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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.



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A 1	The theoretical and	Most of the theoretical	Some of the main	The main theoretical and
Applying the	critical parameters	and critical parameters	theoretical and critical	critical parameters
parameters of	relevant to the	relevant to the analysis	parameters relevant to	relevant to the analysis
various	analysis of specific	of specific dramatic	the analysis of specific	of specific dramatic and
theoretical	dramatic and	and theatrical texts are	dramatic and theatrical	theatrical texts are not
and critical	theatrical texts are	identified. The student	texts are identified. The	identified, and the
perspectives	identified with the	shows advanced critical	analysis is carried out in	analysis is not based on
to the analysis	utmost clarity, and the	skills and her/his	a rather generic,	accurate or coherent
of specific	analysis of the plays is	arguments are for the	unstructured way, and	arguments. The student
dramatic and	focused, nuanced and	most part based on	there is barely any	shows poor critical skills
	coherent. The student	objective data and free	distinction between	and her/his arguments
theatrical texts	shows very advanced	from subjective,	degrees of importance.	are not based on
	critical skills and her/his	unfounded value	The student shows barely	objective data nor are
	arguments are based on	judgements, even if the	sufficient critical skills and	they free from
	objective data and free	analysis contains some	many of her/his	subjective, unfounded
	from subjective,	excessively generic	arguments are not based	value judgements.
	unfounded value	arguments which lack	on objective data nor are	varue juugements.
	judgements.	coherence and/or need	they free from subjective,	
	Juagements.	to be nuanced.	unfounded value	
		to be manceu.	judgements.	
Interpreting	Critical judgements	Critical judgements	Critical judgements are	Critical judgements are
and assessing	are made on the basis	are made on the basis	made on the basis of	not made on the basis of
	of coherent arguments	of applying the	applying the various	applying the various
the results	derived from applying	various theoretical and	theoretical and critical	theoretical and critical
obtained from	the various theoretical	critical perspectives to	perspectives to the	perspectives to the
applying	and critical	the analysis of specific	analysis of specific	analysis of specific
various	perspectives to the	dramatic and	dramatic and theatrical	dramatic and theatrical
theoretical	analysis of specific	theatrical texts. The	texts, but it is mostly	texts. Choices are not
and critical	dramatic and	student shows advanced	done in an unstructured,	made between the
perspectives	theatrical texts.	critical skills and her/his	confused way. The	different alternatives
to the analysis	Choices are made	arguments are for the	criteria used in order to	and the criteria used in
of specific	between the different	most part based on	choose from among the	order to make such
dramatic and	alternatives and the	objective data and free	various critical and	choices are not specified.
theatrical texts	criteria used in order	from subjective,	theoretical alternatives	The student shows poor
theathear texts	to make such choices	unfounded value	are not specified. The	critical skills and her/his
	are clearly articulated.	judgements, even if	student shows barely	arguments are not based
	The student shows very	they are not always	sufficient critical skills and	on objective data nor are
	advanced critical skills	entirely coherent or	many of her/his	they free from
	and her/his arguments are based on objective	sufficiently nuanced.	arguments are not based	subjective, unfounded value judgements.
	data and free from		on objective data nor are they free from subjective,	varue judgements.
	subjective, unfounded		unfounded value	
	value judgements.		judgements.	
Identifying	The relationship	The relationship	The relationship between	The relationship between
and describing	between the dramatic	between the dramatic	the dramatic and	the dramatic and
the synergies	and theatrical texts and	and theatrical texts and	theatrical texts and their	theatrical texts and their
between the	their socio-political,	their socio-political,	socio-political, economic,	socio-political, economic,
	economic, cultural and	economic, cultural and	cultural and theatrical	cultural and theatrical
dramatic and	theatrical contexts of	theatrical contexts of	contexts of production is	contexts of production is
theatrical texts	production is clearly	production is clearly	identified and described,	neither identified nor
and their	identified and	identified and	although not in a	described.
socio-political,	described. The student	described, although not	nuanced, detailed manner.	The student shows poor
economic,	shows very advanced	in a nuanced, detailed	The student shows barely	critical skills and her/his
cultural and	critical skills and her/his	manner. The student	sufficient critical skills and	arguments are not based
theatrical	arguments are based on	shows advanced critical	many of her/his	on objective data nor are
contexts of	objective data and free	skills and her/his	arguments are not based	they free from
production	from subjective,	arguments are for the	on objective data nor are	subjective, unfounded
•	unfounded value	most part based on	they free from subjective,	value judgements.
	judgements.	objective data and free	1	l .



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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	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	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,	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.	objective data and free from subjective, unfounded value judgements. 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.	unfounded value judgements. 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



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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, wellfounded 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.

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.

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 wellstructured enough, and the final conclusions are not solid or wellfounded. 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 selfassurance and commitment to what is being expounded.

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 selfassurance and commitment to what is being expounded.

Carrying out research on an independent basis

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

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

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

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.



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