

Departmental Exit Critique Guidelines

Suggested Length: Minimum of 750 words

Format: Typed, double-spaced, Times New Roman, 12 point font, 1” margins, Standard Written English

In the top RIGHT corner, please type your NAME, DEGREE PROGRAM, GRADUATION DATE.

Final Exit Critiques for Graduation must be submitted through www.turnitin.com for assessment of plagiarism and cheating.

Criteria for Evaluation:

- **Evidence of Research** – Knowledge/understanding of relevant theatre history, script analysis, and play production.
- **Analysis of Aesthetics** – analysis of acting, directing, and design elements, including peer evaluation.
- **Clarity and maturity of expression** – this should be on a level appropriate to a senior-level composition.
- **Use of theatre discipline-specific vocabulary.**
- **Mechanics** – no sentence faults, grammatical errors, misspelled words, incorrect punctuation or errors of fact.
- **MLA format**—include works cited list in proper MLA format. Be sure to cite all books and internet sites you use and be sure to cite the production program if you use information from it. **You must have a minimum of THREE research resources, aside from the production program.** You **must** use one book for every internet site you use for research. Be extremely selective with the internet sites you use (i.e., Wikipedia is not a reliable source for information).

Grading: Pass / Fail evaluation in all criteria areas. If you are on catalog year 2007 or beyond, you must pass **ALL** criteria areas in order to pass the Exit Critique. If you are on a catalog year prior to 2007, you are only required to complete the paper for review.

Your critique must be in **formal essay form**, and shall be concerned with the research and observation of a UCF Conservatory Theatre production or a show produced by our professional partners (Orlando Shakespeare, Orlando Rep, or Seaside Music Theater) produced within the semester you are submitting your critique. Your critique must be based on a traditionally scripted production. **You cannot submit a critique on any UCF show in which you participate (either as a performer, stage manager, designer, assistant, or crew member) or on an OAF production.**

Your paper should include the following:

Introductory Paragraph: Statement of thesis and introduction to discussion items.

History/Script Analysis: What is the historical context of the play/playwright? How does this play fit into the playwright’s body of work and how does it compare to other plays from the same period or genre? Provide research data on the original production and revivals (if appropriate). Go beyond what is presented in the Dramaturg’s and Director’s notes. Does the production serve the intention of the script – use specific analysis of script text to support your opinions.

The Play: What was the story or subject (in two or three sentences please, not paragraphs)? Who were the main characters? Which characters did you root for? Which ones did you like? Which ones did you hate? WHY? How did the play end? Was the conflict developed and resolved?

Production Aesthetics:

Evaluate the acting; directing; choreography/musical direction (if appropriate); costume, lighting, set, sound designs; stage management/calling of the show/scene changes and crew work? (Give examples specific to the particular production.) Did the design elements help to make the play more believable or exciting? What “style” was this production? Does the style support the meaning? Did the acting/directing/movement elements serve the play?

The Audience: How did the audience react to this production? Was their reaction similar to your own? Why or why not? Was it a homogeneous group or a diverse one? Was the event being presented primarily by and for a particular group and, if so, were you a member of that group?

Conclusion: Summarize your own response to this performance in a clear and mature manner. Please consider the elements above. Be selective and analytical. How does it measure against your standard of good theatre? Would you recommend it to a friend? Why or why not? Consider what the playwright or production is attempting to do? Did they alter the original meaning, or are they presenting the playwright’s views? Check the Director’s notes. How well has it been done? Did they achieve their goal even if you didn’t like it? Is it worth doing?