

## Criteria for Evaluating UNH Manchester Undergraduate Research Conference Script Presentations

Criteria /rating	Excellent (5)	Very Good (4) to Good (3)	Fair (2) to Poor (1)
<b>Story</b> (Aristotle defines story simply as having a beginning, middle, and end.)	Script tells a complete and excellent story with a beginning, middle and end, beginning at the logical beginning and ending at the obvious and satisfying conclusion. The story is enthralling.	Script tells a complete story – beginning, middle, and end – that is good and solid, but may not effect change in the audience.	Script does NOT tell a complete story. It may begin before the beginning and/or end after the logical ending. The middle may ramble, causing the story to disintegrate.
<b>Conflict</b> (Note: Conflict does not have to be huge, like an explosion or two people fighting or arguing; it simply means that each character has opposite wants and needs. Think <i>THE ODD COUPLE</i> .)	Within each scene characters face equal and opposing forces; conflict is organic to the story and drives the plot forward in a seamless and excellent fashion.	Each scene maintains equal and opposing forces and the conflict seems mostly natural to the story, helping to move the plot forward.	Little to no conflict in each scene, the result of which is a boring, flat and static story.
<b>Believability</b> (All that occurs must be believable within the universe the writer creates; in <i>STAR TREK</i> , for example, transporters are believable to the story universe even though they are not [yet] in existence on earth.)	Within the parameters of the story, all that occurs is highly believable to the audience.	Within the parameters of the story, all that occurs is believable to the audience.	Within the parameters of the story, all that occurs is marginally believable to the audience, or may not be at all believable and/or relevant to the story.
<b>Main Characters</b>	Main characters are engaging and well-rounded, three dimensional; these are almost real people.	Main characters are engaging, nearly well-rounded, perhaps only one or two are truly three-dimensional and could almost be real people.	Main characters are stereotypical, clichéd, single-minded, single-issued, lacking additional traits to make them human.
<b>Dialogue</b> OR The lack of it in a script with no dialogue.	The dialogue fits with the tone of the piece, feels real, and sounds as if the characters are actually talking and LISTENING to each other. The dialogue adds to the story. OR If there is no dialogue: that is the right choice; dialogue would have detracted from the story. The choice to include no dialogue actually enhances the story and fits with the tone of the piece.	The dialogue fits with the tone of the piece, is pretty good, almost real, and the characters are talking and listening to each other. OR If no dialogue is used it fits with the tone of the piece and is mostly unnoticed. Dialogue may have enhanced a moment or two, but for the most part no dialogue is the right choice for this story.	The dialogue is flat, bland, boring and/or unbelievable. It does not fit with the tone of the piece. The characters do not listen to each other, thus their responses sound incongruous and disingenuous. OR If no dialogue is used, the story lacks for want of it. The characters clearly have something to say to each other, but are kept unfairly silent.
<b>Introduction and Abstract</b>	The introduction presents a clear and coherent explanation of the script's central idea and clearly describes the inspiration/motivation for the topic selected. The abstract completely and succinctly describes the script project.	The introduction identifies the script's central idea and the inspiration/motivation for the topic selected. The abstract describes the script project.	The introduction shows some structure but does not create a strong sense of either the script's central idea or the inspiration/motivation for the topic selected. The abstract does not adequately describe the script project.

