



SHAKESPEARE AND FILM COURSE RUBRIC

	Excellent	Very good	Good	Fail
Identifying the main characteristics, authors and tendencies of twentieth-century Shakespearean adaptations	The main characteristics, authors and tendencies of the selected twentieth-century Shakespearean adaptations are described 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.	The main characteristics, authors and tendencies of the selected twentieth-century Shakespearean adaptations 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 and tendencies of the selected twentieth-century Shakespearean adaptations are identified. Some of the 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 main characteristics, authors and tendencies of the selected twentieth-century Shakespearean adaptations 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 twentieth-century Shakespearean adaptations	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>Interpreting and assessing the results obtained from applying various theoretical and critical perspectives to the analysis of Shakespearean adaptations</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 Shakespearean adaptations. 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 Shakespearean adaptations. 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 Shakespearean adaptations, 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 Shakespearean adaptations. 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 Shakespearean adaptations and their socio-political, economic, cultural and theatrical contexts of production</p>	<p>The relationship between the Shakespearean adaptations and their socio-political, economic and cultural 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 Shakespearean adaptations and their socio-political, economic, and cultural 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 from subjective, unfounded value judgements.</p>	<p>The relationship between the Shakespearean adaptations 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, unfounded value judgements.</p>	<p>The relationship between the Shakespearean adaptations and their socio-political, economic and cultural 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>
<p>Identifying and describing the synergies between Shakespearean adaptations and their socio-political, economic, cultural and theatrical contexts of reception</p>	<p>The relationship between the Shakespearean adaptations 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.</p>	<p>The relationship between the Shakespearean adaptations and their socio-political, economic and cultural 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.</p>	<p>The relationship between the Shakespearean adaptations and their socio-political, economic and cultural 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.</p>	<p>The relationship between the Shakespearean adaptations 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.</p>

<p>Consolidating academic essay writing skills</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>
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