



CONTEMPORARY BRITISH THEATRE: NEW TRENDS
COURSE RUBRIC

	Excellent	Very good	Good	Fail
Identifying the main characteristics, authors, works, tendencies and movements of the British theatrical production from the last decade of the twentieth century onwards	The main characteristics, authors, works, tendencies and movements of the British theatrical production from the last decade of the twentieth century onwards are identified with the utmost clarity. The differences and/or similarities between them are well argued. The student shows very advanced critical skills and her/his arguments are based on objective data and free from subjective, unfounded value judgements.	Most of the main characteristics, authors, works, tendencies and movements of the British theatrical production from the last decade of the twentieth century onwards are identified. The greater part of the differences and/or similarities between them are well argued. The student shows advanced critical skills and her/his arguments are for the most part based on objective data and free from subjective, unfounded value judgements.	Some of the main characteristics, authors, works, tendencies and movements of the British theatrical production from the last decade of the twentieth century onwards are identified. Some of the differences and/or similarities between them are pointed out, but arguments are rather generic, lack a clear structure and make barely any distinction between degrees of importance. The student shows barely sufficient critical skills and many of her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.	The main characteristics, authors, works, tendencies and movements of the British theatrical production from the last decade of the twentieth century onwards are not clearly identified. The differences and/or similarities between them are not properly articulated; when they are pointed out, it is done in an unstructured, confused manner, without making any distinction between degrees of importance. The student shows poor critical skills and her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.
Identifying and distinguishing between various theoretical and critical perspectives on drama and theatre	The different theoretical and critical perspectives are clearly identified in all their nuances and complexities. The differences and/or similarities between them are clearly articulated. The student shows very advanced critical skills and her/his arguments are based on objective data and free from subjective, unfounded value judgements.	Most of the theoretical and critical perspectives are identified, although in a general manner. The majority of the differences and/or similarities between them are articulated. The student shows advanced critical skills and her/his arguments are for the most part based on objective data and free from subjective, unfounded value judgements.	Some of the main theoretical and critical perspectives are identified, and some differences between them are pointed out, but arguments are rather generic, lack a clear structure and make barely any distinction between degrees of importance. The student shows barely sufficient critical skills and many of her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.	The different theoretical and critical perspectives are not clearly identified, and the differences between them are not properly articulated; when they are pointed out, it is done in an unstructured, confused manner, without making any distinction between degrees of importance. The student shows poor critical skills and her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.



<p>Applying the parameters of various theoretical and critical perspectives to the analysis of specific dramatic and theatrical texts</p>	<p>The theoretical and critical parameters relevant to the analysis of specific dramatic and theatrical texts are identified with the utmost clarity, and the analysis of the plays is focused, nuanced and coherent. The student shows very advanced critical skills and her/his arguments are based on objective data and free from subjective, unfounded value judgements.</p>	<p>Most of the theoretical and critical parameters relevant to the analysis of specific dramatic and theatrical texts are identified. The student shows advanced critical skills and her/his arguments are for the most part based on objective data and free from subjective, unfounded value judgements, even if the analysis contains some excessively generic arguments which lack coherence and/or need to be nuanced.</p>	<p>Some of the main theoretical and critical parameters relevant to the analysis of specific dramatic and theatrical texts are identified. The analysis is carried out in a rather generic, unstructured way, and there is barely any distinction between degrees of importance. The student shows barely sufficient critical skills and many of her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.</p>	<p>The main theoretical and critical parameters relevant to the analysis of specific dramatic and theatrical texts are not identified, and the analysis is not based on accurate or coherent arguments. The student shows poor critical skills and her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.</p>
<p>Interpreting and assessing the results obtained from applying various theoretical and critical perspectives to the analysis of specific dramatic and theatrical texts</p>	<p>Critical judgements are made on the basis of coherent arguments derived from applying the various theoretical and critical perspectives to the analysis of specific dramatic and theatrical texts. Choices are made between the different alternatives and the criteria used in order to make such choices are clearly articulated. The student shows very advanced critical skills and her/his arguments are based on objective data and free from subjective, unfounded value judgements.</p>	<p>Critical judgements are made on the basis of applying the various theoretical and critical perspectives to the analysis of specific dramatic and theatrical texts. The student shows advanced critical skills and her/his arguments are for the most part based on objective data and free from subjective, unfounded value judgements, even if they are not always entirely coherent or sufficiently nuanced.</p>	<p>Critical judgements are made on the basis of applying the various theoretical and critical perspectives to the analysis of specific dramatic and theatrical texts, but it is mostly done in an unstructured, confused way. The criteria used in order to choose from among the various critical and theoretical alternatives are not specified. The student shows barely sufficient critical skills and many of her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.</p>	<p>Critical judgements are not made on the basis of applying the various theoretical and critical perspectives to the analysis of specific dramatic and theatrical texts. Choices are not made between the different alternatives and the criteria used in order to make such choices are not specified. The student shows poor critical skills and her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.</p>
<p>Identifying and describing the synergies between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of production</p>	<p>The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of production is clearly identified and described. The student shows very advanced critical skills and her/his arguments are based on objective data and free from subjective, unfounded value judgements.</p>	<p>The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of production is clearly identified and described, although not in a nuanced, detailed manner. The student shows advanced critical skills and her/his arguments are for the most part based on objective data and free</p>	<p>The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of production is identified and described, although not in a nuanced, detailed manner. The student shows barely sufficient critical skills and many of her/his arguments are not based on objective data nor are they free from subjective,</p>	<p>The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of production is neither identified nor described. The student shows poor critical skills and her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.</p>



		from subjective, unfounded value judgements.	unfounded value judgements.	
Identifying and describing the synergies between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of reception	The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of reception is clearly identified and described. The student shows very advanced critical skills and her/his arguments are based on objective data and free from subjective, unfounded value judgements.	The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of reception is clearly identified and described, although not in a nuanced, detailed manner. The student shows advanced critical skills and her/his arguments are for the most part based on objective data and free from subjective, unfounded value judgements.	The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of reception is identified and described, although not in a nuanced, detailed manner. The student shows barely sufficient critical skills and many of her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.	The relationship between the dramatic and theatrical texts and their socio-political, economic, cultural and theatrical contexts of reception is neither identified nor described. The student shows poor critical skills and her/his arguments are not based on objective data nor are they free from subjective, unfounded value judgements.
Consolidating academic essay writing skills	The essay contains very few lexical, morphosyntactical and/or spelling mistakes. If any, they do not hinder comprehension. The essay adheres fully to the requirements and guidelines given, as well as to the communicative framework (academic style, relevance of content, length). In terms of organisation, there is a clear, well-structured argumentative thread, and solid, well-founded final conclusions. In terms of secondary sources, the student makes an abundant use of them and they are always referenced.	The essay contains some lexical, syntactical, morphological and/or spelling mistakes, but they do not hinder comprehension or do so only occasionally. The essay adheres to a large extent to the requirements and guidelines given, as well as to the communicative framework (academic style, relevance of content, length). In terms of organisation, there is an argumentative thread, even if it is not always well structured, and the final conclusions are for the most part solid and well-founded. In terms of secondary sources, the student makes quite a wide use of them and they are practically always referenced.	The essay contains many lexical, syntactical and/or spelling mistakes, which make overall comprehension difficult. The essay adheres only partially to the requirements and guidelines given as well as to the communicative framework (academic style, relevance of content, length). In terms of organisation, the argumentative thread is not clear or well-structured enough, and the final conclusions are not solid or well-founded. In terms of secondary sources, the student makes a limited use of them and they are not always referenced.	The essay contains so many lexical, syntactical and/or spelling mistakes that it becomes almost incomprehensible. The essay does not adhere to the requirements and guidelines given, or to the communicative framework (academic style, relevance of content, length). In terms of organisation, there is no clear, well-structured argumentative thread or solid, well-founded final conclusions. In terms of secondary sources, the student makes practically no use of them and/or they are not referenced.
Consolidating academic oral skills	The student's oral performance contains very few lexical, morphosyntactical and/or pronunciation	The student's oral performance contains some lexical, syntactical, morphological and/or	The student's oral performance contains many lexical, syntactical and/or pronunciation mistakes, which make	The student's oral performance contains so many lexical, syntactical and/or pronunciation mistakes that it becomes



	<p>mistakes. If any, they do not hinder comprehension. The presentation adheres fully to the requirements and guidelines given, as well as to the communicative framework (academic style, relevance of content, capacity for synthesis, length, fluency). In terms of organisation, there is a clear, well-structured argumentative thread, and solid, well-founded final conclusions. In terms of secondary sources, the student makes an abundant use of them and they are always referenced. The student answers all the questions posed by his/her audience and shows a thorough command of the topic chosen. The physical attitude through the presentation conveys total self-assurance and commitment to what is being expounded.</p>	<p>pronunciation mistakes, but they do not hinder comprehension or do so only occasionally. The presentation adheres to a large extent to the requirements and guidelines given, as well as to the communicative framework (academic style, relevance of content, capacity for synthesis, length, fluency). In terms of organisation, there is an argumentative thread, even if it is not always well structured, and the final conclusions are for the most part solid and well-founded. In terms of secondary sources, the student makes quite a wide use of them and they are practically always referenced. The student answers most of the questions posed by his/her audience and shows a remarkable command of the topic chosen. The physical attitude through the presentation conveys self-assurance and commitment to what is being expounded.</p>	<p>overall comprehension difficult. The presentation adheres only partially to the requirements and guidelines given as well as to the communicative framework (academic style, relevance of content, capacity for synthesis, length, fluency). In terms of organisation, the argumentative thread is not clear or well-structured enough, and the final conclusions are not solid or well-founded. In terms of secondary sources, the student makes a limited use of them and they are not always referenced. The student answers some of the questions posed by his/her audience and shows an adequate command of the topic chosen. The physical attitude through the presentation conveys sufficient self-assurance and commitment to what is being expounded.</p>	<p>almost incomprehensible. The presentation does not adhere to the requirements and guidelines given, or to the communicative framework (academic style, relevance of content, capacity for synthesis, length, fluency). In terms of organisation, there is no clear, well-structured argumentative thread or solid, well-founded final conclusions. In terms of secondary sources, the student makes practically no use of them and/or they are not referenced. The student answers very few, if any, of the questions posed by his/her audience and shows an inadequate command of the topic chosen. The physical attitude through the presentation conveys insufficient self-assurance and commitment to what is being expounded.</p>
<p>Carrying out research on an independent basis</p>	<p>The student is able to carry out research on his/her own with total self-assurance and on the basis of the correct research questions. S/he uses bibliographical resources, online databases, archives and other repositories efficiently, and is persistent in his/her attempts to locate, select and extract the</p>	<p>The student is able to carry out research on his/her own with remarkable self-assurance and mostly on the basis of the correct research questions. For the most part, s/he uses bibliographical resources, online databases, archives and other repositories efficiently, and is persistent in his/her</p>	<p>The student is able to carry out research on his/her own and on the basis of the correct research questions only under close supervision. S/he can make use of bibliographical resources, online databases, archives and other repositories as long as s/he is guided through them, and needs encouragement so as to be persistent in</p>	<p>The student is unable to carry out research on his/her own and on the basis of the correct research questions. S/he is unable to make use of bibliographical resources, online databases, archives and other repositories efficiently, and is not persistent in his/her attempts to locate, select and extract the relevant information from them.</p>



	relevant information from them.	attempts to locate, select and extract the relevant information from them. S/he may need some guidance in his/her endeavours.	his/her attempts to locate, select and extract the relevant information from them.	
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