Other Scoresheet

Anthology/Collection

An **anthology** is a compilation of stories or poems by multiple authors. The stories are gathered around a theme and curated by an editor. A **collection** is a set of stories by one author, which may or may not be gathered around a theme. Either can contain some poetry, but books that include only poetry should be entered as MWSA category Poetry.

At the end of the book, the reader should be able to understand why the author or editor chose to include each entry in the book. There should be some overarching theme or organizing principle that's discernible by the stated audience (if the author provided one) or by a wide variety of readers (if not).

Content 1. Appeal. The book…
1. Will appeal to audiences who enjoy shorter pieces.
2. Might appeal to readers who enjoy shorter pieces.
3. Contains some pieces that may be too long for a single sitting.
4. Contains many pieces that may be too long or too short to engage the target audience.
5. Makes it hard to know who the audience should be.

Content 2. Organization/Length. The book is…
1. Organized with a strong theme or structural connection, with individual stories grouped appropriately in an order that supports the overall theme of the collection. The entire collection is of appropriate length and contains enough stories to satisfy the reader.
2. Somewhat organized, but the order tends to detract from the overall theme OR one or more individual stories seem too long or too short.
3. Hard to follow because the stories didn't relate to a theme or chronology or any identifiable structure OR several individual stories were too long or too short.
4. Disorganized AND the book seems too long or too short, although a few of the stories are very good.
5. Disorganized, confusing, too long or too short, so I'm not sure I wanted to finish the book.

Content 3. Setting and Plot. I find that…
1. All of the book's individual stories have well-drawn settings and story arcs.
2. Most of the book's individual stories have well-drawn settings and story arcs.
3. Some of the book's individual stories have well-drawn settings and story arcs.
4. A few of the book's individual stories have well-drawn settings and story arcs.
5. None of the book's individual stories have well-drawn settings and story arcs.

Other Scoresheet

Content 4. Characters. I find that within the individual entries…

1. Characters are well developed, credible, and dynamic. I can relate to the people in all the stories and understand their perspectives.
2. Characters are mostly well developed, believable, and dynamic. In a few of the stories, the people behave in inexplicable ways, but I still care about them.
3. Characters are interesting but not consistent in their behavior OR they are too good or too bad. I can't relate to characters in some of the stories.
4. I don't understand the characters or their motivations in most of the stories. The reader will probably not empathize with them or care about their outcome.
5. I'm ambivalent towards the people and/or the book. The characters in almost all the stories are shallow, clichéd, unbelievable, or uninteresting.

Content 5. Value/Impact.

1. Each story is compelling with a strong message and is told in an engaging or entertaining way.
2. Most of the stories are compelling, and the majority of them support the theme in an engaging and/or entertaining way.
3. Some of the stories are dull or uninteresting OR several individual stories seemed unrelated to the theme OR were not engaging and/or entertaining.
4. Most of the stories are poorly developed, but some capture my imagination.
5. These stories don't seem to belong together OR most individual stories were bland and not worth the read.

Style

Other Scoresheet

Humor

Although some view humor as a literary tool rather than an actual genre, MWSA uses this category for books that are primarily designed to amuse and make people laugh. It can include fictional or nonfictional content.

Content 1. Appeal. The book…
1. Will appeal to readers looking for light entertainment.
2. Might appeal to the general reading public or to the book's specific target audience.
3. Might not appeal to most market segments or to the book's specific target audience.
4. Likely won't appeal to broad audiences, and it isn't clear who is the audience for the book.
5. Leaves me wondering how it would appeal to any audience.

Content 2. Organization/Length. The book is…
1. Structurally designed to support humorous punchlines or themes. If longer than expected, all parts are necessary to tell the story.
2. Mostly well organized and easy to follow, but sometimes the humor is lost. The length is generally appropriate for content but could have been edited more succinctly to get within the word count range.
3. Sometimes hard to follow, but still makes sense. Unnecessary side stories take the book outside the expected length.
4. Generally disorganized, difficult to follow, or too long.
5. Nearly impossible to finish due to lack of organization, and/or the book is too long.

Content 3. Information/Details. The book…
1. Is well thought out and clever.
2. Is funny and thought provoking, but some readers might miss some of the jokes.
3. Is amusing, but not really funny.
4. Has no point but has amusing moments.
5. Doesn't meet the criteria for a "humor" book.

Content 4. Conclusions. The author's …
1. Use of humor, irony, or exaggeration adds to the reader's knowledge of society or a given topic.
2. Sense of humor is evident, but their perspective adds nothing to the reader's thought processes.
3. Approach is such that the reader cannot relate to or understand the humor in the book.
4. Material is boring or does not capture the reader's attention.
5. Sense of humor is nonexistent in this book.

Content 5. Value. The book…
1. Amuses the reader and induces laughter while presenting a fresh perspective on the topics addressed in the book.
2. May amuse the reader, but the book is not consistently entertaining. Some vignettes are not funny.
3. Is somewhat entertaining but fails to introduce enough humor to keep the reader engaged.
4. Is only marginally funny or entertaining.
5. Is not funny.

Style

Other Scoresheet

Religious/Spiritual

Religious writings present a teaching based on one or more systems of faith and beliefs. Spiritual writings are inspirational stories about a person's life or religious experience. These books usually reference God and an afterlife. (50,000 – 70,000 words)

1. Content 1. Appeal. The book…
1. Will appeal to those with a religious or spiritual interest.
2. Might appeal to those with religious or spiritual interests.
3. Might not appeal to those with spiritual interests and might alienate some.
4. Will not appeal to this market niche.
5. Leaves me wondering how it would appeal to any audience.

Content 2. Organization/Length. The book is…
1. Well organized and easy to follow. The length is appropriate for the content. If longer than expected, all parts are necessary to tell the story.
2. Mostly well organized and easy to follow. The length is generally appropriate for content but could have been edited more succinctly to get within the word count range.
3. Sometimes hard to follow due to poor organization, or the length is too short or too long.
4. Generally disorganized and difficult to follow, and/or length is inappropriate.
5. Nearly impossible to follow or finish due to lack of organization or inappropriate length.

Content 3. Information/Details. The information presented…
1. Is thought provoking or new and impactful. Details support the author's premise or experience.
2. Is thought provoking, but the account lacks details that provide enough depth of exploration.
3. Is an interesting interpretation of accepted theologies but doesn't add enough detail to support the author's premise or experience.
4. Seems incomplete or insufficient to deserve a book, lacking depth and insight
5. Doesn't provide a clear understanding of the subject, and the absence of thought-provoking information severely detracts.

Content 4. Credibility/Conclusions. The author…
1. Is an acknowledged expert, and the conclusions are supported with accurate and adequate data.
2. Has few credentials, but the conclusions are supported with mostly accurate and adequate data (or vice versa).
3. Has offered questionable conclusions but rebuts critics adequately.
4. Has offered questionable conclusions with no supporting materials.
5. Has offered conclusions known to be false.

Content 5. Value. The book is…
1. Educational and moving. I was impacted by the author's perspective or experiences.
2. Educational and memorable but may not move the reader to incorporate its perspective.
3. Somewhat educational or memorable but likely won't move the reader to buy in.
4. Only marginally educational or memorable. Readers won't be affected by its content.
5. Not in the least educational or moving.

Other Scoresheet

Style

These criteria evaluate readability, redundancy, language, balance, and the use of active vs passive sentences.

NOTE: Anthologies with several contributors may have different styles of writing, but all should maintain a high quality of writing within each entry.

Style 1. Readability. The book is…
1. Overall, easy to understand and engaging. Details are specific, concrete, and vivid.
2. Mostly easy to understand and engaging. Details are mostly specific, concrete, and vivid.
3. Sometimes pedestrian or ponderous. Details are sometimes lost or not well conveyed.
4. Somewhat impenetrable, and the meaning is lost in the details or muddled. The prose detracted from the read.
5. Difficult to finish, and most readers will not make it to the end.

Style 2. Redundancy/Repetition. The book…
1. Contains no redundancies in information (whether it is plot, dialogue, setting, research, or conclusions) and the copy is clean and free of repetitious words, phrases, or sentences, with the exception of repetition for effect.
2. Contains repetitious words or phrases but generally avoids informational redundancies and overdone words or phrases.
3. Uses the same word multiple times in the same paragraph, or repeats the same phrases throughout the book, along with informational redundancies.
4. Repeats scenes, gives multiple presentations of the same information, and repeats the same words and phrases throughout the book.
5. Is rife with repetition of information, words, and phrases.

Style 3. Language/Diction. The author uses…
1. Precise, colorful, and easy to understand language that does not stray into melodramatic, flowery, or ornate writing with excessive emotion, strained metaphors, or an abundance of clichés: a thoroughly engaging read.
2. Specialized/unexplained/bland vocabulary, overuse of fragments, or overuse of repetition for emphasis. These elements sometimes slow the read, but the meaning is clear.
3. Specialized/unexplained/bland vocabulary, overuse of fragments, clichés, or repetition that detract from the story/message.
4. Language or dialogue that is awkward or confusing, which obscures the story/message.
5. Language that is ponderous, pretentious, or inappropriate for the content.

Style 4. Balance. The author…
1. Uses a blend of narration for action, description for the setting, and dialogue to explain characters' actions. For religious books, the author balances religious concepts with examples.
2. Sometimes uses excessive narration or description when dialogue would be more effective (or vice versa). For religious books, the author is preachy without giving concrete examples.
3. Uses excessive narration or description, but the characters interact (or vice versa). For religious books, the author preaches too much.
4. Consistently describes unimportant people, places, and things in great detail. For religious books, the author is excessively preachy.
5. Overuses narration, description, or preaching, severely detracting from the book.

Style 5. Point of View/Passive Voice.

Point of View: While anthologies will encompass stories from different points of view, each story should maintain a singular point of view. This consistency is maintained in tone, perspective, and level of knowledge throughout the story. Other subcategories would use either the first-person perspective of the author or third person omniscient perspective.

Other Scoresheet

Active vs Passive Voice Sentences: Active voice sentences are those in which the subject performs the action (The dog chewed the bone). Passive voice sentences are those in which the subject is acted upon (The bone was chewed by the dog). Active voice can provide clearer meaning, while passive voice sentences can become overly complicated, dry, and unengaging.

The book…
1. Uses a consistent discernible tone and point of view AND active voice sentences appropriately dominate.
2. Mostly uses a consistent discernible tone and point of view AND mostly active-voice sentences.
3. Sometimes lacks a consistent discernible tone and point of view, but active-voice sentences dominate (or vice versa).
4. Often lacks a consistent discernible tone or point of view OR overuses passive-voice sentences.
5. Consistently lacks a distinct discernible point of view so that it is hard to tell who is narrating OR uses excessive passive-voice sentences.

Other Scoresheet

Visual

These criteria evaluate cover art and layout, cover design and font, interior layout, front and back matter inclusions, and use of artistic elements. Please note that there are e-book break-out selections that are different from print copy versions.

Visual 1. Cover: Art and Layout

All elements are properly aligned, and the color scheme relates to the content and carries through the spine and back cover. Images are high resolution and placed so that the title is easily read. If displayed on a shelf, the book will attract readers, and the title will be easily seen. The title and author's name are easily distinguishable from background art. Note: The back cover content does not have to be blocked. It can be left justified or centered.

The book's cover…
1. Is aesthetically attractive and relates to the contents of the book.
2. Is attractive but does not relate to the contents or is unattractive but relevant.
3. Has misplaced spine text, narrow margins on the back cover content, clashing colors, low-resolution imagery, etc.
4. Has background artwork that's so busy or bright that the copy can't be read OR blurry images.
5. Is unattractive AND does not relate to the contents of the book.

Visual 2. Cover: Font and Content

Cover Font: should be appropriate for the genre of the book (e.g., flowery cursive for romance, but not for a thriller). Legible (not so "cute" so as to be difficult to read) and large enough to see at thumbnail size (like on our website's season page). The cover should have no more than two different fonts.
Cover Content: back cover text should be free of errors and hook the reader without too much or too little detail (whether a blurb, author bio, or testimonials).
Note: If you have received an e-book, go to the Amazon page and click on the paperback version to evaluate the back cover. Click on the thumbnail for the back cover, located directly under the front cover. While fiction books generally include a blurb on the back cover, nonfiction books often only have endorsements by professionals in the field.

Referencing the evaluation areas listed above, the book's cover font and content are…
1. Artfully done, definitely attention grabbing, and error free.
2. Reasonably well executed and somewhat likely to attract attention on a bookshelf or when listed online.
3. Pedestrian or run of the mill OR contains elements that are difficult to read or don't grab attention OR include a text error.
4. Problematic, contains noticeable errors, not likely to attract attention.
5. So poorly done that the book is destined to remain shelved or unclicked online.

Visual 3. Interior: Front and Back Matter

Fiction books require a cover, inside title page, copyright page, and ISBN. Optional front and back matter inclusions are endorsements, epigraphs, dedications, acknowledgements, author bios, contents page in print copies, and notes. In e-books, a content page with links is required.
Nonfiction books require a cover, inside title page, copyright page and ISBN, and contents page. Optional front and back matter inclusions are prefaces, introductions, forewords, and author bios. Depending on the content, the nonfiction book may need appendices, notes, footnotes or endnotes, indices, maps, illustrations, or glossaries.

Paper version…
1. Contains a title page on the right, copyright information on the left, and ISBN. Chapter listings are not required for fiction.
2. Provides complete front matter, but out of order or on the wrong side.

Other Scoresheet

3. Includes title page, but some items required on the copyright page (author, city, state, copyright year, ISBN, publisher if there is one) are missing.
4. Missing some front and back matter.
5. Fails to provide basic information about the book.

E-book version…
1. Contains a title page, copyright information, ISBN, and hyperlinked chapter listings. It is not uncommon for the copyright page to be in the back of an e-book.
2. Provides complete front matter, but items run together because they are not separated by hard page breaks.
3. Includes cover and title page, but items such as chapter titles with hyperlinks are missing or broken.
4. Is missing some required front matter.
5. Fails to provide basic information about the book.

Visual 4. Interior: Layout. This book…
Paper
1. Has margins that are no less than ½ inch and uses serif font of sufficient size. Page numbers are on the outside edge or center (never at the gutter). Odd pages are ALWAYS on the right side. Chapter beginnings generally start ⅓ to ½ way down the page.
2. Contains minor errors, such as indenting the first paragraph in a chapter or inconsistent line or character spacing, but has adequate margins. OR uses sans serif, but it's still large enough or appropriate in style for the content and easy to read.
3. Has margins that are too narrow, words that are difficult to read in the gutter, or not enough white space (text is too dense) OR page numbers are near the gutter. Odd pages on the left side
4. Is NOT blocked/justified OR has many layout errors, but the book is still readable.
5. Has so many layout errors that they distract from the content OR uses a typeface too complex or "cute" to be read comfortably.

E-book
1. Has reflowable text, page separations for front matter and chapters, AND table of contents with appropriate links to chapter headings, front matter, and back matter
2. Contains minor errors, such as indenting the first paragraph in a chapter, using both extra line spacing and indentation for paragraph separation, or inconsistent chapter layout elements.
3. Contains distracting or confusing elements (such as misplaced page numbers carried over from print or hard page breaks in the middle of text) OR the book contains occasional junk characters (such as HTML tags, soft hyphens in the middle of a line, or unsupported characters such as a boxed question mark).
4. Cannot be adjusted to reader preferences (font size, spacing, etc.) without a loss of quality
5. Has so many layout errors that they distract from the content.

Visual 5. Interior: Artistic Elements. The book uses…
1. Clean, clear, captioned, and appropriate maps, photographs, and illustrations, if needed. The layout includes consistent use of scene dividers, optional drop caps, and optional chapter-starting artwork or motifs.
2. Maps, photographs, and illustrations, if needed, that are not of the highest resolution but are captioned and appropriate. Other elements are mostly consistent throughout.
3. Maps, photographs, and illustrations, if needed, that are low resolution and not properly captioned. Other elements are sometimes not consistent.
4. Maps, photographs, and illustrations, if needed, that are poorly depicted and unidentified but still add to the content of the book. Other elements are inconsistent throughout.
5. Maps, photographs, and illustrations, if needed, that are blurry, undefined, and add nothing to the book. Other elements are haphazard or missing.

Other Scoresheet

Technical

These criteria evaluate spelling, punctuation, capitalization, sentence structure, verb tense, and noun-verb agreement. We have included word counts every 20,000 words. Interpolate as needed.

NOTE: Questions 1 through 4 require you to count errors and use the table below. The number of errors allowed varies with word count. A 120,000-word book is allowed more errors than a 60,000-word book. Use the table to determine which answer to select.

Allowable Error Scoring by Word Count					
	Score				
Word Count	1	2	3	4	5
120,000	0-6	7-12	13-18	19-24	>24
100,000	0-5	6-10	11-15	16-20	>20
80,000	0-4	5-8	9-12	13-16	>16
60,000	0-3	4-6	7-9	10-12	>12
40,000	0-2	3-4	5-6	7-8	>8
20,000	0-1	2	3	4	>4

Technical 1. Spelling/Typos/Wrong Word
Count noticeable misspellings, typos, and extra or missing words, but don't go on a witch hunt looking for them. Note them in the comment section (their/they're/there, its/it's, horse/hoarse, cavalry/Calvary, etc.)

Technical 2. Punctuation/Hyphenation
Count missing or extra punctuation marks. Commas are tricky, so the major ones would be missing commas of direct address, missing commas between two independent clauses, and missing commas after long introductory dependent phrases. Hyphenation should be consistent throughout, including em dashes, which indicate an interruption in dialogue or a harder break than commas indicate in sentences.

Technical 3. Capitalization/Italics
English requires proper nouns to be capitalized (e.g. Pizza Hut, but the library). Military rank is capitalized when accompanied by a name (General Smith, but the general). Sir and ma'am are not capitalized (yes, sir; no, ma'am; but Sir Lancelot). Italics are used for ship names (but not USS) and for internal dialogue. Overuse of italics for emphasis is inappropriate, as it micromanages the reader. Large portions in italics are more difficult to read. The use of italics for foreign words is not required.

Technical 4. Sentence Structure/Syntax
Count sentence sprawls, run-on sentences, awkwardly worded sentences, and lengthy sentence fragments that go nowhere. Generally, count an error if the sentence requires re-reading to make sense to the target audience.

Technical 5. Verb Form and Noun-verb Agreement. The book…
1. Uses the simplest verb form (preferably simple past or present tense) AND has consistent noun-verb agreement.
2. Occasionally uses an inappropriate tense but strives for simplicity OR has several noun-verb disagreements.
3. Uses complicated/inappropriate verb tense forms on a regular basis throughout the book (even if used correctly) OR has more than a few noun-verb agreement problems.
4. Uses complicated/inappropriate tenses throughout the book OR regularly messes up noun-verb agreement.
5. Uses complicated/inappropriate tenses throughout the book AND regularly messes up noun-verb agreement.

Current as of 12/6/2023