

POETRY

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, informed reflection about poetry, and clear definition of the particular goals of the project? (Dept. goal 1, "to become a more sophisticated reader")

1. The essay seems 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 the formal elements of line, rhythm, sound quality, imagery, and figure necessary for good poetry? (Dept. goal 2, "to become a better, more flexible writer")

1. Formal elements are badly executed. The poetry is, therefore hard to enjoy or appreciate.
2. Formal elements are unevenly executed, or sometimes at odds with one another. The poetry is good in patches.
3. Formal elements are used and developed to create poems which are solidly constructed and do not ever worry the reader with lapses.
4. Formal elements are pushed to their full potential and create, from start to finish, poems that delight and surprise with their mastery of craft.

____ 3. Does the writer use language with style, clarity, and power, with keen sensitivity to denotation and connotation, capable use of figure when employed, and an ear for the appropriate music? (Dept. goal 2, "to become a better, more flexible writer")

1. The language of the poetry has regular troubling lapses. Word choices are obscure or inadequate to the task. The style seems wooden, forced, or unsuccessfully rendered.

2. The language of the poetry has a few lapses. Diction is uneven and word choices fall short of the mark in key places. The style is unremarkable or sometimes feels forced.
3. The language of the poetry is well-chosen. The style has several moments of excellence and the language does not seem forced. Figurative language, if used, enhances the poetry's accuracy and power.
4. Language is employed in a skillful way, finely modulated to the materials at hand. Word choices startle with their freshness, turns of expression and phrase, or placement. Sound embodies sense. The figures, where used, are transformative.

___ **4. Does the poetry show creative thinking? (Dept. goal 4, "to become a more creative and critical thinker")**

1. The poetry feels trapped in formulas not fully understood by the author.
2. The poetry is derivative and often uninspired but breaks out in several moments in what feels like distinctive expression. This may be achieved by violating the reader's expectations in wooden, willful, or unmeaningful ways.
3. The poetry grows out of a fresh and primary relation to its materials in either its technique or its content. In technique or content the work shows venturesomeness, courage, or verve. The writer capably uses conventions but also shows how to rise above them.
4. The poetry artfully surprises the reader regularly. In both technique and content it grows out of a fresh and primary relation to its materials. In both technique and content the poetry exhibits venturesomeness, courage, and verve. The poetry is not merely heartfelt or accomplished but embodies passionate virtuosity.

___ **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 reader is left with an unintentionally empty feeling.
2. The reader's feelings and allegiances are drawn upon in parts but at a level that ultimately feels shallow.
3. The reader's feelings and allegiances are drawn upon in a way that shows the clear presence of moral and/or aesthetic insight on the part of the writer.
4. The reader feels regularly touched by a deeply revealed personality whose experiences and insights are illuminating and profound.

___ **TOTAL SCORE**

___ **REVIEWER'S GRADE**

___ **FINAL GRADE**