START	2 NOT YET	LOW	1 INEFFECTIVE
IDEAS	<p>FOCUSING THE TOPIC: The writer narrows the topic to create a poem that is clear, tight, and manageable. The writer follows the “Rule of Write About a Pebble.”</p> <p>DEVELOPING THE TOPIC: The writer provides enough critical evidence to support the theme and shows insight on the topic. He or she looks at the topic in a fresh, original way.</p> <p>USING DETAILS: The writer includes details that create pictures in the reader’s mind from the beginning to the end of the piece. Those details provide the reader with evidence of the writer’s knowledge and/or experience with the topic.</p>			<p>FOCUSING THE TOPIC: The writer stays on the topic for the most part but tries to cover too much or wanders off topic. He or she includes elements that should have been eliminated.</p> <p>DEVELOPING THE TOPIC: The draws on personal knowledge and experience, but does not offer a unique perspective. He or she does not probe deeply, but instead looks at the topic in a general, stereotypical way.</p> <p>USING DETAILS: The writer includes some details but creates incomplete pictures in the reader’s mind. The reader is left with unanswered questions and doubts the writer’s depth of experience with the topic.</p>			<p>FOCUSING THE TOPIC: The writer has not narrowed the topic in a meaningful way and offers a series of unfocused, repetitious, or random thoughts.</p> <p>DEVELOPING THE TOPIC: The writer has created a piece that is so short, the reader cannot understand or appreciate what he or she wants to say. He or she may have simply responded to the prompt without devoting much thought or effort to it.</p> <p>USING DETAILS: The writer has clearly devoted little attention to details. After reading the poem the reader is left with many unanswered questions.</p>		
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ORGANIZATION	<p>CREATING THE LEAD: The writer grabs the reader’s attention from the start. The title creates a bit of mystery and fits the whole piece. He or she entices the reader, providing a tantalizing glimpse of what is to come.</p> <p>USING SEQUENCE AND TRANSITION WORDS: The writer includes a variety of carefully selected sequence words and transition words, which are placed wisely to guide the reader through the piece by showing how ideas progress, relate, and/or diverge.</p> <p>STRUCTURING THE BODY: The writer creates a piece that is easy to follow by fitting details together logically. Stanza and line breaks are used to highlight the meaning. He or she slows down to spotlight important points or events and speeds up when he or she needs to move the reader along.</p> <p>ENDING WITH A SENSE OF RESOLUTION: The poem ends with a powerful “turn,” “echo,” or surprise that is memorable and sums up the experience. If the piece is a memoir poem, it has a clear and precise “So What?”</p>			<p>CREATING THE LEAD: The title is just a label or gives away too much, but it does fit the whole poem. The writer presents an introduction although it may not be original or thought provoking. Instead, it may be a simple statement of the subject and, therefore, does not create a sense of anticipation about what is to come.</p> <p>USING SEQUENCE AND TRANSITION WORDS: The writer uses sequence words to show the logical order of details, but they feel obvious or “canned.” The use of transition words is spotty.</p> <p>STRUCTURING THE BODY: The writer sequences the important points logically for the most part. Stanza breaks and/or line breaks could be improved. He or she may feel the need to speed up or slow down for more effective pacing.</p> <p>ENDING WITH A SENSE OF RESOLUTION: The writer ends the piece with a weak or clichéd closing. If the piece is a memoir poem, it has “So What?” but one that is obvious or clichéd (“Don’t judge a book by its cover).</p>			<p>CREATING THE LEAD: The title does not fit the whole piece, or there is no title. The writer does not give the reader any clue about what is to come. The opening points seems as if it was chosen randomly.</p> <p>USING SEQUENCE AND TRANSITION WORDS: The writer does not provide sequence or transition words, or provides words that are so confusing the reader is unable to sort one section from another.</p> <p>STRUCTURING THE BODY: The writer does not show clearly what comes first, next, and last, making it difficult to figure how the sections fit together. The writer slows down (“Explodes” a moment) when he or she should speed up and speeds up when he or she should slow down. Line length and line breaks seem randomly chosen.</p> <p>ENDING WITH A SENSE OF RESOLUTION: The writer ends with no conclusion at all. If the piece is a memoir, it has no “So What?”</p>		

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WORD CHOICE	<p>APPLYING STRONG VERBS: The writer uses many “action words,” giving the piece punch. He or she stretched to find lively verbs that add energy to the piece.</p> <p>SELECTING STRIKING WORDS AND PHRASES: The writer uses finely honed words and phrases. His or her creative use of literary techniques such as alliteration, simile, and metaphor makes the piece a pleasure to read.</p> <p>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 words that create clarity and bring the topic to life.</p> <p>CHOOSING WORDS THAT DEEPEN MEANING: The writer uses words to enhance the piece’s meaning. There is a deliberate attempt to choose the best word over the first word that comes to mind.</p>			<p>APPLYING STRONG VERBS: The writer uses passive voice quite a bit and includes few “action words” to give the piece energy. Some general verbs could be replaced with stronger, more specific verbs.</p> <p>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 to use literary techniques, but they are clichés for the most part.</p> <p>USING SPECIFIC AND ACCURATE WORDS: The writer specific and accurate words for the most part. General or abstract words should have been replaced with concrete, specific words.</p> <p>CHOOSING WORDS THAT 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.</p>			<p>APPLYING STRONG VERBS: The writer makes no attempt at selecting verbs with energy. Passive voice dominates the piece.</p> <p>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.</p> <p>USING SPECIFIC AND ACCURATE WORDS: The writer misuses words, making it difficult to understand what he or she is conveying. He or she uses words that are too technical, inappropriate, or irrelevant.</p> <p>CHOOSING WORDS THAT 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.</p>		
CONVENTIONS	<p>CHECKING SPELLING: The writer spells high frequency words and less familiar words correctly.</p> <p>PUNCTUATING EFFECTIVELY: The writer handles basic punctuation skillfully. The free verse is punctuated as sentences. Lack of punctuation is used for effect.</p> <p>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. Capitalization is used to enhance the meaning.</p> <p>APPLYING GRAMMAR AND USAGE: The writer forms grammatically correct phrases and sentences. The writer may break the rules of standard English for stylistic reasons, but otherwise follows them.</p> <p>THE PIECE IS READY FOR A GENERAL AUDIENCE.</p>			<p>CHECKING SPELLING: The writer incorrectly spells a few high frequency words and less familiar words.</p> <p>PUNCTUATING EFFECTIVELY: Some of the free verse is punctuated as sentences, but lack of punctuation in other places serves no purpose. There is no pattern to the use or absence of punctuation.</p> <p>CAPITALIZING CORRECTLY: The writer capitalizes the first words of sentences and proper names. Some first lines are capitalized when they should not be.</p> <p>APPLYING GRAMMAR AND USAGE: The writer has grammar and usage errors, but they do not interfere with the reader’s ability to understand the message. Most mistakes are easily corrected. Verb tenses are inconsistent.</p>			<p>CHECKING SPELLING: The writer misspells many words, even common ones, causing the reader to focus more on the errors than the meaning.</p> <p>PUNCTUATING EFFECTIVELY: The writer has neglected to use punctuation and/or used punctuation incorrectly, making it difficult for the reader to find meaning.</p> <p>CAPITALIZING CORRECTLY: The writer uses capital letters inconsistently even in common places such as the first word of a sentence. He or she uses capitals correctly in places, but has no consistent control over them.</p> <p>APPLYING GRAMMAR AND USAGE: The writer makes frequent mistakes in grammar and usage, making it difficult to read and understand the piece. Verb tenses are inconsistent.</p>		