

FICTION

LUTHER COLLEGE ENGLISH DEPARTMENT GRID FOR ASSESSING SENIOR PROJECTS

Project Author: _____

Project Title: _____

Semester and year: _____

Credits _____

Reviewer: _____

Adviser _____ 2nd Reader _____

Note: The following assessment criteria for senior projects are based on the English Department's goals for student achievement.

_____ 1. Does the introduction/afterword demonstrate sophisticated reading, reflection about fiction writing, and the particular goals of the project? (Dept. goal 1, "to become a more sophisticated reader")

1. The essay is minimally considered and offers little helpful reflection about reading, the wider range of published work in which the project belongs, or the goals of the finished work.
2. The essay mentions several works that can plausibly be seen to have influenced the writer and suggests the range of published work to which the project connects. The writer adequately articulates one or more goals of the finished work. The introduction/afterword seems more of a beginning, however, than a completed essay, and lacks the finish of good writing.
3. The essay discusses a range of works that have influenced the writer and the range of published work in which the project can be seen to fit. The writer articulates the goals of the finished work in a style that is convincing.
4. The essay is an excellent illumination of the literary culture in which the writer operates, demonstrating a keen knowledge of the writer's antecedents and inspirations, and the range of published work in which the project can be seen to fit. The writer sharply defines the project's goals.

_____ 2. Does the author fully realize individual formal elements such as narrative and point of view, conflict, plot, setting, character, and dialogue? (Dept. goal 2, "to become a better, more flexible writer")

1. Formal elements are underdeveloped or badly executed.
2. Formal elements are unevenly executed, or sometimes at odds with one another. The story is good in patches.
3. Formal elements are used and developed to a degree that does not ever worry the reader with lapses.
4. Formal elements are pushed to their full potential from start to finish in ways that impress, surprise, and entrance.

_____ 3. Does the writer use language with style, clarity, and power? (Dept. goal 2, "to become a better, more flexible writer")

1. The language of the story has troubling unintended lapses in sentence structure, punctuation, spelling, or grammar. At times diction is awkward and word choices obscure or inadequate to the task. The style is wooden.
2. The language of the story has enough unintentional lapses in sentence structure, punctuation, spelling, or grammar to sometimes annoy. Diction is uneven and word choices fall short of the mark in key places. The style is unremarkable.

3. The language of the story employs appropriate sentence structure, punctuation, spelling, or grammar. The diction shows consideration, including well-chosen variation. The style has several moments of excellence.

4. Language is employed in a masterful way, with word choices that startle with their freshness, good turns of sentence and phrase, rhythms that delight, and a diction that is finely modulated to the materials at hand.

____ **4. Does the paper show creative and critical thinking in generating a successful overall meaning and effect? (Dept. goal 4, “to become a more creative and critical thinker”)**

1. The elements of the story are disjointed or at odds. The story is, therefore hard to imagine or appreciate.

2. The elements of the story mostly work together to create an aesthetic effect that seems vaguely imagined.

3. The elements of the story work together to adequately evoke a clear and steady dream.

4. The elements of the story work together in service of a vision that is rich, nuanced, and seamless.

____ **5. Does the project convey the writer's active moral and/or aesthetic imagination in a way that invites and serves readers? (Dept. goal 5, “to develop moral imagination, ethical values, and a sense of vocation”)**

1. The work has a derivative and puppet world feel to it, with little sense of a presiding moral or aesthetic sensibility.

2. The work is derivative, but capable, drawing upon the reader’s feelings and allegiances in parts but at a level that ultimately feels shallow.

3. The work has the stamp of originality, and draws upon the reader’s feelings and allegiances in a way that shows the clear presence of moral and/or aesthetic insight on the part of the writer.

4. The work seems carved from rich imaginative terrain and its depth of moral vision gives it the stamp of engaging with larger issues in a way that matters.

____ **TOTAL SCORE**

____ **REVIEWER’S GRADE**

____ **FINAL GRADE**