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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.

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	Shakespearean	Shakespearean	Shakespearean
theoretical	analysis of specific	adaptations. The	adaptations, but it is	adaptations. Choices are
and critical	Shakespearean	student shows advanced	mostly done in an	not made between the
perspectives	adaptations. Choices	critical skills and her/his	unstructured, confused	different alternatives
to the analysis	are made between the	arguments are for the	way. The criteria used in	and the criteria used in
of	different alternatives	most part based on	order to choose from	order to make such
	and the criteria used	objective data and free	among the various	choices are not specified.
Shakespearean	in order to make such	from subjective,	critical and theoretical	The student shows poor
adaptations	choices are clearly	unfounded value	alternatives are not	critical skills and her/his
	articulated. The	judgements, even if	specified. The student	arguments are not based
	student shows very	they are not always	shows barely sufficient	on objective data nor are
	advanced critical skills	entirely coherent or	critical skills and many of	they free from
	and her/his arguments	sufficiently nuanced.	her/his arguments are not	subjective, unfounded
	are based on objective		based on objective data	value judgements.
	data and free from		nor are they free from	
	subjective, unfounded		subjective, unfounded	
***	value judgements.	TI 1 (* 1 *	value judgements.	m 11.1.
Identifying	The relationship	The relationship	The relationship between	The relationship between
and describing	between the	between the	the Shakespearean	the Shakespearean
the synergies	Shakespearean adaptations and their	Shakespearean adaptations and their	adaptations and their	adaptations and their
between	socio-political,	socio-political,	socio-political, economic, cultural and theatrical	socio-political, economic and cultural contexts of
Shakespearean	economic and cultural	economic, and cultural	contexts of production is	production is neither
adaptations	contexts of production	contexts of production is	identified and described,	identified nor described.
and their	is clearly identified and	clearly identified and	although not in a	The student shows poor
socio-political,	described. The student	described, although not	nuanced, detailed manner.	critical skills and her/his
economic,	shows very advanced	in a nuanced, detailed	The student shows barely	arguments are not based
cultural and	critical skills and her/his	manner. The student	sufficient critical skills and	on objective data nor are
theatrical	arguments are based on	shows advanced critical	many of her/his	they free from
contexts of	objective data and free	skills and her/his	arguments are not based	subjective, unfounded
production	from subjective,	arguments are for the	on objective data nor are	value judgements.
production	unfounded value	most part based on	they free from subjective,	
	judgements.	objective data and free	unfounded value	
		from subjective,	judgements.	
		unfounded value		
	m 1 1	judgements.	m 1 d 1 d	m 1 1
Identifying	The relationship	The relationship	The relationship between	The relationship between
and describing	between the	between the	the Shakespearean	the Shakespearean
the synergies	Shakespearean adaptations and their	Shakespearean adaptations and their	adaptations and their socio-political, economic	adaptations and their socio-political, economic,
between	socio-political,	socio-political, economic	and cultural contexts of	cultural and theatrical
Shakespearean	economic, cultural and	and cultural theatrical	reception is identified and	contexts of reception is
adaptations	theatrical contexts of	contexts of reception is	described, although not in	neither identified nor
and their	reception is clearly	clearly identified and	a nuanced, detailed	described. The student
socio-political,	identified and	described, although not	manner. The student	shows poor critical skills
economic,	described. The student	in a nuanced, detailed	shows barely sufficient	and her/his arguments
cultural and	shows very advanced	manner. The student	critical skills and many of	are not based on
theatrical	critical skills and her/his	shows advanced critical	her/his arguments are not	objective data nor are
contexts of	arguments are based on	skills and her/his	based on objective data	they free from
reception	objective data and free	arguments are for the	nor are they free from	subjective, unfounded
reception	from subjective,	most part based on	subjective, unfounded	value judgements.
	unfounded value	objective data and free	value judgements.	
	judgements.	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, wellstructured 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 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 wellfounded. 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 wellfounded. 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, wellstructured 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.