

SCHOOL OF CULTURAL STUDIES
Grade Descriptions for undergraduate Creative Writing
as devised with Dr. Dic Edwards in 2009

PASS GRADES		Criterion 1 Mastery of Techniques and Conventions	Criterion 2 Specifically Creative Criteria Evidence of Individuality, Invention and Empathy	Criterion 3 Achievement of a Shaped and Crafted Piece of Writing	Criterion 4 Specifically Critiquing Criteria Demonstration of Writing as Process
First	90-100	Clearly and convincingly generating new, vital and radical modes and models of writing within the genre/medium, or across genres/media.	Writing that combines exceptional levels of linguistic virtuosity, imaginative sensibility and emotional investment to produce an outstanding addition to the genre/medium.	A fully realised piece of writing, which clearly and convincingly succeeds in redefining the relationship between content and form in relation to contemporary modes and models of writing.	Lucidly and compellingly opening up multiple new perspectives on key aspects of writing as creative process.
	80-89	Writing of a professional standard that demonstrates exceptional technical and editorial skill, arising from and at the service of a challenging, original idea.	Sense of excitement in the handling of the chosen material, harnessed to originality of perception and expression, and clear distinctiveness of voice. Publishable in part or whole.	Bold, original and exploratory formal choices, combined with a sustained and sophisticated aesthetic and intellectual shaping of the subject/idea.	Pushing the frontiers of our current perspectives on continuity and innovation in writing as process, demonstrating convincing clarity and rigour.
	70-79	An ability to use the techniques and conventions studied with exploratory skill and flair, both perfecting and challenging current practice, and with a high degree of editorial purpose and control, including accurate use of grammar.	Fresh, authentic and memorable voice, and both intuitive and controlled handling of character/story/theme. Ability to engage the reader emotionally and imaginatively throughout. Awareness of the vital relationship of reader with text in creative writing in which the creativity in the reader/audience is itself activated.	A committed and purposeful use of planning, drafting and editing, to achieve an effective integration of content and form that engages the reader on several levels.	Convincing ability to contextualise and theorise writing issues within a widening personal, public and commercial context, demonstrating a cogent synthesis of theory and practice.
2.1	60-69	Displays a thorough command of mainstream genre/media specific writing and editing	Individual work, but some unevenness of voice, and occasional lack of subtlety in the handling of	Work that displays a thorough command of the structuring principles taught in the	Ability to view own writing in relation to that of other writers, in an objective, perceptive and

		techniques (including accurate use of grammar) and conventions, as taught in the module.	character/story/theme. Reader's attention fairly well maintained.	module, but with some unexciting or rather obvious formal choices.	appropriately documented analytical format.
2.2	50-59	Sound technical and presentational competence, but overall lack of editorial accuracy or consistency, including grammatical errors.	Quite competent, but without clearly established voice, and not able to fully sustain the reader's interest in character/story/theme.	Competent structure, but lacking the ability to translate promising ideas into consistent, exploratory writing.	Quite insightful and detailed, but with a tendency towards self-referential and descriptive analysis
3	40-49	Some technical skills demonstrated, but the handling of genre-specific conventions too transparent and incoherent overall, as well as more than 5 grammatical errors.	Only sporadically able to engage the reader's interest, and overall too clichéd and/or lazy writing.	Presents some elements of an appropriate form or structure. Ideas well attempted but limited in range.	Some valid insights but lack of coherent contextualising of the writing issues, and minimal development of argument.
FAIL GRADES		Criterion 1	Criterion 2	Criterion 3	Criterion 4
		Mastery of Techniques and Conventions	Evidence of Individuality, Invention and Empathy	Achievement of a Shaped and Crafted Piece of Writing	Demonstration of Writing as Process
Marginal fail		A large number of basic technical errors that obscure any attempts at sophistication.	Derivative work, lacking any discernible intent.	Limited and underdeveloped work.	Lack of ability to view own writing with a minimal degree of objectivity. No broader context.
Clear fail		Grossly inaccurate or barely recognisable as a response to the set task	Raw and unworked. Lacking any commitment.	Barely discernible organisation or structure.	Barely recognisable as related to the task or topic
Bad fail		No evidence of practical application of taught skills or conventions.	Incoherent throughout.	No evidence of organisation or structure.	Nothing to do with the task or topic.