

	Parameter	0	1	2	3	4	Score
	Introduction	Does not include an introduction; no thesis statement present	Introduction present; thesis statement included may not represent a true thesis; demonstrates a general lack of understanding of critique	Introduction present; thesis stated, but weak or unclear; demonstrates only some understanding of critique	Introduction present; thesis statement present and generally clear; demonstrates basic understanding of the critique	Introduction present; thesis statement clear/appropriate; demonstrates exceptional understanding of the critique	
Must include 3 elements within critique. Elements may be selected according to instructor's needs within the course.	Acting	Does not address issues of acting techniques and skills	Issues of acting are present; analysis does not include examples from the production and does not relate to the course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding of acting techniques and skills	Issues of acting are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of acting techniques and skills	Issues of acting are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of acting techniques and skills	Issues of acting are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of acting techniques and skills	
	Costuming	Does not address issues of costuming	Issues of costuming are present; analysis does not include examples from production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding of the functions of costuming for play	Issues of costuming are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of the functions of costuming for play	Issues of costuming are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of the functions of costuming for play	Issues of costuming are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of the functions of costuming for play	
	Scenic Design	Does not address issues of scenic design	Issues of scenic design are present; analysis does not include examples from production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding of	Issues of scenic design are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of scenic design functions and	Issues of scenic design are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding	Issues of scenic are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of scenic	

			scenic design functions and practices	practices	of the functions of scenic design functions and practices	design functions and practices	
	Directing	Does not address issues of directing	Issues of directing are present; analysis does not include examples from production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding the role of the director	Issues of directing are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of the role of director	Issues of directing are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of the role of director	Issues of directing are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of the role of director	
	Lighting	Does not address issues of lighting	Issues of lighting are present; analysis does not include examples from production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding the practices and techniques of stage lighting	Issues of lighting are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of the practices and techniques of stage lighting	Issues of lighting are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of the practices and techniques of stage lighting	Issues of lighting are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of the practices and techniques of stage lighting	
	Character	Does not address issues of character	Issues of character are present; analysis does not include examples from production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding the structure and function of character	Issues of character are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of the structure and function of character	Issues of character are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of the structure and function of character	Issues of character are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of the structure and function of character	
	Environment	Does not address issues of environment	Issues of environment are present; analysis does not include examples from	Issues of environment are present; analysis includes limited or weak examples from	Issues of environment are present; analysis includes examples from production and may	Issues of character are present; analysis includes examples from production and may	

			production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding of stage spaces and staging techniques for live productions	production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of stage spaces and staging techniques for live productions	include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of stage spaces and staging techniques for live productions	relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of stage spaces and staging techniques for live productions	
	<i>Play Structure</i>	Does not address issues of play structure	Issues of play structure are present; analysis does not include examples from production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding of play structure and genre	Issues of play structure are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of play structure and genre	Issues of play structure are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of play structure and genre	Issues of play structure are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of play structure and genre	
	<i>Content/Meaning</i>	Does not address issues of content or meaning	Issues of content/meaning are present; analysis does not include examples from production and does not relate to course material at all; conclusions are generally absent or based entirely on personal bias; demonstrates a general lack of understanding of theme/intent/meaning of dramatic literature	Issues of content/meaning are present; analysis includes limited or weak examples from production and does not relate to course material; conclusions may be present but are unclear or weak; demonstrates limited understanding of theme/intent/meaning of dramatic literature	Issues of content/meaning are present; analysis includes examples from production and may include some relation to course material; conclusions are generally clear; constructive criticism may be included, but demonstrates only general understanding of theme/intent/meaning of dramatic literature	Issues of content/meaning are present; analysis includes examples from production and may relate to course material; conclusions clear and well-constructed; constructive criticism included to demonstrate exceptional understanding of theme/intent/meaning of dramatic literature	
	Summary and Conclusion	Does not include summary or conclusion	Summary/conclusion present but unclear; demonstrates a general lack of understanding of critique	Summary/conclusion present but; demonstrates only some understanding of critique	Summary/conclusion present; generally clear and supported; demonstrates basic understanding of critique	Summary/conclusion present; overall clear and appropriate; demonstrates exceptional understanding of critique	