

SCRIPT

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 screen or play writing, and 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 dramatic or cinematic 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 dramatic or cinematic 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 dramatic or cinematic 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 and readable.
4. The essay is an excellent illumination of the dramatic or cinematic culture in which the writer operates, demonstrating a keen knowledge of the writer's antecedents and inspirations, and the range of work in which the project can be seen to fit. The writer sharply defines the project's goals in engaging prose.

____ 2. Does the author fully realize the formal elements (plot, character, conflict, stagecraft) necessary for good drama? (Dept. goal 2, "to become a better, more flexible writer")

1. Some formal elements are under-realized or absent, making the drama hard to get through.
2. Formal elements are realized adequately enough to make the drama clear if not always engaging.
3. Formal elements are realized adequately, with one or two standing out (such as an imaginative scenography, a character who comes alive in the way others do not, or a plot that keeps the reader engaged).
4. Formal elements are richly developed (good character structure, engrossing plot and central conflict, imaginative visual and aural scenography or mise en scene) in a way that keeps the reader engaged and moved.

____ 3. Does the writer use language skillfully? (Dept. goal 2, "to become a better, more flexible writer")

1. The language has surface problems that are distracting and may seem inappropriate to the character or setting, or at odds with intended effects.
2. The language of the dialogue is adequate to carry the drama forward but may at times suffer from issues of pacing, or a woodenness of quality, or a lack of clarity.

3. The language of the dialogue gives distinction and interest to the characters but may at times have issues of pacing or lack of clarity.

4. The language of the dialogue has crackle and freshness, delineating characters, conveying mood, atmosphere, subtle shifts of feeling and, in drama, a sense that the words embody the rich imaginative universe of the piece.

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

1. The script is derivative and substandard.

2. The script is of a kind, but executed in a respectable way.

3. The script is not overshadowed by the predecessors in its genre because it shows authenticity, occasional creative distinction, and sometimes suggests a fully embodied universe.

4. The script transcends genre because of its stamp of authenticity and the freshness of having explored new or distinctively individual territory and the creation of a fully embodied universe.

___ **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 puppet world feel to it, with little sense of a presiding moral or aesthetic sensibility.

2. The work draws upon the reader’s feelings and allegiances in parts but at a level that ultimately feels shallow.

3. The work 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 draws upon the reader’s feelings and allegiances through the writer’s generous intellectual and emotional investment, apparent in the depth of characterization, the handling of conflict, and imagination of a physically embodied world.

___ **TOTAL SCORE**

___ **REVIEWER’S GRADE**

___ **FINAL GRADE**