

Theatre guide

First assessment 2017



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Diploma Programme

Theatre guide

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IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.



IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

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Purpose of this document

This publication is intended to guide the planning, teaching and assessment of theatre in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the online curriculum centre (OCC) at <http://occ.ibo.org>, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at store.ibo.org.

Additional resources

Additional publications such as teacher support materials, subject reports, internal assessment guidance and grade descriptors, can also be found on the OCC.

Teachers are encouraged to check the OCC for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

Acknowledgment

The IB wishes to thank the educators and associated schools for generously contributing time and resources to the production of this guide.

First assessment 2017

The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

The Diploma Programme model

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study two modern languages (or a modern language and a classical language), a humanities or social science subject, an experimental science, mathematics and one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.



Figure 1
Diploma Programme model

Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can, instead of an arts subject, choose two subjects from another area. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers.

The core of the Diploma Programme model

All Diploma Programme students participate in the three course elements that make up the core of the model. Reflection on all these activities is a principle that lies at the heart of the thinking behind the Diploma Programme.

Theory of knowledge (TOK) is a course that is fundamentally about critical thinking and inquiry into the process of knowing rather than about learning a specific body of knowledge. The TOK course examines the nature of knowledge and how we know what we claim to know. It does this by encouraging students to analyse knowledge claims and explore questions about the construction of knowledge. The task of TOK is to emphasize connections between areas of shared knowledge and link them to personal knowledge in such a way that an individual becomes more aware of his or her own perspectives and how they might differ from others.

Creativity, activity, service (CAS) is at the heart of the Diploma Programme. The emphasis in CAS is on helping students to develop their own identities, in accordance with the ethical principles embodied in the IB mission statement and the IB learner profile. It involves students in a range of activities alongside their academic studies throughout the Diploma Programme. The three strands of CAS are Creativity (arts, and other experiences that involve creative thinking), Activity (physical exertion contributing to a healthy lifestyle) and Service (an unpaid and voluntary exchange that has a learning benefit for the student). Possibly, more than any other component in the Diploma Programme, CAS contributes to the IB's mission to create a better and more peaceful world through intercultural understanding and respect.

The extended essay, including the world studies extended essay, offers the opportunity for IB students to investigate a topic of special interest, in the form of a 4,000-word piece of independent research. The area of research undertaken is chosen from one of the students' six Diploma Programme subjects, or in the case of the inter-disciplinary World Studies essay, two subjects, and acquaints them with the independent research and writing skills expected at university. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner, appropriate to the subject or subjects chosen. It is intended to promote high-level research and writing skills, intellectual discovery and creativity. An authentic learning experience it provides students with an opportunity to engage in personal research on a topic of choice, under the guidance of a supervisor.

Approaches to teaching and approaches to learning

Approaches to teaching and learning across the Diploma Programme refers to deliberate strategies, skills and attitudes which permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the Diploma Programme assessment and beyond. The aims of approaches to teaching and learning in the Diploma Programme are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies for facilitating learning experiences in which students are more meaningfully engaged in structured inquiry and greater critical and creative thinking
- promote both the aims of individual subjects (making them more than course aspirations) and linking previously isolated knowledge (concurrency of learning)
- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades but also prepare for success during tertiary education and beyond
- enhance further the coherence and relevance of the students' Diploma Programme experience
- allow schools to identify the distinctive nature of an IB Diploma Programme education, with its blend of idealism and practicality.

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry-based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

Academic honesty

Academic honesty in the Diploma Programme is a set of values and behaviours informed by the attributes of the learner profile. In teaching, learning and assessment, academic honesty serves to promote personal integrity, engender respect for the integrity of others and their work, and ensure that all students have an equal opportunity to demonstrate the knowledge and skills they acquire during their studies.

All course work—including work submitted for assessment—is to be authentic, based on the student's individual and original ideas with the ideas and work of others always fully acknowledged at point of use and included in a list of sources. Assessment tasks that require teachers to provide guidance to students or that require students to work collaboratively must be completed in full compliance with the detailed guidelines provided by the IB for the relevant subjects.

For further information on academic honesty in the IB and the Diploma Programme, please consult the IB publications *Academic honesty, The Diploma Programme: From principles into practice* and the *General regulations: Diploma Programme*. Specific information regarding academic honesty as it pertains to external and internal assessment components of this Diploma Programme subject can be found in this guide.

Acknowledging the ideas or work of another person

Coordinators and teachers are reminded that students must acknowledge all sources used in work submitted for assessment. The following is intended as a clarification of this requirement.

Diploma Programme students submit work for assessment in a variety of media that may include audio-visual material, text, graphs, images and/or data published in print or electronic sources. If a student uses the work or ideas of another person the student must acknowledge the source using a standard style of referencing in a consistent manner. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by students; this is left to the discretion of appropriate faculty/staff in the student's school. The wide range of subjects, three response languages and the diversity of referencing styles make it impractical and restrictive to insist on particular styles. In practice, certain styles may prove most commonly used, but schools are free to choose a style that is appropriate for the subject concerned and the language in which students' work is written. Regardless of the reference style adopted by the school for a given subject, it is expected that the minimum information given includes: name of author, date of publication, title of source, and page numbers as applicable.

Students are expected to use a standard style and use it consistently so that credit is given to all sources used, including sources that have been paraphrased or summarized. When writing text a student must clearly distinguish between their words and those of others by the use of quotation marks (or other method, such as indentation) followed by an appropriate citation that denotes an entry in the bibliography. If an electronic source is cited, the date of access must be indicated. Students are not expected to show faultless expertise in referencing, but are expected to demonstrate that all sources have been acknowledged. Students must be advised that audio-visual material, text, graphs, images and/or data published in print or in electronic sources that is not their own must also attribute the source. Again, an appropriate style of referencing/citation must be used.

Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to students with learning support requirements that are in line with the IB documents Candidates with assessment access requirements and Learning diversity within the International Baccalaureate programmes: Special educational needs within the International Baccalaureate programmes.

Nature of the subject

Theatre

Theatre is a dynamic, collaborative and live art form. It is a practical subject that encourages discovery through experimentation, the taking of risks and the presentation of ideas to others. It results in the development of both theatre and life skills; the building of confidence, creativity and working collaboratively.

The IB Diploma Programme theatre course is a multifaceted theatre-making course of study. It gives students the opportunity to make theatre as creators, designers, directors and performers. It emphasizes the importance of working both individually and collaboratively as part of an ensemble. It offers the opportunity to engage actively in the creative process, transforming ideas into action as inquisitive and productive artists.

Students experience the course from contrasting artistic perspectives. They learn to apply research and theory to inform and to contextualize their work. The theatre course encourages students to appreciate that through the processes of researching, creating, preparing, presenting and critically reflecting on theatre—as participants and audience members—they gain a richer understanding of themselves, their community and the world.

Through the study of theatre, students become aware of their own personal and cultural perspectives, developing an appreciation of the diversity of theatre practices, their processes and their modes of presentation. It enables students to discover and engage with different forms of theatre across time, place and culture and promotes international-mindedness.

Distinction between SL and HL

The syllabus clearly indicates a differential between SL and HL. It allows for greater breadth and depth in the teaching and learning at HL through an additional assessment task which requires HL students to engage with theatre theorists and their theories.

Theatre and the Diploma Programme core

Theatre and the extended essay

Undertaking an extended essay in theatre provides students with an opportunity to undertake independent research into a topic of special interest. Students are encouraged to apply a range of skills in order to develop and explore a focused research question appropriate to theatre in an imaginative and critical way. It requires them to test and validate their research by considering its effect on the practice of the investigated theatre form.

Owing to the composite nature of theatre, students may choose to take an interdisciplinary approach in their research. Whatever approach they choose, it is important to frame an appropriately focused research question. It is the task of the supervisor to ensure that this research question leads the student along a path that uses appropriate theatrical sources and that encourages the application of relevant theatrical concepts,

theories or ideas. The essay topic may relate to a specific area of the Diploma Programme theatre course, but this is not a requirement and other areas of the subject may be explored. It is important that the topic reflects the student's particular interest and enthusiasm within the subject area.

Examples of suitable extended essays in theatre include:

- An exploration of the influence of Bunraku theatre practice on Ariane Mnouchkine's *Tambours sur la Digue*
- A practical investigation of how Playback Theatre can be used to prevent bullying, and to help victims of bullying
- An investigation of how prisoners in Theresienstadt concentration camp (Terezín) met the technical and artistic challenges of producing theatrical performances during World War II
- A comparative analysis of the ways in which 21st century theatre directors Michael Boyd and Jamie Lloyd attempt to convey supernatural in *Macbeth*
- Exploring how Neil LaBute's plays *The Shape of Things* and *Some Girls* have been staged in India to make them relevant for modern Indian audiences

Detailed guidance on undertaking extended essays in theatre can be found in the Extended essay guide.

Theatre and CAS

Studying theatre provides excellent opportunities for students to make links with their CAS activities. The experiential nature of the subject combines effectively with a range of CAS activities which complement and counterbalance the academic rigour of the Diploma Programme. The challenge and enjoyment of CAS activities can often have a profound effect on theatre students, who might choose, for example, to engage with CAS in the following ways.

- Participation in a range of creative activities, such as school productions and showcase events. There is great scope for students to extend their creative thinking through participation in the planning, rehearsing and presenting of a wide range of performances and events involving different audiences.
- Participation in a range of artistic activities, workshops and performances created in collaboration with others. These might include designing projects with the local community or touring theatre in education pieces targeted at a specific audience with specific needs.

It is important to note that CAS must be distinct from, and may not be included or used in, the student's Diploma Programme course requirements.

Teacher support material

Further opportunities for making links between the theatre course and CAS can be found in the *Theatre teacher support material*.



Theatre and theory of knowledge

The theory of knowledge (TOK) course (first assessment 2015) engages students in reflection on the nature of knowledge and on how we know what we claim to know. The course identifies eight ways of knowing: reason, emotion, language, sense perception, intuition, imagination, faith and memory. Students explore these means of producing knowledge within the context of various areas of knowledge: the natural sciences, the social sciences, the arts, ethics, history, mathematics, religious knowledge systems and indigenous knowledge systems. The course also requires students to make comparisons between the different areas of knowledge; reflecting on how knowledge is arrived at in the various disciplines, what the disciplines have in common, and the differences between them.

Students of the arts subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural traditions are developed and transmitted. These subjects allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Students of the arts subjects analyse artistic knowledge from various perspectives, and they acquire this knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that an exploration of the areas of knowledge in general, and knowledge of the different art forms specifically, can combine to help us understand ourselves, our patterns of behaviour and our relationship to each other and our wider environment.

The arts subjects complement TOK ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Studying the arts requires students to reflect on and question their own bases of knowledge. In addition, by exploring other Diploma Programme subjects in an artistic fashion, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become, “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IB mission statement).

Questions related to TOK activities that a theatre student might consider include the following:

- What moral responsibilities do theatre-makers have?
- “Art is a lie that brings us nearer to the truth” (Pablo Picasso). Evaluate this claim in relation to theatre.
- Are ways of knowing employed in radically different ways in the arts as opposed to other areas of knowledge?
- To what extent is imagination a fundamental requirement for participation in theatre?
- What do the different subjects that make up the arts have in common?
- How can the subjective viewpoint of an individual contribute to knowledge in the arts?
- How do artistic judgments differ from other types of judgment such as moral judgments?
- Why might we be more concerned with process rather than product in the search for knowledge?
- What is the social function of theatre?

Theatre and international-mindedness

International-mindedness represents an openness and curiosity about the world and its people. It begins with students understanding themselves in order to effectively connect and collaborate with others. The arts provide a unique opportunity for students to recognize the dynamic cultural influences around them and the significance of diversity in the making of theatre. The IB Diploma Programme theatre course gives students the opportunity to study a wide variety of performance styles, theatre traditions, theatre theorists and play texts. Students are expected to explore and engage with theatre from a variety of contexts. Through creating, investigating, critically analysing and appreciating differing forms and styles, students deepen their understanding of theatre, as well as their knowledge, understanding and experience of the arts within the global community. They become more informed and reflective, and develop their abilities to become enriched practitioners, communicators, collaborators and creative thinkers. They learn to acknowledge the aspects that appear in all performance forms and theatre traditions, and also to recognize the unique ways in which particular cultures express and represent their values and identity through shared performance.

Culture

For this theatre guide, “culture” is defined as learned and shared beliefs, values, interests, attitudes, products and all patterns of behaviour created by society. This view of culture includes an organized system of symbols, ideas, explanations, beliefs and material production that humans create and manipulate in their daily lives. Culture is dynamic and organic and operates on many levels in the global context—international, national, regional and local, as well as among different social groups within a society. Culture is seen as fluid and subject to change.

Culture can be seen as providing the overall framework within which humans learn to organize their thoughts, emotions and behaviours in relation to their environment, and within this framework “cultural context”, which specifically appears in both the taught syllabus and assessment tasks of the theatre course, refers to the conditions that influence and are influenced by culture. These include social, political, geographical and historical factors.

Engaging with sensitive topics

Studying theatre allows the opportunity for students to engage with exciting, stimulating and personally relevant topics and issues. However, it should be noted that often such topics and issues can also be sensitive and personally challenging for some students. Teachers should be aware of this and provide guidance on how to approach and engage with such topics in a responsible manner. Consideration should also be given to the personal, political and spiritual values of others, particularly in relation to race, gender or religious beliefs.

As part of the collective consideration of the school, theatre students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student does not damage the environment, include excessive or gratuitous violence or reference to explicit sexual activity.

Prior learning

The theatre course at both SL and HL requires no previous experience.

The course is designed to enable students to experience theatre on a personal level and achievement in this subject is reflected in how students develop, extend and refine the knowledge, skills and attitudes necessary for studying theatre. Students’ individual ability to be creative and imaginative and to communicate in dramatic form will be developed and extended through the theoretical and practical content of the course.

The theatre course provides a relevant learning opportunity for a diverse range of students as it lays an appropriate foundation for further study in theatre, performing arts and other related subjects. In addition, by instilling discipline, and refining communication, creative and collaborative skills it offers a valuable course of study for students who may wish to pursue a career or further education studies in areas unconnected to theatre.

Links to the Middle Years Programme

The MYP arts gives students the opportunity to develop as artists as well as learning about the arts through conceptual understandings essential to the discipline. Learning takes place within contexts relevant to the student, whether personal, local, national, international or globally significant. Throughout the MYP arts students are required to use knowledge, develop, think creatively and respond to a variety of artworks. The MYP arts subjects, and specifically the MYP discipline of drama, provide a solid foundation for the Diploma Programme theatre course.

In MYP arts, students are provided opportunities to prepare for the Diploma Programme theatre course through:

- understanding the role of theatre in context and using this understanding to inform their work and artistic decisions
- discovering the aesthetics of theatre and analysing and expressing this in various forms
- acquiring, developing and applying skills in the process of making and presenting theatre
- being encouraged to think laterally, develop curiosity and purposefully explore and challenge boundaries
- responding to their world, to their own art and its audience and to the theatre of others.

In MYP arts, students not only learn about the arts, they are provided with opportunities to develop themselves as artists. The MYP arts guide fosters autonomous experimentation and understanding, which is valued and developed further in the Diploma Programme. In thinking creatively the students become successful learners of theatre through inquiring and solving problems. Emphasis is placed on the artistic process, allowing the students to plan, create, present, reflect and evaluate on the process of presenting theatre. Students further develop their repertoire to engage and convey feelings, experiences and ideas and build on the skills developed in the PYP.

Theatre and academic honesty

Assessment components across the arts vary considerably, from oral presentations to formal written work, from the presentation of practical work to the collection of ideas and stimuli that inspire the creative process. Although guidelines for maintaining academic honesty are consistent for all subjects and components, the variety and richness of tasks in the arts means that each component raises its own challenges for maintaining academic honesty. For more information please see Academic honesty in Diploma Programme arts.

Academic honesty

Key opportunities for guiding students on academic honesty issues are highlighted in each of the assessment tasks later in this guide.



Referencing sources

If a student uses any content from any source, including the internet, these must be acknowledged consistently following the protocol of the referencing style chosen by the school, in a style that clearly identifies the section of the work that is being attributed and its origin. When the student is aware that another person's work or ideas have influenced their own but it has not been referred to directly in their work, the source must be cited at point of use in the student's work and then included as a bibliography reference. This is particularly relevant to the arts where the creative process will be the result of many stimuli, influences and sources of inspiration.

Authenticity

Most of the assessment tasks in the arts are completed as coursework, and so have strict conditions under which student work must be completed, presented and—in the case of internally assessed work—assessed. There are also formal requirements that must be followed to ensure that the work received by examiners and moderators is consistent and can be assessed against marking criteria. Since these conditions and formal requirements are designed to provide each student with equal opportunity to demonstrate achievement, failure to follow them could be considered a form of academic misconduct as it can lead to students being unfairly advantaged.

Coursework authentication form (CAF)

During the creation of assessment work in theatre, teachers are required to meet with students at various intervals in order to discuss the progress being made by each student and to verify the origin and authenticity of the coursework being created. These one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, provide the teacher with the necessary evidence to authenticate each student's work.

For some of the assessment tasks for the DP theatre course, teachers must provide a written summary of the authentication conversations using the DP theatre Coursework authentication form (CAF), which is submitted to the IB as part of the upload of assessment material. Further details regarding the authentication requirements for each assessment task are identified later in this guide.

By the very practical nature of arts subjects, the creation and progress of student work for some of the assessment tasks is continually witnessed by teachers. Therefore, not all components will require written teacher comments on the CAF. However, it is expected that the teacher will continue to scrutinize the ongoing work of each candidate and seek assurance that every element of the work is authentic.

Aims

The arts aims

The aims of the arts subjects are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

Theatre aims

In addition, the aims of the theatre course at SL and HL are to enable students to:

7. explore theatre in a variety of contexts and understand how these contexts inform practice (theatre in context)
8. understand and engage in the processes of transforming ideas into action (theatre processes)
9. develop and apply theatre production, presentation and performance skills, working both independently and collaboratively (presenting theatre)

For HL only:

10. understand and appreciate the relationship between theory and practice (theatre in context, theatre processes, presenting theatre).

Assessment objectives

Having followed the theatre course at SL or HL, students will be expected to:

Assessment objective 1: demonstrate knowledge and understanding of specified content

- a. Describe the relationship between theatre and its contexts
- b. Identify appropriate and valuable information from research for different specialist theatre roles (creator; designer; director; performer)
- c. Present ideas, discoveries and learning, gained through research and practical exploration to others

Assessment objective 2: demonstrate application and analysis of knowledge and understanding

- a. Explain the relationship and significance of the integration of production, performance and research elements
- b. Explore and demonstrate different ways through which ideas can be presented and transformed into action
- c. Explain what has informed, influenced and had impact on their work

Assessment objective 3: demonstrate synthesis and evaluation

- a. Evaluate their work and the work of others
- b. Discuss and justify choices
- c. Examine the impact their work has had on others

Assessment objective 4: select, use and apply a variety of appropriate skills and techniques

- a. Demonstrate appropriate skills and techniques in the creation and presentation of theatre in different specialist theatre roles (creator; designer; director; performer)
- b. Demonstrate organization of material including use and attribution of sources
- c. Demonstrate the ability to select, edit and present work appropriately

Assessment objectives in practice

This table illustrates where assessment objectives are directly addressed within the theatre taught syllabus and assessment tasks.

		AO1			AO2			AO3			AO4		
		b	c	a	b	c	a	b	c	a	b	c	
Core syllabus	Theatre in context	•		•	•		•		•		•	•	
	Theatre processes			•	•	•	•	•	•		•	•	
	Presenting theatre	•	•	•	•	•	•	•	•	•	•	•	•
Assessment tasks	Task 1 (HL only)	•	•	•	•	•	•	•	•	•	•	•	•
	Task 2 (SL and HL)	•	•	•	•	•	•	•	•	•	•	•	•
	Task 3 (SL and HL)	•	•	•	•	•	•	•	•		•	•	•
	Task 4 (SL and HL)	•	•	•	•	•	•	•	•	•	•	•	•

Approaches to teaching and learning in theatre

Approaches to the teaching of theatre

The syllabus has been designed to reflect the dynamic nature of theatre and theatre-making. In designing and delivering the curriculum teachers have a free choice in the selection of plays, playwrights, theorists and theatre practices, which include theatrical forms, movements, styles, genres and traditions. In the assessment tasks, students also have free choice to choose plays, theatre traditions, starting points and theatre theorists which interest and excite them.

Teachers are encouraged to interpret the syllabus creatively according to local circumstances and the context of the school. This is an international theatre programme: how teachers choose to explore theatre practices from various times, places and cultures is left to their discretion, however, teachers should not only teach practices they themselves are familiar with and knowledgeable about, but also be risk-takers and expose students to unfamiliar world traditions.

No time allocation is given for any individual area of the syllabus because most activities may cover several different parts of the course. Careful planning of class activities and productions, and also, where feasible, of visits to experience external productions and workshops with theatre practitioners, is needed to make the best use of the time and resources available.

Teachers in a theatre programme need to place themselves in a different relationship to the students. They should consider themselves neither as the source of knowledge, the deliverer of information or the theatre director. Teachers should, rather, consider themselves as engineers of experiences. The teacher's role is to create opportunities that allow the students to explore, learn, discover and collaborate to become autonomous, informed and skilled theatre-makers. Students learn not only about theatre from around the world but also the importance of making theatre with integrity, with an understanding of the impact that theatre can have on the world.

It is possible to run the Diploma Programme theatre course with just one student. Teachers in this situation must find creative opportunities to meet the requirement for collaboration. The course does not require an extra-curricular commitment from students.

Approaches to learning in theatre

The Diploma Programme theatre course is student-centred and places student explorations at the heart of a holistic learning experience. Students focus on the techniques and methods of making theatre, and present these discoveries in a variety of ways, through performance, presentations, demonstrations and written expression.

The core belief is that theatre is not separate to the world in which it is created. Each piece of theatre and each theatre practice is created differently and achieves its impact on its artists and its audience differently depending on its context.

Learning about theatre relies on action and the course must be experienced practically. The collaborative process is essential to theatre and students should experience and reflect on the processes of collaboration, its benefits and its challenges. Organization, self-management and independent study skills are important.

Students learn through problem-solving and inquiry. They communicate their learning through action, staging, project planning, workshops, presentations, physical demonstrations, oral, visual and written

expression. The course requires higher order thinking skills, such as analysis and synthesis. Students should also learn what is relevant and useful for their own investigations and how to put their knowledge and understanding into practice, transforming ideas into action.

The course encourages students to research, not only using traditional academic methods, but also practically, through the body. The programme embodies many of the approaches to teaching and learning (ATL) skills which empower teachers and students to facilitate meaningful learning experiences.

The selection of materials for assessment

The assessment tasks for Diploma Programme theatre involve students making their own choices about the theatre theorists, play texts, world theatre traditions and starting points they wish to study. The tasks are intentionally student-centred and teachers should encourage students to make selections for their assessment tasks based on their own personal interests and what inspires and excites them. Teachers should encourage students to make selections that will best help them to fulfill the requirements of each task and to provide the best opportunity for fulfilling the assessment criteria. As such, the task instructions and assessment criteria should be shared with the students and become a regular focus of interaction.

Teaching hours

The theatre course is structured for the assessment tasks to be ongoing with skills being developed throughout the course and the material for assessment developed throughout the latter part of the course. The weightings of the assessment tasks suggest a rough spread of teaching hours as follows:

Syllabus component	Teaching hours	
	SL	HL
External assessment Task 1 (HL only)	N/A	90
External assessment Task 2 (SL and HL)	52	52
External assessment Task 3 (SL and HL)	45	45
Internal assessment Task 4 (SL and HL)	53	53
Total teaching hours	150	240

Syllabus outline

Overview of the course

Core areas

The theatre syllabus at SL and HL consists of three equal, interrelated areas:

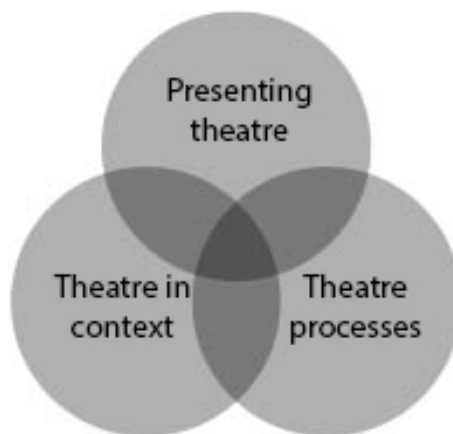


Figure 2

These core areas, which have been designed to fully interlink with the assessment tasks, must be central to the planning and designing of the taught programme developed and delivered by the teacher. Students are required to understand the relationship between these areas and how each area informs and impacts their work in theatre.

Students are required to approach these areas from the perspectives of each of the following specialist theatre roles:

- creator
- designer
- director
- performer.

Theatre in context

This area of the syllabus addresses the students' understanding that theatre does not occur in a vacuum. Students examine the personal, theoretical and cultural contexts that inform theatre-making and the ways in which these affect and influence creating, designing, directing, performing and spectating. Through the theatre in context area, students will:

- understand the contexts that influence, inform and inspire their own work as theatre-makers and that determine the theatre that they choose to make and study
- experience practically and critically appreciate the theoretical contexts that inform different world theatre practices
- be informed about the wider world of theatre and begin to understand and appreciate the many cultural contexts within which theatre is created.

Theatre processes

This area of the syllabus addresses the students' exploration of the skills, techniques and processes involved in theatre-making. Students reflect on their own creative processes and skills acquisition as well as gaining a practical understanding of the processes of others; creators, designers, directors and performers.

Through the theatre processes area, students will:

- be informed about the various processes involved in making theatre from the perspectives of the specialist theatre roles (creator, designer, director and performer)
- observe and reflect on processes used in different theatre traditions and performance practices
- develop a range of skills required to make and participate in theatre.

Presenting theatre

This area of the syllabus addresses the staging and presentation of theatre as well as the presentation of ideas, research and discoveries through diverse modes of presentation, both practical and written. Students consider the impact theatre can have on the spectator. They are encouraged to think about their own artistic intentions as creators, designers, directors and performers and the impact they wish to have on an audience.

Through the presenting theatre area, students will:

- apply their practical theatre skills, either individually or collaboratively, through a range of formats
- present their ideas about theatre and take part in theatre performances
- understand and appreciate how artistic choices can impact on an audience.

Mapping the course

To fully prepare students for the demands of the assessment tasks, teachers should ensure that their planning addresses each of the syllabus activities outlined below, the content and focus of which is not prescribed. The connections between the syllabus areas and the assessment tasks can be seen in the table "Linking the theatre core syllabus areas to the assessment tasks".

Students are required to investigate the core syllabus areas from the perspectives of creator, designer, director, performer and spectator through the following activities:

- creating theatre based on theatre theory (HL only)
- working with play texts
- examining world theatre traditions and performance practices.
- collaboratively creating original theatre.

These activities link with the core syllabus areas as follows:

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
HL only	Creating theatre based on theatre theory	At HL, students research and examine the various contexts of at least one theatre theorist.	At HL, students practically explore at least one theatre theorist collaboratively and engage with the process of creating a piece of theatre based on their theory.	At HL, students create, present and evaluate at least one theatre piece based on an aspect(s) of a theatre theorist's work they have explored.

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
SL and HL	Working with play texts	Students research and examine the various contexts of at least one published play text and reflect on live theatre moments they have experienced as spectators.	Students take part in the practical exploration of at least two contrasting published play texts and engage with the process of transforming a play text into action.	Students direct at least one scene or section from one published play text which is presented to others.
SL and HL	Examining world theatre traditions	Students research and examine the various contexts of at least one world theatre tradition.	Students practically examine the performance conventions of at least one world theatre tradition and apply this to the staging of a moment of theatre.	Students present a moment of theatre to others which demonstrates the performance convention(s) of at least one world theatre tradition.
SL and HL	Collaboratively creating original theatre	Students reflect on their own personal approaches, interests and skills in theatre. They research and examine at least one starting point and the approaches employed by one appropriate professional theatre company, and consider how this might influence their own personal approaches.	Students respond to at least one starting point and engage with the process of transforming it collaboratively into an original piece of theatre.	Students participate in at least one production of a collaboratively created piece of original theatre, created from a starting point, which is presented to others.

The theatre journal

From the beginning of the course, and at regular intervals, students at both SL and HL are required to maintain a theatre journal. This is the students' own record of their two years of study and should be used to record:

- challenges and achievements
- creative ideas
- critical analysis and experience of live theatre productions as a spectator
- detailed evaluations
- experiences as a creator, designer, director and performer
- feedback
- reflections
- research

- responses to work seen
- responses to diverse starting points
- skills acquisition and development.

Students should be encouraged to find the most appropriate ways of recording their development and have free choice in deciding what form the journal should take. The content of the journal should focus specifically on an analysis of learning experiences, rather than being simply a record of triumphs or an exhaustive chronicle of everything the student experiences in theatre. Although elements of the journal may be selected, adapted and presented for assessment, the journal itself is not directly assessed or moderated. It is, however, regarded as a fundamental activity of the course, developing the student's ability to record research, process and reflection, skills that are required in all assessment tasks.

Research

When carrying out research, students should ensure that they consult a suitable range of reliable sources, which may be primary or secondary. At HL level students are required to consult both primary and secondary sources in researching a theatre theorist and related theories. The suitability of the sources for each assessment task will depend on its nature and use, and on the play, theory, starting point, convention

Using the visual arts journal in assessment tasks

Key opportunities for utilizing the theatre journal within assessed elements of this course are highlighted in each assessment task outline.



and context being investigated. As well as the more obvious sources (books, websites, videos, DVDs, articles) research may also include live experiences and encounters such as workshops, lectures, correspondence with experts and performances. All sources consulted during the course must be cited following the protocol of the referencing style chosen by the school and be presented both at point of use and in a list of sources.

Please note that each of the assessment tasks for theatre require a separate list of sources to be submitted as part of the formal requirements.

Syllabus content

The taught activities outlined below are expected to be delivered prior to students commencing the formal assessment tasks, for which students will be required to explore theatre theorists, play texts, starting points and world theatre traditions they have not previously studied in depth as part of the core syllabus.

Theatre in context

The theatre in context area of the course allows students to consider the three contexts in which theatre can be created, presented and experienced by an audience. Its primary aim is to encourage students to investigate the personal, theoretical and cultural contexts of theatre. These contexts are:

- personal context—students identify their own personal contexts and understand the impact their interests, influences and inspirations have on their choices, approaches and interpretations. This includes taking into consideration their own geographical location, cultural background, skills and experiences and the impact these make on the sort of theatre that they create and present
- theoretical context—students identify and understand the theatre theory that informs various play texts, theatre practices, theatre theorists and world theatre traditions across time and place. They practically apply this understanding to their work
- cultural context—students identify and understand the cultural, social, political and historical factors that affect theatre practice. They practically apply this understanding to their work.

One of the major objectives of the theatre in context area is also to enrich students' development throughout the course by ensuring they experience theatre from a variety of times, places and cultures, both in theory and practice. Students should examine and experience these theatre traditions and performance practices practically. The syllabus should be flexible enough to ensure that both independent inquiry and group work take place.

This part of the course requires that students develop skills, knowledge and understanding in the following areas:

- the ability to research and analyse play texts, theatre theorists (HL only), world theatre traditions and performance practices from a variety of cultural contexts (SL and HL)
- experience the practical presentation and performance skills of theatre practices from a variety of cultures, through workshops, practical engagement and experimentation with skills particular to these practices
- the ability to appreciate critically theatre performances from a diverse range of theatre practices from various cultural contexts, and to discern the relationship between performance and any theory that may inform it
- an appreciation of the cultural, aesthetic and intellectual contexts from which theatre evolves and to which it contributes
- the understanding of the significance of theatre and its impact on the lives of particular communities within a specific cultural context.

Creating theatre based on theatre theory (HL only)

Teachers must ensure that students at HL have experience of creating theatre based on theatre theory, researching and examining the various contexts of at least one theatre theorist. A theatre theorist is defined as someone who has developed and contributed to theatre theory. It is important that the theatre theorist selected has made a significant contribution to theatre and that the theories are documented and publicly available.

Taught activities for this area might include:

- leading sessions introducing key moments in theatre history; identifying specific theatre theorists, with discussion as to their impact on theatre theory and practice
- exercises in selecting key and relevant points from a range of research materials
- identifying and engaging with available internal primary and secondary sources (such as books and audio-visual materials) through the use of the theatre department library, school resources centre or appropriate theatre-specific internet sites; participation in practical workshops might also be referred to as primary or secondary research
- asking students while working practically with a theorist's ideas to identify connections between practice and theory
- getting students to record in their theatre journals personal responses to the ideas of the theorists studied and using this as a basis for class discussion around how these might inform and influence the student's own work.

Working with play texts (SL and HL)

Teachers must ensure that students have experience of working with play texts, researching and examining the various contexts of at least one published play text and reflecting on live theatre moments they have experienced as spectators.

Taught activities for this area might include:

- exercises encouraging students to interpret play texts, focusing on the ideas in the text and the relationship of these ideas to the playwright's own life, cultural context and time
- identifying and evaluating as spectators how specific moments of tension, emotion, atmosphere, and the communication of meaning were directed in a local theatre production
- conducting a workshop in the three different contexts identified in this theatre guide through a practical class research activity, using a play all students have read as a stimuli
- researching a play text and guiding the students to present their findings through text and visuals, highlighting how this influences their own creative responses
- practically examining the theatrical theory that informs particular moments in a play text and the creation of tension, emotion, atmosphere and the communication of meaning.

Examining world theatre traditions (SL and HL)

Teachers must ensure that students have experience of examining world theatre traditions, researching and examining the various contexts of at least one world theatre tradition. A theatre tradition has a fixed set of specific performance conventions that are ways of doing things and do not change significantly over time.

Taught activities for this area might include:

- leading a session, using sources present within the school, to teach effective citation of sources and appropriate recording of research in the theatre journal

- setting up a “source hunt” for a particular theatre tradition being studied as a whole group; identifying what makes reliable and useful research from the sources identified by the class
- using one particular theatre tradition as a class case study to examine and analyse the relationship between theatre conventions and the theoretical and/or cultural context of the theatre tradition
- asking students to choose a convention from a theatre tradition being explored and present the connections from the convention to the theoretical and cultural context of the tradition.

Collaboratively creating original theatre (SL and HL)

Teachers must ensure that students have experience of collaboratively creating original theatre, researching and examining the various contexts of at least one starting point (idea, issue, theme, non-dramatic text, music, object, image, event or site) and at least one professional theatre company that collaboratively creates original work. Students should also have experience of reflecting on their own personal approaches, interests and skills in theatre.

Taught activities for this area might include:

- introducing the use of the theatre journal as a place to record the student’s personal context—their theatre skills, processes, ideas, influences, inspirations and how these impact on the theatre they make
- recording and reflecting on research into the creative and collaborative processes of a specific professional theatre company who collaboratively create original material
- introducing a common starting point and asking students to research, examine and present the cultural, theoretical and personal context of that starting point to the group
- getting students to choose an individual starting point and recording their personal responses to it, sharing through pair and group work where appropriate
- conducting research into the theory behind collaboration and original theatre-making (often referred to as “devising”) processes.

Theatre processes

The theatre processes area of the course allows students to explore the different processes involved in making theatre from the perspectives of creator, designer, director and performer; in order to develop the skills required to make theatre and to observe and reflect on processes used in different theatre traditions and performance practices from around the world.

The syllabus should be flexible enough to ensure that students acquire the necessary skills and practical knowledge required for performance and production. Students should develop both breadth and depth in their skills and understandings. This involves exploring the essential elements of the performance and production processes outlined below and an understanding of how production elements function individually and with each other in order to create tension, emotion, atmosphere and/or meaning.

The theatre processes area requires that students develop skills, knowledge and understanding in the following areas.

- Creating—an understanding of different approaches to creating original and scripted theatre and an understanding of the art form and its elements (such as tension, emotion, atmosphere, communicating meaning, character, plot, symbol and aesthetics). Students should have an awareness of different styles of theatre, different performance spaces, structures, narrative and non-narrative forms of theatre. This study may include evaluating a range of different approaches to making theatre, from diverse cultures and theatre traditions and performance practices including collaborative processes. Students should have practical experience of the various processes of transforming play texts into live action, forming and communicating directorial intentions through text and visuals.

- **Designing**—an understanding of the principles and processes involved in designing. Students should explore diverse performance spaces and have an understanding of how production elements function individually and together. These elements include scenic design elements (such as set, costume, make-up and props) and technical design elements (such as lighting, sound and projection). Students should explore the use of production elements in diverse theatre traditions, performance practices and contexts.
- **Directing**—a knowledge and appreciation of the processes undertaken by different directors in staging play texts with an understanding of directorial intentions and the different processes undertaken by directors to create a particular impact on an audience. This study can include evaluating directorial techniques from diverse theatre traditions, performance practices and contexts. Students should explore the various processes through which artistic ideas, intentions and interpretations are communicated to others.
- **Performing**—an understanding of rehearsal processes, performer training and the development of skills related to the use of voice, body, face, movement and gesture in performance. Students should examine these practically. This area of study can include evaluating approaches to performance, performer training, performance conventions and techniques from diverse theatre traditions and performance practices.
- **Spectating**—an understanding of how an audience receives, experiences and responds to theatre and how to analyse and critique a production. This requires students to watch, critique and reflect on the impact live theatre productions have on them. They also need to be aware of how the experience of these live productions inspires, influences and informs their artistic choices and their own work as creators of theatre, designers, directors and performers.

Creating theatre based on theatre theory (HL only)

Teachers must ensure that students at HL have experience of creating theatre based on theatre theory, practically exploring at least one theatre theorist collaboratively and engaging with the process of creating a piece of theatre based on their theory.

Taught activities for this area might include:

- modelling and using different modes of exploring and experimenting with theory practically
- getting students to work in groups or pairs to generate and activate a series of practical exercises based on an aspect of theory, as well as recording and reflecting on their effectiveness
- exercises around the role of the peer mentor and sessions dealing with useful models of feedback, critique and support which can be offered in a creative process
- getting individual students to work on discrete aspects of a theorist's work to generate short, experimental pieces which activate and explore that aspect
- practically exploring solo performance.

Working with play texts (SL and HL)

Teachers must ensure that students have experience of working with play texts, taking part in the practical exploration of at least two contrasting published play texts and engaging with the process of transforming a play text into action.

Taught activities for this area might include:

- getting students to work in groups to practically explore developing different directorial visions of one key scene from a play text being studied

- conducting workshops in design skills, including scenic elements (such as set, props, costume and make-up) and technical elements (such as lighting, projection and sound), based around the study of a play
- practical large or small group work where the ways in which performance and production elements function together is explored, through a scene from a play being studied
- gaining experience of working with different performance spaces
- considering the processes involved in creating tension, emotion, atmosphere and communicating meaning.

Examining world theatre traditions (SL and HL)

Teachers must ensure that students have experience of examining world theatre traditions, practically examining the performance conventions of at least one world theatre tradition and applying this to the staging of one particular moment of theatre.

Taught activities for this area might include:

- conducting workshops introducing and exploring the practical performance conventions of one particular theatre tradition
- getting individual students to focus on a particular performance convention and sharing the process of their practical explorations with the rest of the group, reflecting on the challenges and what they gained from the experience
- watching performances of a theatre tradition in practice and forming discussion groups around the different performance conventions, their significance and how they were applied
- getting students to work in groups to apply a performance convention to a range of different scenarios, scenes or sequences, followed by an evaluation of which was most successful in demonstrating the convention and its significance within the theatre tradition.

Collaboratively creating original theatre (SL and HL)

Teachers must ensure that students have experience of collaboratively creating original theatre, responding to at least one starting point (idea, issue, theme, non-dramatic text, music, object, image, event or site) and engaging with the process of transforming it collaboratively into an original piece of theatre.

Taught activities for this area might include:

- conducting workshops introducing different tools and techniques of collaborative theatre creation
- carrying out research projects around key companies whose work involves the creation of original theatre, followed by exercises applying their techniques to the transformation of a starting point into a piece of theatre
- carrying out collaborative work in small groups exploring a range of starting points
- working on small, collective creation projects within strict parameters of time and space to model the creative process
- exercises in applying collaborative working processes and reflecting on these through words and visuals.

Presenting theatre

The presenting theatre area of the course requires students to both present their ideas about theatre and to take part in actual theatre performances. It provides opportunities for them to apply their practical theatre skills, either individually or collaboratively, through a range of formats; theatre productions, oral

presentations and demonstrations, journals and at HL, solo performances. Students are required to explore this area from the perspective of creator, director, performer and designer.

The syllabus should be flexible enough to ensure that students can participate in a wide range of performance, production and presentation tasks. Students should also experience productions in a variety of performance styles. An integral part of this experience is the process of self-reflection (in conjunction with the theatre journal) and an awareness of how audiences engage with a performance.

The presenting theatre area requires that students develop and apply skills, knowledge and understanding in the following areas:

- presenting ideas about theatre using a range of formats
- performance skills
- the performance conventions of a particular theatre tradition
- production skills, including scenic elements (such as set, props, costume and make-up) and technical elements (such as lighting, projection and sound)
- audience engagement and how artistic choices have an impact on an audience
- reflection on their presentations to an audience and their learning.

Creating theatre based on theatre theory (HL only)

Teachers must ensure that students at HL have experience of creating theatre based on theatre theory, creating, presenting and evaluating at least one theatre piece based on an aspect(s) of a theatre theorist's work they have explored.

Taught activities for this area might include:

- allowing space for a number of individual "work-in-progress" presentations, which are filmed and critiqued by the group according to their stated intentions
- identifying methods and techniques for judging the extent to which performance work has had an impact on an audience
- getting students to present their process of exploration and creation, as well as links between theory and practice in written and oral form to the rest of the group
- getting students to reflect in a range of formats on the practical decisions they have made and their effectiveness in performance
- exercises where students use their own filmed work as a basis of analysis and justification of decisions.

Working with play texts (SL and HL)

Teachers must ensure that students have experience of working with play texts, directing and presenting at least one scene or section from one published play text to others.

Taught activities for this area might include:

- watching live performances and asking students to present their interpretation of the director's intentions and analyse the way performance and production elements function together within a key moment
- performing to an audience selected student-directed scenes from a published play text
- asking students to present the development of their directorial ideas and intentions in relation to a play text studied through words and visuals
- getting students to present contrasting staging concepts for a particular play text.

Examining world theatre traditions (SL and HL)

Teachers must ensure students have experience of examining world theatre traditions, presenting a moment of theatre to others that demonstrates the performance convention(s) of at least one world theatre tradition.

Taught activities for this area might include:

- small group and individual presentations of scenarios, scenes or sequences where performance conventions are demonstrated, followed by analysis of how they were applied
- asking students to give short oral presentations where they reflect on the impact of grappling with a particular convention on their performance practice
- asking students to present moments of theatre with minimal props and set, using only elements vital to the performance convention being explored
- leading a session on presentation skills, where structure, clarity and effective use of resources are covered.

Collaboratively creating original theatre (SL and HL)

Teachers must ensure that students have experience of collaboratively creating original theatre, participating in at least one production of a collaboratively created piece of original theatre, created from a starting point (idea, issue, theme, non-dramatic text, music, object, image, event or site), presented to others.

Taught activities for this area might include:

- group presentations of original theatre for an audience, with feedback from and discussion with the audience related to impact and the group's intention
- providing opportunities for students to critique and analyse filmed versions of their performance work, both in written and oral form
- leading sessions in which filmed versions of the group's performances are used to explore how to select evidence of their individual contribution
- asking students to use their theatre journal to reflect on collaborative processes and present these in written form.

Teacher support material

The suggestions for taught activities outlined in the syllabus content above are intended to stimulate a broad range of exciting and engaging approaches to fulfilling the requirements of the course. These are not intended to be prescriptive nor restrictive activities, but to illustrate some of the many possible pathways to fully preparing students for the demands of the assessment tasks. Further resources to underpin the planning and delivery of this course can be found in the *Theatre teacher support material*.



Reminder

The taught activities outlined above are expected to be delivered prior to students commencing the formal assessment tasks, for which students will be required to explore theatre theorists, play texts, starting points and world theatre traditions they have not previously studied in depth as part of the core syllabus.

Linking the theatre core syllabus areas to the assessment tasks

		AS PART OF THE CORE SYLLABUS, STUDENTS WILL BE EXPECTED TO: (from the perspectives of creator, designer, director, performer and spectator)			FOR THE ASSESSMENT TASKS, STUDENTS WILL BE EXPECTED TO: (in the specialist theatre roles of creator; designer; director; performer)			
		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE	Combining all they have learned from theatre in context, theatre processes and presenting theatre units:	Ext/Int	SL	HL
HL only	Creating theatre based on theatre theory	At HL, students research and examine the various contexts of at least one theatre theorist.	At HL, students practically explore at least one theatre theorist collaboratively and engage with the process of creating a piece of theatre based on their theory.	At HL, students create, present and evaluate at least one theatre piece based on an aspect(s) of a theatre theorist's work they have explored.	Solo theatre piece: Students at HL research a theatre theorist they have not previously studied, identify an aspect(s) of their theory and create and present a solo theatre piece (4–8 minutes) based on this aspect(s) of theory. Each student submits for assessment: <ul style="list-style-type: none"> a report (3,000 words maximum) a continuous unedited video recording of the whole solo theatre piece (4–8 minutes) a list of all primary and secondary sources cited. 	Ext.: -	-	35%
SL and HL	Working with play texts	Students research and examine the various contexts of at least one published play text and reflect on live theatre moments they have experienced as spectators.	Students take part in the practical exploration of at least two contrasting published play texts and engage with the process of transforming a play text into action.	Students direct at least one scene or section from one published play text which is presented to others.	Director's notebook: Students at SL and HL choose a published play text they have not previously studied and develop ideas regarding how it could be staged for an audience. Each student submits for assessment: <ul style="list-style-type: none"> a director's notebook (20 pages maximum) which includes the student's presentation of their final directorial intentions and the intended impact of these on an audience a list of all sources cited. 	Ext.	35%	20%
SL and HL	Examining world theatre traditions	Students research and examine the various contexts of at least one world theatre tradition.	Students practically examine the performance conventions of at least one world theatre tradition and apply this to the staging of a moment of theatre.	Students present a moment of theatre to others which demonstrates the performance convention(s) of at least one world theatre tradition.	Research presentation: Students at SL and HL plan and deliver an individual presentation (15 minutes maximum) to their peers in which they present and physically demonstrate their research into a convention of a theatre tradition they have not previously studied. Each student submits for assessment: <ul style="list-style-type: none"> a continuous, unedited video recording of the live presentation (15 minutes maximum) a list of all sources cited and any additional resources used by the student during the presentation which are not clearly seen within the video recording. 	Ext.	30%	20%

	THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE	Combining all they have learned from theatre in context, theatre processes and presenting theatre units:	Ext/ Int	SL	HL
SL and HL	Students reflect on their own personal approaches, interests and skills in theatre. They research and examine at least one starting point and the approaches employed by one appropriate professional theatre company, and consider how this might influence their own personal approaches.	Students respond to at least one starting point and engage with the process of transforming it collaboratively into an original piece of theatre.	Students participate in at least one production of a collaboratively created piece of original theatre, created from a starting point, which is presented to others.	Collaborative project: Students at SL and HL collaboratively create and present an original piece of theatre (lasting 13–15 minutes) for and to a specified target audience, created from a starting point of their choice. Each student submits for assessment: <ul style="list-style-type: none"> a process portfolio (15 pages maximum) a video recording (4 minutes maximum) evidencing the student's contribution to the presentation of the collaboratively created piece. The selected footage must be chosen by the student and must demonstrate specific artistic choices made by the student <ul style="list-style-type: none"> a list of all sources cited.. 	Int.	35%	25%
SL and HL	Students keep a theatre journal throughout the two-year theatre course which charts their development and their experiences of theatre as a creator, designer, director, performer and spectator.			<p>TASK 4</p> <ul style="list-style-type: none"> This table illustrates a snapshot of the IB theatre course "at a glance". The assessment tasks (on the right), are drawn horizontally from across the three core curriculum areas (on the left). Please refer to the relevant core syllabus or assessment task sections of this theatre guide for the full requirements of each area or task. Students must follow the principles of academic honesty throughout all their work in this theatre course; they are expected to acknowledge any materials or ideas which are not theirs and have been used in any way in their work. Students must clearly indicate in the body of their work where the work from others has been used and provide a full reference in the bibliography, consistent with the referencing style adopted by their school. 			

The taught activities outlined above are expected to be delivered prior to students commencing the formal assessment tasks, for which students will be required to explore theatre theorists, play texts, starting points and world theatre traditions they have not previously studied in depth as part of the core syllabus.

Assessment in the Diploma Programme

General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessments are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The Diploma Programme primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB Programme standards and practices document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: Principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses, a variety of resources can be found on the OCC or purchased from the IB store (store.ibo.org).

Additional publications such as specimen papers and markschemes, teacher support materials, subject reports and grade descriptors can also be found on the OCC. Past examination papers as well as markschemes can be purchased from the IB store.

Methods of assessment

The IB uses several methods to assess work produced by students.

Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses.

Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

Analytic markschemes

Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response.

Marking notes

For some assessment components marked using assessment criteria, marking notes are provided. Marking notes give guidance on how to apply assessment criteria to the particular requirements of a question.

Inclusive assessment arrangements

Inclusive assessment arrangements are available for students with assessment access requirements. These arrangements enable students with diverse needs to access the examinations and demonstrate their knowledge and understanding of the constructs being assessed.

The IB document *Candidates with assessment access requirements* provides details on all the inclusive assessment arrangements available to students with learning support requirements. The IB document *Learning diversity and inclusion in IB programmes* outlines the position of the IB with regard to students with diverse learning needs in the IB programmes. For students affected by adverse circumstances, the IB documents *General regulations: Diploma Programme* and the *Handbook of procedures for the Diploma Programme* provide details on access consideration.

Responsibilities of the school

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to students with special educational needs that are in line with the IB documents *Candidates with assessment access requirements* and *Learning diversity and inclusion in IB programmes*.

Teacher support material

Please note that the advice for structuring assessment materials contained within each of the assessment tasks is for guidance only and is not intended to be prescriptive nor restrictive. Further examples of how to structure assessment work can be found in the *Theatre teacher support material*.



Assessment outline—SL and HL

First assessment 2016		
Assessment tasks	SL	HL
External assessment		
<p>Task 1: Solo theatre piece (HL only)</p> <ul style="list-style-type: none"> Students at HL research a theatre theorist they have not previously studied, identify an aspect(s) of their theory and create and present a solo theatre piece (4–8 minutes) based on this aspect(s) of theory. 	N/A	35%
<p>Task 2: Director’s notebook (SL and HL)</p> <ul style="list-style-type: none"> Students at SL and HL choose a published play text they have not previously studied and develop ideas regarding how the entire play could be staged for an audience. 	35%	20%
<p>Task 3: Research presentation (SL and HL)</p> <ul style="list-style-type: none"> Students at SL and HL plan and deliver an individual presentation (15 minutes maximum) to their peers in which they present and physically demonstrate their research into a convention of a theatre tradition they have not previously studied. 	30%	20%
Internal assessment		
<p>Task 4: Collaborative project (SL and HL)</p> <ul style="list-style-type: none"> Students at SL and HL collaboratively create and present an original piece of theatre (lasting 13–15 minutes) for and to a specified target audience, created from a starting point of their choice. 	35%	25%

External assessment

The method used to assess students in theatre is detailed assessment criteria specific to each assessment task. The assessment criteria are published in this guide and are related to the assessment objectives established for the theatre course and the arts grade descriptors.

External assessment details—HL only

Task 1: Solo theatre piece (HL only)

HL 35%

Introduction

Students at HL research a theatre theorist they have not previously studied, identify an aspect (or aspects) of their theory, develop and present a solo theatre piece (4–8 minutes) based on an aspect(s) of this theory. This task develops, builds on and extends the skills and understandings developed in the other areas of the syllabus. It requires students to create a fully produced piece of theatre based on theatre theory. Students submit a report (maximum 3,000 words) which includes their research into and understandings of the theorist, the theory and the context of the theorist's work. It also records their practical explorations of the selected aspect(s) of theory, the development of the solo theatre piece and evaluation of the theatre piece and its implications on their learning in theatre.

Perspective—candidates should approach this task from the four perspectives of creator, director, designer and performer.

Aim—the aim of this task is for students to:

- explore the practical implications of theatre theory
- put theory into practice by developing and presenting a solo piece of theatre based on theatre theory.
- Understandings—through this exploration students will understand:
- the various contexts of at least one theatre theorist
- the relationship between theatre theory and practice
- the ways in which theatre theory informs and influences the development and presentation of a piece of theatre.

It is important to note that this is not a performance-only task, but rather brings together the skills of creating, designing, directing and performing; focussing on (an) aspect/s of a theatre theorist's theory. It is fundamentally a task which asks students to consider:

- how to make a piece of theatre based on an aspect(s) of theory
- the most appropriate theatre form and performance material required to present the aspect/s of theory
- the practical presentation of this aspect(s) of theory through their performance
- the most appropriate scenic and technical design elements needed to support the presentation of this aspect/s of theory.

This task does not assess performance skills, but rather the extent to which students can learn, embody and communicate their understanding through a fully produced solo performance.

Definitions

Theatre theorist

A theatre theorist is a theatre practitioner who has contributed to the shaping and development of theatre through his or her published work and ideas (primary sources). In addition, there are published works by others (secondary sources) regarding the theatre theorist's contributions, ideas and the impact they have had on theatre practice, signifying that the theatre theorist's work has had implications beyond his or her own practice and an impact on theatre in general. Theatre theorists will often present frameworks, approaches, techniques and models of practice. They will often develop existing theatre practice or shed a new light on it, as well as innovating new forms and approaches.

Solo theatre piece

A solo theatre piece is a piece of theatre created, designed, directed and performed by an individual.

Theatre theory

Theatre theory relates to ideas that inform the creation, performance and presentation of theatre. It encompasses ideas about theatre as an art form, genre, style, theatre processes and theatre practices.

An aspect of theatre theory

An aspect of theatre theory refers to one particular strand of a theatre theorist's work. It may be an idea, a process, a series of exercises, a stylistic element, a convention, a technique or an approach.

Preparation process

In preparation for this task within the core syllabus students at HL must have had experience of:

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
HL only	<i>Creating theatre based on theatre theory</i>	Researching and examining the various contexts of at least one theatre theorist.	Practically exploring at least one theatre theorist collaboratively and engaging with the process of creating a piece of theatre based on their theory.	Creating, presenting and evaluating at least one theatre piece based on an aspect(s) of a theatre theorist's work.

Assessing the task

Students then undertake the following process for assessment.

Theatre in context

- Each student selects a theatre theorist whose work interests them and who they have not previously studied as part of their IB programme. The selected theorist may have been referred to or experienced in a workshop but must not have been taught as the focus of a unit of work by the teacher.
- Each student selects an aspect (or aspects) of the theatre theorists' theory they want to explore further.
- Each student researches the selected aspect (or aspects) of theory using both primary sources (those directly attributed to the theorist) and secondary sources.
- Each student documents this in their theatre journal.

Theatre processes

- Each student engages in a process of practical exploration of and experimentation with the aspect/s of the theatre theory they have selected to develop a solo theatre piece.
- Each student identifies their intentions regarding how the aspect/s of theatre theory will be used to inform and develop a solo theatre piece.
- Each student develops their solo theatre piece taking into consideration feedback from their teacher, peer mentor or theatre class and taking action in response to this feedback.
- The student makes choices regarding the most appropriate scenic and technical design elements needed to support the presentation of this aspect/s of theory in the solo theatre piece.
- Each student chooses material for their solo theatre piece. They may choose to use or adapt existing text, create new text or not use any text, as appropriate to the theorist, the nature of the aspect/s of theory being explored and the stated intentions for the piece.
- Each student documents this in their theatre journal.

Presenting theatre

- Each student presents a prepared solo theatre piece to an audience. The theatre pieces may be presented in a formal or informal performance space as appropriate to the school's resources and to the selected theorist and nature of the aspect/s of theory being explored. Following the presentation of the solo theatre piece, each student holds a talkback session with the audience to assess the extent to which the piece fulfilled the student's intentions.
- The solo theatre piece demonstrates the use of performance and production elements appropriate to the student's intentions and the aspect/s of theory they have selected
- The audience for this task can be fellow classmates, peers or an external audience selected by the student.
- Each student evaluates their solo theatre piece and the extent to which they fulfilled their intentions and the impact this had on the audience. They reflect on the insights gained through the creation, preparation and presentation of their solo theatre piece and the implications this has for their learning in theatre
- Each student documents this in their theatre journal.

Using the theatre journal in this task

The students should use their theatre journal to specifically document their research (carefully recording all sources used), practical explorations, the process of creating their solo performance, directing and design ideas and feedback from their mentors and the teacher and the action they have taken in response to this. Students will select, adapt and present what they have recorded in their journal as the basis and material for the report.



Task details

Selecting the theatre theorist and theory

Students at HL identify a theatre theorist they have not previously studied who has developed and contributed to theatre theory. Students should have little or no previous experience of researching or practically engaging with the theatre theorist or aspect(s) of theory they select for study.

It is important that the theatre theorist selected has made a significant contribution to theatre and that their theories are documented and publicly available. Published or recorded material of the theorist's actual words communicating their theatre theory must exist.

Students must ensure that the theory they select is related to theatrical theory, rather than to social, psychological, literary, historical or cultural theory. In some cases it may be necessary to consider other theories alongside the theatre theory, with theorists such as Augusto Boal (b.1931), for example, whose theatre theory cannot be considered without exploring the wider political components of his work. However, this must be clearly justified in the report.

Use of sources

For this task the student should consult both primary (the theorist's own published or recorded words) and secondary sources related to the theatre theorist, their theories and the aspect/s of theory chosen. The suitability and range of the sources will depend on the theorist, the nature of their theory and the aspect/s of theory selected. As well as the more obvious sources (books, websites, videos, DVDs, articles) research may also include live experiences/encounters such as workshops, lectures, correspondence or interview with an expert and performances. All sources consulted must be cited following the protocol of the referencing style chosen by the school and submitted alongside the text of the report.

Performance material

For their solo theatre piece, students may choose to use or adapt existing text, create new text or not use any text, as appropriate to the selected theorist and nature of the aspect/s of theory being explored. If using a play text, this does not necessarily need to be from a play written specifically to put that theatre theorist's theories into practice. For example, a student would not need to choose a play by Bertolt Brecht (b.1898) in order to explore an aspect of Epic theatre, they could, perhaps, choose to adapt a Naturalistic play text instead as long as this is appropriate and fulfills their intentions. If using a play text, this does not need to be one continuous speech but may be a number of sections of text woven together by the student.

As part of the collective consideration of the school, theatre students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Student work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Designing and directing

Students must approach this task from the perspective of performer but must also make their own design and directorial choices. These will depend on their intentions and should be appropriate to the chosen theatre theorist and the nature of the aspect/s of theory being explored. Although students may need to design and source specific technical or scenic elements for their theatre piece these do not need to be made or operated by the student. A student who wishes to include an original sequence of music or projection in their theatre piece, for example, will be expected to design and stipulate the nature, duration and style of the music or footage required. It is acceptable, however, for someone else to capture, assemble and edit the material under the direction of the student, as well as operate any technology required to play back the original material for the theatre piece. This applies to scenic design elements (such as costume make-up, props and set) and technical design elements (such as lighting, projection and sound). Where found material is used, students must be sure to state the source of the material and acknowledge the individuals involved in its creation. Students should record all decisions made relating to the production (technical and scenic) elements of the theatre piece in their theatre journals and address them in the submitted report, following the protocol of the referencing style chosen by the school and copyright legislation.

Supporting the creative process

Solo performers rarely work in isolation. During the rehearsal and development process for this task students must seek support and feedback from their classmates and from peer “mentors” (and in turn the student may work in the role of mentor for others). The role of the peer mentor should be to ask questions and to challenge the student to be clearer in the formulation, development and expression of their creative ideas. This may involve question and answer sessions, support with learning lines, gaining feedback on extracts of the theatre piece and other structured coaching activities. Key interactions with peer mentors (who may or may not be members of the IB theatre class) must be clearly recorded in the theatre journal and addressed in the report where the student must reflect on how this support has impacted the development of their piece and the action they took in response to this feedback.

Technical support

The students may receive support in preparing and operating technical equipment during the theatre piece. They must have designed and stipulated the nature of these technical elements independently even if they do not operate the technical equipment or make the scenic elements.

Other performers

This is an individual assessment task which requires the student to present a solo theatre piece. Other performers are not permitted to appear in any part of the final presentation of the solo theatre piece.

Requirements of the video recording

The video recording must be a continuous, unedited record and must capture the full theatre piece. The video camera must not be switched off at any point during the presentation. More information and guidance on the video recording of internal and external assessments can be found in the Handbook of procedures for the Diploma Programme.

The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP theatre Coursework authentication

form (CAF), which is submitted to the IB as part of the upload of assessment material. This form can be found on the theatre page of the OCC.

While students are working on the assessment task the teacher should:

- discuss each student’s choice of theatre theorist and the aspect(s) of theory selected with them; it is important that the theatre theorist selected is each student’s own choice
- give feedback **once** only following the presentation of a work-in-progress version of the solo theatre piece; each student must clearly record this feedback in both the theatre journal and subsequent report; each student must reflect on the impact that this support has made on the development of the piece
- ensure that each student holds a talkback session with the audience to evaluate the impact the piece had and the extent to which the piece fulfilled the student’s intentions
- give feedback on **one** draft of the report.

Teachers are not permitted to direct any part of the assessed task.

During the assessment task the teacher should assist with video recording the solo theatre piece to ensure it accurately captures the assessment task. In preparing to video record the assessed solo theatre piece teachers are encouraged to allow students time to walk through their presentation prior to filming to give the video camera operator an indication of how the space will be used and the most appropriate way of framing each section.

Examples of possible theatre theorists, theories and solo theatre pieces

The table below outlines possible ways in which theatre theorists and an aspect/s of their theories could feasibly form the basis of a solo theatre piece. The table also identifies examples of primary and secondary sources for these theorists. These examples are for guidance only and are neither prescriptive nor restrictive.

Theorist	Primary and secondary sources	Aspect(s) of theory	Potential theatre piece
Robert Lepage (b.1957)	Interview: “Connecting Flights” (1999) Book: <i>The Theatricality of Robert Lepage</i> by Aleksandar Sasa Dundjerović (2007)	Film projection	Solo theatre presentation of a monologue about the tsunami. Created, directed and performed by the student using film projection designed by the student.
Zeami Motokiyo (b.1363)	Book: <i>On the Art of No Drama</i> translated by Yamazaki and Rimer (1984) Book: <i>Zeami: Performance Notes</i> by Zeami and Hare (2011)	Quality of movement	Solo presentation of the dance from <i>Hagoromo</i> (The Feather Robe). Directed and performed by the student with costume designed by the student.
Konstantin Stanislavski (b.1863)	Book: <i>An Actor Prepares</i> (1936) Book: <i>Stanislavski and the Actor</i> by Jean Benedetti (1998)	Concentration and circles of attention	Solo presentation of a monologue from <i>The Dream Play</i> by Strindberg. Directed and performed with costume design by the student.

Theorist	Primary and secondary sources	Aspect(s) of theory	Potential theatre piece
Julie Taymor (b.1952)	Book: <i>Julie Taymor: Playing with Fire</i> by Blumenthal, Taymor and Monda (2007) Book: <i>The Reemergence of Mythology, Fantasy and Fable</i> by Sabrina Stewart (2009)	Use of puppets as a device for storytelling	Solo presentation of one of Aesop's fables adapted for the stage. Directed and performed by the student using puppets.
Robert Wilson (b.1941)	Lecture: "1. Have you been here before? 2. No this is the first time" (2008) Book: <i>Robert Wilson: From Within</i> by Margery Arent Safir (2011)	Use of light	Solo presentation of an original piece of theatre without words based on <i>Macbeth</i> by Shakespeare. Directed and performed by the student using lighting designed by the student.

Structuring the report

The report, which can be up to 3,000 words in length, should be written in the first person but use a formal, academic register. It should, where appropriate, present the student's personal discoveries, explorations, intention, process of development, design and the analysis of their theatre piece.

The student may use any relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, or designs considered necessary. These must be clearly annotated and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. When students include any of their own photographs or images, these must also be identified and acknowledged in the same way. Any text that appears within a visual does not count as part of the word limit. There is no lower limit on the number of words a student can submit for this task and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many words are submitted.

The report should contain a table of contents (which is excluded from the word count) and all pages should be numbered. The main body of the report should be structured using the following subheadings:

1. The theorist, the selected aspect/s theory and the contexts
2. Practical explorations, performance and production intentions and development of the performance and production of the solo theatre piece
3. Evaluation of the solo theatre piece and the implications this has on my work in theatre

Students are required to submit a separate list of all sources cited.

Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by the school. If a student uses work, ideas or images belonging to another person in the presentation of the solo theatre piece or the report, the student must acknowledge the source at point of use and in a list of sources. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.



The size and format of pages submitted for assessment is not prescribed. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. To ensure that examiners are able to gain an overall and legible impression of each page without excessive scrolling, students are recommended to use common page sizes (such as legal, A4 or folio). Overcrowded or illegible materials may result in examiners being unable to interpret and understand the intentions of the work.

Formal requirements of the task

Each student submits for assessment:

- a report (3,000 words maximum) which includes:
 - the student's research and understandings regarding the theorist, the selected aspect/s of theory and the context of both the theorist's work and the selected aspect
 - the student's practical explorations of the selected aspect(s) of the theory, their intentions and the development of the solo theatre piece
 - the student's analysis and evaluation of the presentation of the solo theatre piece and the implications this has on their learning
- a continuous unedited video recording of the whole solo theatre piece (4–8 minutes)
- a list of all primary and secondary sources cited.

The procedure for submitting the assessment materials can be found in the Handbook of procedures for the Diploma Programme. Students are required to indicate the length of the video recording and the number of words used when the materials are submitted. Where submitted materials exceed the prescribed time or word limits examiners are instructed to base their assessment solely on the materials that appear within the limits.

External assessment criteria—HL only

Summary

Task 1: Solo theatre piece (HL only)		Marks	Total
A	Theatre in context: The context of the theorist and the selected aspect(s) of the theatre theory	8	32
B	Theatre processes: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece	8	
C	Presenting theatre: Theatre theory in practice	8	
D	Presenting theatre: Evaluation of the solo theatre piece and reflections	8	

Criteria

A. Theatre in context: The context of the theorist and the selected aspect(s) of the theatre theory

Evidence: report

- To what extent does the student explain the context(s) of the theatre theorist and the selected aspect(s) of theatre theory?
- To what extent does the student effectively support their work with a range of appropriate and relevant sources?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists the context(s) of the theatre theorist and the selected aspect(s) of theory. This is derivative and superficial the student reference sources that are inappropriate or irrelevant to the work.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines the context(s) of the theatre theorist and the selected aspect(s) of theory but this is underdeveloped • the student references some sources that are mostly appropriate to the work.
5–6	This work is good : <ul style="list-style-type: none"> • the student describes the context(s) of the theatre theorist and the selected aspect(s) of theory • the student adequately supports their work with a range of appropriate sources
7–8	This work is excellent : <ul style="list-style-type: none"> • the student explains the context(s) of the theatre theorist and the selected aspect(s) of theory • the student effectively supports their work with a range of appropriate sources

B. Theatre processes: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece

Evidence: report

- To what extent does the student explain how they practically explored the selected aspect(s) of theatre theory, and how this exploration has led to the development of their intentions for the final piece?
- To what extent does the student reflect on feedback received from their teacher, peer mentor or theatre class during the process and explain how this feedback contributed to the development of their solo piece?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists their exploration of the theatre theory demonstrating that they have employed limited practical techniques. They list how this exploration has contributed to the solo performance • the student provides little or no reflection on feedback received from others with little consideration of how this feedback contributed to their solo piece.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines their exploration of the theatre theory demonstrating that they have employed an some appropriate practical techniques. They outline how this exploration has influenced their choices and led to the development of their intentions regarding the solo performance • the student provides some reflection on feedback received from others and outlines how this feedback contributed to the development of their solo piece but this is underdeveloped.
5–6	This work is good : <ul style="list-style-type: none"> • the student describes their exploration of the theatre theory demonstrating that they have employed an adequate range of carefully selected, appropriate and relevant practical techniques. They describe how this exploration has influenced their choices and led to the development of their intentions regarding the solo performance • the student provides an adequate reflection on feedback received from others and describes how this feedback contributed to the development of their solo piece.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student explains their exploration of the theatre theory demonstrating that they have employed a range of carefully selected, appropriate and relevant practical techniques. They explain how this exploration has influenced their choices and led to the development of their intentions regarding the solo performance. • the student provides an insightful reflection on feedback received from others and explains how this feedback contributed to the development of their solo piece.

C. Presenting theatre: Theatre theory in practice

Evidence: video recording

- To what extent are the selected aspect(s) of theatre theory used in practice to fulfil the student's intentions for the solo theatre piece?
- To what extent does the student use appropriate performance and production (scenic and technical) elements effectively?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student's solo theatre piece uses the selected aspect(s) of theatre theory in practice in a limited way • the student's solo theatre piece demonstrates limited and/or inappropriate use of performance and production elements.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student's solo theatre piece uses the selected aspect(s) of theatre theory in practice in order to partially fulfill the student's intentions • the student's solo theatre piece demonstrates some use of appropriate performance and production elements but this is underdeveloped.
5–6	This work is good : <ul style="list-style-type: none"> • the student's solo theatre piece clearly and appropriately uses the selected aspect(s) of theatre theory in practice in order to effectively fulfil the student's intentions • the student's solo theatre piece demonstrates the effective use of appropriate performance and production elements.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student's solo theatre piece effectively and appropriately uses the selected aspect(s) of theatre theory in practice in order to effectively fulfil the student's intentions • the student's solo theatre piece demonstrates the sustained and highly effective use of appropriate performance and production elements.

D. Presenting theatre: Evaluation of the solo theatre piece and reflections

Evidence: report

- To what extent does the student evaluate the final presentation of the solo theatre piece and explain both the extent to which their intentions were met and the impact they had on their audience (with clear reference to their talkback)?
- To what extent does the student reflect on what they have learned through the experience of creating the solo theatre piece and explain the implications this has for their work in theatre?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student provides a limited, incomplete or irrelevant evaluation of the presented solo theatre piece, listing the extent to which their intentions were met and/or the impact they had on their audience • the student provides a superficial reflection on what they have learned through the experience of creating the solo theatre piece and lists the implications this has for their work in theatre.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student provides an underdeveloped evaluation of the presented solo theatre piece, outlining the extent to which their intentions were met and the impact they had on their audience • the student provides an underdeveloped reflection on what they have learned through the experience of making the solo theatre piece and outlines the implications this has for their work in theatre.
5–6	This work is good : <ul style="list-style-type: none"> • the student provides an informative evaluation of the presented solo theatre piece, describing both the extent to which their intentions were met and the impact they had on their audience (with clear reference to their talkback) • the student provides an adequate reflection on what they have learned through the experience of creating the solo piece and describes the implications this has for their work in theatre.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student provides a thorough and discerning evaluation of the presented solo theatre piece, explaining both the extent to which their intentions were met and the impact they had on their audience (with clear reference to their talkback) • the student provides an insightful reflection on what they have learned through the experience of creating the solo piece and explains the implications this has for their work in theatre.

External assessment details—SL and HL

Task 2: Director's notebook

SL 35%, HL 20%

Introduction

Students at HL and SL independently choose a published play text, read the text and record their personal responses. They then:

- research and record the cultural and/or theoretical context of the play and identify ideas the playwright may be addressing and how these are presented
- explore the entire play and record their own ideas, explorations and responses prior to forming their directorial intentions
- reference live theatre performances they have experienced as a spectator that have influenced, inspired or informed them as directors. They explain how directors of these productions have created moments of tension, emotion, atmosphere and/or meaning. The live theatre performances must not be productions of the same play text selected for study in this assessment task.
- explain their directorial intention(s) and intended impact on audience for the entire play supported by production and performance ideas
- explain how they will stage two particular moments of the play; these can be moments of tension, emotion, atmosphere or which communicate the meaning(s) of the play; they must demonstrate an understanding of how performance and production elements function together to create these moments

This process is recorded and presented in the form of a director's notebook (20 pages maximum) which is made up of visuals and words.

This is a theoretical exercise. The play text is **not** actually staged as part of the assessment task though a student may choose to work practically as part of the process of exploring the play or examining particular moments. Students are not permitted to edit, make additions or alterations to the play text selected for study. All sources must be acknowledged following the protocol of the referencing style chosen by the school.

Perspective—candidates should approach this task from the perspective of director.

Aim—the aim of this task is for students to explore the processes involved in transforming a play text into live action by developing a directorial vision for staging the play text.

Understandings—through this exploration students will understand:

- the importance of research into the context of a play text and how this can inform directorial intentions for staging the play text
- the artistic processes required to transform text into action
- how meaning is communicated on stage and how to create moments of tension, emotion, atmosphere how performance and production elements function together to create an intended impact for an audience
- how live performances they have experienced influence, inspire and inform their work as directors.

Definitions

The director of a play text

A director is responsible for the staging of the play. He or she interprets the play text and identifies his or her directorial intentions regarding how the play will be presented and the impact he or she wishes to have on a particular audience. The director works with actors and a production team to stage the play, transforming ideas into action.

The director's notebook

The director's notebook is a document developed by the director prior to rehearsals and any meetings with the performers or production team. It is a record of the director's personal process of exploring, interpreting and responding to the play. The director references productions he or she has experienced as a spectator and explains how other directors have used elements of performance and production to create tension, emotion, atmosphere and/or meaning. The notebook presents the director's intentions and an idea of what impact he or she wants the play to have on an audience supported by a range of performance and production ideas. The director begins to think about how particular moments may be staged and how elements of performance and production will be used to create tension, emotion, atmosphere and/or meaning in order to have a particular impact on the audience.

Preparation process

In preparation for this task within the core syllabus students at SL and HL must have had experience of:

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
SL and HL	<i>Working with play texts</i>	Researching and examining the various contexts of at least one published play text and reflecting on live theatre moments they have experienced as spectators.	Taking part in the practical exploration of at least two contrasting published play texts and engaging with the process of transforming a play text into action.	Directing at least one scene or section from one published play text which is presented to others.

Each student chooses a play text that they have not previously studied, and for which they can clearly identify the potential for success in transforming it from page to stage. Once selected, the chosen play text cannot be used by the student in any other assessment task for this course.

Assessing the task

Students then undertake the following process for assessment.

Theatre in context

- Each student carries out research into the cultural context from which the play originates and/or research into the play text's theoretical context, focusing on its style, form, practice or genre.
- Each student identifies the key ideas presented by the playwright in the entire play (such as intended meanings, motifs, themes or throughline). As the author(s) of the text, the playwright might be one person, more than one person or in some cases a theatre company.
- Each student documents this in their theatre journal.

Theatre processes

- Each student records their artistic responses, creative ideas and explorations of the entire play text prior to formulating their directorial intentions.
- Each student makes links to live theatre performances they have experienced as a spectator that have influenced, inspired or informed them as directors. They explain how directors of these productions have created moments of tension, emotion, atmosphere and/or meaning. The live theatre performances must not be productions of the same play text selected for study in this assessment task.
- Each student documents this in their theatre journal.

Presenting theatre

- To what extent does the student clearly explain their directorial intentions for the staging of the entire play text, supporting these intentions with a range of imaginative production and performance ideas?
- To what extent does the student explain their intended impact of the entire play on the audience and explain how their performance and production ideas would together create this intended impact on the audience?
- Each student explains their directorial intention(s) for the staging of the entire play text, supporting these intentions with a range of imaginative production and performance ideas, explaining performance space, performance style and production elements (scenic and technical).
- Each student explains their intended impact of the entire play on the audience and how their performance and production ideas would together create this intended impact on the audience.
- Each student explains how they would stage two specific moments of the play and explain how they would use production and performance ideas in these two moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience.
- Each student documents this in their theatre journal.

This task is concerned with the textual exploration a director might carry out before they go into the rehearsal room to work with actors, defining what they want to bring out of the text and how it might look when finally staged. The process of how this might be achieved through rehearsals is not the focus of this task.

It is unlikely that a director would be responsible for the full scenic or technical design of the final theatre production; however their vision for the staging of the play text would certainly involve a clear understanding of how individual production elements might be employed to fulfill their directorial intentions and how these would potentially impact on the audience.

Using the visual arts journal in this task

The students should use their theatre journal to document their initial responses to reading the play text and research conducted, as well as influences on their intended process and final production. The journal should also be used to record the thoughts and ideas that contribute to the development of their directorial vision. From the journal they will select, adapt and present for submission an annotated selection of their research and exploration as the basis for the director's notebook, focusing on clearly communicating their processes and justification for their artistic decisions and choices. Students should also use the journal to document their experiences of live theatre productions seen during the course. Particular attention should be given to how directors of live theatre integrate performance and production elements to create effective moments of tension, emotion, atmosphere or the communication of a message.



Task details

Selecting the play text

Students choose a published play text that they have not previously studied, which they are interested in exploring as a director and which would allow them to successfully fulfill the assessment requirements and criteria of the task. Students should have little or no previous experience of researching or practically engaging with the published play text they select for study.

It is expected that students will consult and refer to a number of play texts prior to their final selection. It is important for teachers to allow students to select their own play text. The key to success in this task is for students to select a text that excites their imagination and that they would be passionate about transforming into action.

The play text must remain unaltered. Students are not permitted to edit, make additions or alterations to the original printed work. They may, however, in communicating their vision for the staging of the selected play text, add as much additional action or introduce additional elements of design if this will help them to realise their vision for the staging. In every case this should be appropriate to the play text and students must clearly identify and justify these additions.

The play text does not necessarily have to be set within the original practice or style for which it was originally intended. Students may wish to set the play in a contrasting practice or style in order to bring out a particular idea or theme appropriate to the work.

Students are permitted to work with play texts written in any language. Any descriptions of plot or direct quotations, however, must be translated into the language in which they are being assessed.

Students must address the context, ideas and staging of the entire play text and not just the selected two moments of theatre.

Discussing live theatre performance

Students are required to discuss and make links to live theatre performances they have experienced as a spectator during the theatre course. Students should identify performances that have influenced, inspired or informed them and should pay particular attention to how directors employed production and performance elements to create effective moments of tension, emotion, atmosphere or moments that communicated meaning in the live theatre performance experienced.

The live theatre performances identified must not be productions of the same play text selected for study in this assessment task. Students are not permitted to write about productions in which they have had involvement, for example school plays in which they helped backstage or local productions in which they performed.

Use of sources

As well as the more obvious sources (books, websites, videos, DVDs, articles) valid research may also include the student's own practical explorations of the play. Students are also required to refer to theatre experiences they have had as a spectator. All sources consulted must be acknowledged following the protocol of the referencing style chosen by the school and be presented in a bibliography and as footnotes, endnotes or within the body of the text of the director's notebook.

The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions

in the classroom, must be summarized by the teacher on the DP theatre Coursework authentication form (CAF), which is submitted to the IB as part of the upload of assessment material. This form can be found on the theatre page of the OCC.

While the student is working on the assessment task the teacher should:

- discuss each student's choice of play text; it is important that the play text selected is the student's own choice
- guide the students' explorations and discuss their ideas, without prescribing them; this process may involve questioning and encouraging the students to expand on their vision and its feasibility, but should not involve making decisions on their behalf
- ensure that the students have access to live theatre performances in which performance and production elements are employed effectively
- ensure that the students are acknowledging all sources used and referencing them appropriately
- give feedback on one draft of the director's notebook.

Structuring the director's notebook

The director's notebook, which can be up to 20 pages in length, should be a combination of creative ideas, presented in both words and visuals, along with detailed ideas and explanations. The director's notebook should be written in the first person and present the student's personal interpretations, responses, ideas, discoveries and intentions for the proposed staging of their selected play text. Students should be as precise and specific as possible when discussing performance and production elements. The use of subject specific terminology may help to give a sense to this precision.

Students may use any relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, designs and so on. These must be clearly annotated and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. When students include any of their own photographs or images, these must also be identified and acknowledged in the same way. There is no lower limit on the number of pages that students can submit for this task and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many pages are submitted.

The director's notebook should contain a table of contents (which is excluded from the page count) and all pages should be numbered. The main body of the director's notebook should be structured using the following subheadings:

1. The play text, its context and the ideas presented in the entire play
2. My artistic responses, creative ideas and explorations for the entire play prior to the forming of directorial intentions
3. My own experiences of live theatre as a spectator and how directors use performance and production elements
4. My directorial intentions for the entire play and the intended impact on an audience
5. How I would stage two moments of the play

Students are required to submit a separate list of all sources cited.

Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by the school. If a student uses work, ideas or images belonging to another person in the director's notebook the student must acknowledge the source at point of use and in a list of sources. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.



Formal requirements of the task

Each student submits for assessment:

- a director's notebook (20 pages maximum) which includes:
 - the student's research into the published play text, its relevant contexts and the ideas presented in the entire play
 - the student's artistic responses and explorations of the entire play text as a director
 - the student's experience as a spectator of live theatre performances that have influenced, inspired or informed them and an explanation of how directors have created moments of tension, emotion, atmosphere or meaning
 - the student's presentation of their final directorial intentions and the intended impact of these on an audience
 - the student's ideas regarding the staging of two specific moments from the play and how these would create the desired impact on an audience
- a list of all sources cited.

The size and format of pages submitted for assessment is not prescribed to enable students to be creative with how they record and present their work. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. To ensure that examiners are able to gain an overall and legible impression of each page without excessive scrolling, students are recommended to use common page sizes (such as legal, A4 or folio). Overcrowded or illegible materials may result in examiners being unable to interpret and understand the intentions of the work.

The procedure for submitting the assessment materials can be found in the Handbook of procedures for the Diploma Programme. Students are required to indicate the number of pages used when the materials are submitted. Where the submitted materials exceed the prescribed page limit examiners are instructed to base their assessment solely on the first 20 pages.

External assessment criteria—SL and HL

Summary

Task 2: Director's notebook		Marks	Total
A	Theatre in context: The play text, its context and the ideas presented	8	32
B	Theatre processes: Artistic responses and live theatre experiences	8	
C	Presenting theatre: The director's intentions and intended impact	8	
D	Presenting theatre: The staging of two moments of the play	8	

Criteria

A. Theatre in context: The play text, its context and the ideas presented

Evidence: the director's notebook

- To what extent does the student research and explain the theoretical and/or cultural context(s) from which the play text originates?
- To what extent does the student explain the ideas addressed by the play text and explain how these are presented by the playwright? (As the author(s) of the text, the playwright might be one person, more than one person or in some cases a theatre company.)

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists the theoretical and /or cultural context(s) from which the play text originates • the student lists the ideas addressed in the play text but these are obvious or contrived.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student presents their research and outlines the theoretical and /or cultural context(s) from which the play text originates • the student outlines the ideas addressed in the play text and how these are presented by the playwright.
5–6	This work is good : <ul style="list-style-type: none"> • the student presents their research and describes the theoretical and /or cultural context(s) from which the play text originates • the student describes the ideas addressed in the play text and how these are presented by the playwright.

Mark	Descriptor
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student presents their research and explains the theoretical and /or cultural context(s) from which the play text originates the student clearly explains the ideas addressed in the play text and how these are presented by the playwright.

B. Theatre processes: Artistic responses and live theatre experiences

Evidence: the director's notebook

- To what extent does the student present a variety of artistic responses, creative ideas and explorations of the play text (prior to formulating their directorial intentions)?
- To what extent does the student make links to a range of experiences of live theatre they have experienced as a spectator, **explaining** how directors have created moments of tension, emotion, atmosphere and/or meaning?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> the student lists their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions. This is limited in scope the student makes little reference to live theatre experiences. The student lists how directors create moments of tension, emotion, atmosphere and/or meaning. This work contains mainly irrelevant information.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student outlines their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions but these are underdeveloped the student makes some links to live theatre experiences. The student outlines how directors have created moments of tension, emotion, atmosphere and/or meaning in the live theatre they have experienced as a spectator.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions the student makes clear links to a range of live theatre experiences. The student describes how directors have created moments of tension, emotion, atmosphere and/or meaning in the live theatre they have experienced as a spectator.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions the student makes clear and effective links to a range of live theatre experiences. The student explains how directors have created moments of tension, emotion, atmosphere and/or meaning in the live theatre they have experienced as a spectator

C. Presenting theatre: The director's intentions and intended impact

Evidence: the director's notebook

- To what extent does the student explain their directorial intentions for the staging of the entire play text, supporting these intentions with a range of imaginative production and performance ideas?
- To what extent does the student explain the impact they want the entire play to have on the audience and how performance and production (scenic and technical) elements would together create this intended impact on the audience?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> • the student lists their directorial intentions for the staging of the play text with little or no consideration of production or performance ideas. This is limited in scope • the student lists the impact they want the entire play to have on the audience and lists how performance and production elements would together create this intended impact on the audience but this is limited.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> • the student outlines their appropriate directorial intentions for the staging of the entire play text. This is partially supported by some imaginative production and performance ideas. • the student outlines the impact they want the entire play to have on the audience and outlines how performance and production elements would together create this intended impact on the audience but this is underdeveloped.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> • the student describes their appropriate and feasible directorial intentions for the staging of the entire play text. This is well supported by an appropriate range of imaginative production and performance ideas • the student describes the impact they want the entire play to have on the audience and describes how their performance and production elements would together create this intended impact on the audience.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> • the student clearly explains their appropriate, effective and feasible directorial intentions for the staging of the entire play text. This is consistently supported by an appropriate range of imaginative production and performance ideas. • the student clearly explains the impact they want the entire play to have on the audience and explains how their performance and production elements would together create this intended impact on the audience.

D. Presenting theatre: The staging of two moments of the play

Evidence: the director's notebook

- To what extent does the student explain how they would imaginatively stage two specific moments of the play ensuring the play text is not edited, cut or altered?
- To what extent does the student explain how they would use their performance and production (scenic and technical) elements in the two specific moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience?
- Candidates who only address one specific moment of the play will not be awarded a mark higher than 4 in this criterion.

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists how they would stage two selected moments of the play. This work is limited in scope • the student lists how they would use performance and production elements in the two selected moments of the play to create tension, emotion, atmosphere and/or meaning for an audience. This work contains mainly irrelevant or superfluous information.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines how they would stage two selected moments of the play. The play text is not edited, cut or altered • the student outlines how they would use performance and production elements in the two selected moments of the play to create tension, emotion, atmosphere and/or meaning for an audience, but this is underdeveloped.
5–6	This work is good : <ul style="list-style-type: none"> • the student describes how they would stage two selected moments of the play. The play text is not edited, cut or altered • the student describes how they would use performance and production elements in the two selected moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student explains how they would stage two selected moments of the play. The play text is not edited, cut or altered • the student explains how they would use performance and production elements in the two selected moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience.

External assessment details—SL and HL

Task 3: research presentation

SL 30%, HL 20%

Introduction

Students at HL and SL plan and deliver an individual presentation (15 minutes maximum) to their peers in which they outline their research and exploration of a theatre tradition they have not previously studied (selected from the prescribed list below). Students research the cultural and/or theoretical context of the selected theatre tradition and identify one performance convention from this tradition to explore practically and physically. The presentation must include a physical demonstration of the student's practical and physical explorations of the performance convention and its application to a moment of theatre. The student then reflects on the impact this learning has had on them as a performer and explains how this learning compares and connects to another performance practice.

Students submit a continuous, unedited video recording of the live presentation (15 minutes maximum) and a list of sources, as well as any additional resources they have used in their presentation that is not clearly seen or understood within the video.

Perspective—candidates should approach this task from the perspective of performer. Aim—the aim of this task is for students to:

- engage in research into a world theatre tradition they have not previously studied and understand its cultural and/or theoretical contexts
- explore a performance convention from that world theatre tradition and demonstrate the processes they have undergone to physically explore and understand this convention
- understand the performance convention as a result of practical and physical exploration of the performance convention in the body and apply this to a moment of theatre
- understand how the exploration of this performance convention develops them as a performer and the connections between performance in theatre practices around the world.

Understandings—through this exploration students will understand:

- how to practically and physically explore performance conventions from around the world
- how to apply the selected conventions to moments of theatre
- that a world theatre tradition has a fixed set of specific performance conventions unique to that tradition which do not change significantly over time
- the significance and value of world theatre traditions and performance conventions to the cultures from which they evolve
- the significance of learning about theatre traditions not previously studied on the student's own development.
- the connections between performance conventions across theatre practices.

Definitions

Theatre tradition

A theatre tradition is a theatre practice that has a fixed set of specific performance conventions that have not changed significantly over time.

Performance convention

A performance convention is a significant and identifiable element of performance that is usually culturally recognized, accepted and identified as a key feature of the theatre tradition. Performance conventions have a particular function within a tradition and are a key feature of communication to the audience. Many conventions are unique to their theatre tradition, although some may appear in similar form but with significant variations in other world theatre practices.

Moment of theatre

A moment of theatre is a short and concentrated theatrical presentation used to demonstrate a particular idea, action or narrative.

Preparation process

In preparation for this task within the core syllabus students at SL and HL must have had experience of:

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
SL and HL	<i>Examining world theatre traditions</i>	Researching and examining the various contexts of at least one world theatre tradition.	Practically examine the performance conventions of at least one world theatre tradition and apply this to the staging of a moment of theatre.	Presenting a moment of theatre to others which demonstrates the performance convention(s) of at least one world theatre tradition.

Assessing this task

Students then undertake the following process for assessment.

Theatre in context

- Each student chooses and researches a world theatre tradition they have not previously studied in depth from the prescribed list below. They research the cultural and/or theoretical context of the selected world theatre tradition.
- Each student identifies the performance conventions required by a performer in the world theatre tradition and selects one of these performance conventions to physically and practically explore for this task. Each student researches and examines the one performance convention within the context of the world theatre tradition from which it originates.
- Each student documents this in their theatre journal.

Theatre processes

- Each student physically and practically explores the one performance convention they have selected and records the processes they undertake for this exploration.
- Each student begins to practically examine how the selected performance convention could be physically applied to a moment of theatre. The moment they select may be from the world theatre tradition itself, from another theatre practice or may be material generated by the student. It should

be selected in order to demonstrate the particular performance convention selected and should be appropriate to the theatre tradition and the selected convention.

- Each student documents this in their theatre journal as they reflect on the development of their skills and knowledge and the process of exploring what is necessary to be a performer in this world theatre tradition.

Using the theatre journal in this task

The student should use the theatre journal to document the research and discoveries made and to organize the structure of the presentation. It should contain the discoveries of research into the theatre tradition and its relationship to the cultural context of the theatre tradition. Students should identify performance conventions of the chosen theatre tradition; select one to focus on; place the convention within the context of the theatre tradition; record the process of physically exploring and applying the performance convention to a moment of theatre; record their learning and place the experience into a personal context as it relates to their development as a theatre-maker or learner. They should make connections between this performance convention and another theatre practice. All sources must be acknowledged following the referencing style chosen by the school.



Presenting theatre

- Each student presents the world theatre tradition, its contexts and the selected performance convention.
- Each student presents the processes they have undertaken to practically and physically examine this convention.
- Each student demonstrates and explains how they have applied this convention to a moment of theatre. This is presented as a “work in progress” and is not polished or fully produced.
- Each student presents their reflection on the impact this learning has had on them, how this links to their work as a performer and how the performance convention explored compares to ONE other performance practice. The entire presentation (maximum 15 minutes) is delivered to the teacher and to peers and is filmed as a continuous unedited shot.

Task details

Choosing the world theatre tradition and one performance convention

Students select a world theatre tradition that they have not previously studied from the prescribed list below. Students should have little or no previous experience of researching or practically engaging with the particular theatre tradition they select for study.

Students must select one of the theatre traditions prescribed below:			
Comedy or tragedy	Ancient Greece	Kecak	Indonesia
Comedy or tragedy	Ancient Rome	Wayang golek puppetry	Indonesia, Malaysia
Topeng dance	Bali	Wayang kulit shadow puppetry	Indonesia, Malaysia
Cantonese, Yueju or Peking opera	China	Commedia dell'arte	Italy

Students must select one of the theatre traditions prescribed below:			
Yuan Drama or zaju	China	Bunraku	Japan
Khayal al-zill shadow puppets	Egypt	Kabuki	Japan
English Renaissance theatre	England	Kyōgen farce	Japan
Victorian melodrama	England	Noh theatre	Japan
Punch and Judy puppets	England	Rakugo “sit down” theatre	Japan
Comedy of manners or Restoration comedy	England, France	Talchum mask dance	Korea
Medieval mystery plays	England, France, Germany	Shadow puppetry	Taiwan, China
French farce	France	Hun lakhon lek puppetry	Thailand
Karagozi shadow puppetry	Greece	Khon dance drama	Thailand
Kathakali	India	Karagöz shadow puppetry	Turkey
Barong (or Rangda) dance	Indonesia	British Pantomime	United Kingdom

Having selected a world theatre tradition from the table above, students should carry out research in order to identify the unique performance conventions required by a performer in this theatre tradition. Students select one particular performance convention from those identified and begin the process of exploring it practically, physically and in depth. These explorations should be centred in the use of the performer’s body and can relate to one or more of the following:

- gesture
- face
- body
- movement
- voice.

Each student should be encouraged to select a performance convention that provides the best opportunity to exemplify the assessment criteria fully. The best of use of time, resources, space, and issues of health and safety must also be considered when a student makes their choice.

Applying research to a moment of theatre

The assessed presentation includes the application of the research to a “work-in-progress” demonstration of an appropriate moment of theatre that demonstrates and explains the student’s understanding of the performance convention they have practically and physically explored. This moment of theatre should be determined by the student as an appropriate means of demonstrating and explaining how and why the chosen performance convention selected functions within a performance context. For example, a student

selecting the theatre tradition of Kathakali might identify the specific performance convention of the hand gesture language called mudras. To demonstrate and explain a range of these rich and complex hand poses a student might select a moment from *The Ramanyana*. Alternatively, they may choose to use a moment from a story they have written themselves which they think best demonstrates and explains the mudras to others.

The moment of theatre should be presented as a “work in progress” and is not be expected to be a polished performance. The “work in progress” should show the student grappling with the world theatre tradition and the performance convention explored and students are required to reflect on the skills and knowledge required to be a performer in this tradition.

Presenting a demonstration of a moment of theatre

It is important that students recognize that many theatre traditions require years and years of dedication and practical commitment before performers are able to effectively master particular performance conventions. While this task is not assessing a student’s ability to master a performance convention to any degree, it is expected that students will recognize, understand and appreciate that there is something to be learned and understood by engaging and grappling with traditions they have not previously studied. The opportunity to unlearn, relearn and challenge our own knowledge by exploring new, unfamiliar and diverse forms from around the world and from different times is one of the key aspects of an international theatre programme.

Where there are key production elements of the tradition that are intrinsic to the performance convention being explored (such as basic costume, props, set pieces or stage layout) and that are deemed essential to the demonstration, it is recommended that these production elements are created or sourced as “mock-ups” (for example, simple piece of fabric to suggest costume, cardboard representations of props, marked out space to show scale and layout of the stage space) to prevent students from spending time and resources on elements that are not assessed.

It is advisable for students to present their moment of theatre with a “stop and start” approach within the main presentation, in order to explain and analyse the relevant points regarding the performance convention, its cultural and theoretical contexts and the impact it has had on the student’s learning and their development as a performer.

Supporting the creative process

During the rehearsal and development process for this task students are permitted to seek support and feedback from peer “mentors” (and in turn the student may work in the role of mentor for others). The role of the peer mentor should be to support the student in their practical exploration and in the preparation for the assessed presentation. They may ask questions and challenge the student to be clearer in the expression of their understanding of the world theatre tradition and their experiences of the process of practical exploration. This may involve question and answer sessions, support with choosing a moment of theatre, gaining feedback on the presentation and other structured coaching activities. Key interactions with peer mentors (who may or may not be members of the IB theatre class) must be clearly recorded in the theatre journal and addressed in the presentation where the student must reflect on how this support has impacted on their explorations and learning.

Each student may receive support in preparing and operating any technical equipment during their presentation.

Other performers

This is an individual assessment task which requires each student to deliver a solo presentation. Other students or peers are not permitted to appear in the presentation.

Supplementary materials

Students can use any relevant and appropriate supplementary materials that will enhance the presentation of their research into performance and demonstrate the process of their explorations (such as projections,

video extracts, handouts, images, props, photographs and so on). Where these are not clearly visible within the video recording of the presentation, students should submit them with the list of sources which is submitted as a requirement alongside the video recording.

Requirements of the video recording

As this external assessment is assessed on screen it is crucial that the video recording captures the full presentation. The video recording must be a continuous, unedited record and must capture any additional resources used during the task. The video camera must not be switched off at any point during the assessment task. More information and guidance on the video recording of internal and external assessments can be found in the Handbook of procedures for the Diploma Programme.

Audience

The audience for this task will be peers and, if possible, students of theatre. It is important for the audience to be open-minded, considerate and silent during each presentation. Because each student has a maximum of 15 minutes to present this assessment task, questions and interruptions are not allowed.

When presenting, students should be prepared, organized, coherent, committed and passionate about their chosen area of focus. Presenters should ensure they speak loud enough to be heard by both the live audience and the audience of the video recording. Where resources are used to enhance the presentation, copies of these resources should be submitted along with the list of sources (especially if these resources were not clearly seen or understood within the video recording). This could include PDF copies of presentation slides, projection images, handouts and photographs that may have been seen during the presentation.

The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP theatre Coursework authentication form (CAF), which is submitted to the IB as part of the upload of assessment material. This form can be found on the theatre page of the OCC.

While students are working on the assessment task the teacher should:

- discuss each student's choice of world theatre tradition, performance convention and moment of theatre with them; it is important that these selected elements are each student's own choice
- provide the students with the time and place to practically and physically explore the convention
- encourage each student to use their theatre journal to analyse and reflect on their discoveries, learning, and the impact this new knowledge and experience has had on them
- discuss with each student the health and safety considerations and precautions they should take when approaching the practical exploration and application of performance convention
- give feedback on the one student's mock presentation prior to filming
- provide each student with the date of their presentation well in advance to allow sufficient time for preparation of material.

Teachers are not permitted to direct any part of the assessed task.

During the assessment task the teacher should assist with video recording the presentation to ensure it accurately captures the assessment task. In preparing to video record the presentation, teachers are encouraged to allow students time to walk through their presentation prior to filming to give the video camera operator an indication of how the space will be used and the most appropriate way of framing each section.

Teachers are not allowed to ask questions or interrupt the presentation.

Examples of possible scenarios, scenes or sequences

The table below outlines possible ways in which world theatre traditions and performance conventions could feasibly be explored through moments of theatre. These examples are for guidance only and are neither prescriptive nor restrictive.

World theatre tradition	Performance convention	Moments of theatre	Essential production elements
Kathakali	Mudras	A moment from the Ramayana	<ul style="list-style-type: none"> Chutti mock-up Stage space taped out
Comedy or tragedy, Ancient Greece	Gesture of the chorus	A sequence set to a piece of music by Jan Gabarek (b.1947)	<ul style="list-style-type: none"> Performance space defined using stage platforms or blocks Music
Wayang golek puppetry	Wayang golek puppeteer	A moment from Little Red Riding Hood	<ul style="list-style-type: none"> Simple puppet
Commedia dell'Arte	Arlechino's physical acrobatic moves	A moment from the dinner scene in <i>Servant of Two Masters</i>	<ul style="list-style-type: none"> Mock-up of half masks Plates

Structuring the presentation

The presentation may be up to 15 minutes in length. It should demonstrate the research findings of the world theatre tradition; the cultural and/or theoretical context through which the world theatre tradition and the selected convention developed and the impact this has had on how and why it is performed; the student's physical and practical explorations into the performance convention from that theatre tradition; the student's exploration and analysis of the application of their learning to the staging of a moment of theatre; the student's reflection on their learning and their development as a performer, a comparison and connection between the performance convention examined and one other performance practice. The student may refer to notes, slides or other prompts during the presentation, but to ensure the presentation engages their audience the student should avoid simply reading from a pre-prepared script.

Any illustrations, charts, mind maps, visuals, diagrams or designs used within the presentation must be clearly annotated and appropriately referenced to acknowledge the source, following the referencing style chosen by the school. When students include any of their own photographs or images in the presentation, these must also be identified and acknowledged in the same way. There is no lower limit on the length of

the presentation and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many minutes they present for.

Students may wish to adapt and adopt the following structure for their presentation. This guidance, which outlines a possible structure for presenting the work rather than a process through which to approach the task, is neither prescriptive nor restrictive, as students should feel free to cover each section in an order preferable to their needs and requirements.

- The world theatre tradition and its cultural and/or theoretical context
- The performance convention and the process of the physical and practical explorations
- The performance convention and the process of applying this to a moment of theatre
- Demonstration and explanation of the convention applied to a moment of theatre
- The impact of this study on me as a learner and connections and comparisons between performance practices

Academic honesty

Students must cite all sources at point of use throughout the presentation and any research they have undertaken, as well as submitting a list of the sources referred to within the presentation (following the referencing style chosen by the school). Where resources are used to enhance the presentation, copies of these resources should be submitted along with the list of sources (especially if these resources were not clearly seen or understood within the video recording). This could include PDF copies of presentation slides, projection images, handouts and photographs that may have been seen during the presentation. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.



Formal requirements of this task

Each student submits for assessment:

- a continuous, unedited video recording of the live presentation (15 minutes maximum) which presents:
 - the student's research of the selected world theatre tradition and its cultural and/or theoretical context
 - the student's practical and physical explorations of one performance convention selected from the world theatre tradition
 - the student's explanation and physical demonstration of how they might apply their research to the staging of a moment of theatre
 - the student's analysis of the impact of this study on them as a learner and performer
 - an explanation of how the selected performance convention compares and connects to one other performance practice
- a list of all sources cited and any additional resources used by the student during the presentation which are not clearly seen within the video recording.

The procedure for submitting the assessment materials can be found in the Handbook of procedures for the Diploma Programme. Students are required to indicate the length of the video recording when the materials are submitted. Where the video recording of the presentation exceeds the prescribed limit examiners are instructed to base their assessment solely on the first 15 minutes.

External assessment criteria—SL and HL

Summary

Task 3: Research presentation		Marks	Total
A	Theatre in context: The tradition	8	32
B	Theatre processes: Practical research and approaches to application	8	
C	Presenting theatre: The presentation of the moment of theatre	8	
D	Theatre in context: The learner	8	

Criteria

A. Theatre in context: The tradition

Evidence: video recording and list of sources and resources

- To what extent does the student explain a world theatre tradition (chosen from the prescribed list) demonstrating an understanding of the tradition and its cultural and/or theoretical context(s), effectively supporting their work with a range of appropriate sources?
- To what extent does the student effectively and clearly explain a specific performance convention selected from the researched theatre tradition, effectively supporting their work with a range of appropriate sources?
- Candidates who do not select a world theatre tradition from the prescribed list will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor
0	<ul style="list-style-type: none"> • The work does not reach a standard described by the descriptors below.
1–2	<ul style="list-style-type: none"> • This work is limited: • The student lists a world theatre tradition, demonstrating a limited and superficial understanding of the tradition and its cultural and/or theoretical context(s), referencing sources that are inappropriate or irrelevant to the work. • The student lists their understanding of a specific performance convention, reference sources that are inappropriate or irrelevant to the work. This work is limited and superficial.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> • The student outlines a world theatre tradition (from the prescribed list) demonstrating some appropriate understanding of the tradition and/or its cultural and theoretical context(s), referencing some appropriate sources that are mostly appropriate to the work. • The student outlines their understanding of a specific performance convention (selected from the researched theatre tradition), referencing some appropriate sources that are mostly appropriate to the work. This work is underdeveloped.

Mark	Descriptor
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> The student describes a world theatre tradition (from the prescribed list), demonstrating a clear understanding of the tradition and its cultural and/or theoretical context(s), adequately supporting their work with a range of appropriate sources. The student describes their understanding of a specific performance convention (selected from the researched theatre tradition), adequately supporting their work with a range of appropriate sources. This work is clear and appropriate
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> The student explains a world theatre tradition (from the prescribed list), demonstrating a thorough understanding of the tradition and its cultural and/or theoretical context(s), effectively supporting their work with a range of appropriate sources The student explains their understanding of a specific performance convention (selected from the researched theatre tradition), effectively supporting their work with a range of appropriate sources. This work is clear and effective.

B. Theatre processes: Practical research and approaches to application

Evidence: video recording

- To what extent does the student explain how and why they have practically and physically explored the performance convention selected from the world theatre tradition in the prescribed list?
- To what extent does the student explain how and why they have approached the application of the performance convention to an appropriate moment of theatre?
- Candidates who do not select a world theatre tradition from the prescribed list will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> the student lists how they have practically and physically explored the performance convention selected from the world theatre tradition in the prescribed list. This work is limited in scope and contains mainly irrelevant information the student lists how they approached the application of the performance convention to a moment of theatre. The moment of theatre may not be appropriate.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student outlines how and why they have practically and physically explored the performance convention selected from the world theatre tradition in the prescribed list, demonstrating a partially appropriate approach for their exploration the student outlines how and why they have approached the application of the performance convention to a moment of theatre, but this is underdeveloped.

Mark	Descriptor
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes how and why they have practically and physically explored the performance convention selected from the world theatre tradition in the prescribed list, demonstrating a clear and appropriate approach for their exploration the student describes how and why they have approached the application of the performance convention to an appropriate moment of theatre.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains how and why they have practically and physically explored the performance convention selected from the world theatre tradition in the prescribed list, demonstrating an effective and appropriate approach for their exploration the student explains how and why they have approached the application of the performance convention to an appropriate moment of theatre.

C. Presenting theatre: The presentation of the moment of theatre

Evidence: video recording

- To what extent does the student practically communicate an understanding of the selected performance convention from the world theatre tradition (chosen from the prescribed list) through the demonstration of their specific moment of theatre?
- To what extent does the student use their body and/or voice effectively and confidently?
- Candidates who do not select a world theatre tradition from the prescribed list will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> the student communicates little or no understanding of the selected performance convention from the world theatre tradition (chosen from the prescribed list) through the demonstration of their moment of theatre, which lacks clarity and coherence the student uses their body and/or voice with little or no confidence.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student partially communicates their understanding of the selected performance convention from the world theatre tradition (chosen from the prescribed list) through the demonstration of their moment of theatre the student uses their body and/or voice with some confidence but this is underdeveloped.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> the student adequately communicates their understanding of the selected performance convention from the world theatre tradition (chosen from the prescribed list) through the demonstration of their moment of theatre the student uses their body and/or voice confidently.

Mark	Descriptor
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student proficiently communicates their understanding of the selected performance convention from the world theatre tradition (chosen from the prescribed list) through the demonstration of their moment of theatre the student uses their body and/or voice confidently and effectively.

D. Theatre in context: The learner

Evidence: video recording

- To what extent does the student explain the impact the investigation has had on them as a learner and as a performer?
- To what extent does the student explain how the selected performance convention compares to ONE other performance practice?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> the student lists the impact this learning task has had on them, making few links between their learning in this task and other learning experiences they have had as a performer the student lists how the selected performance convention compares to ONE other performance practice), providing few connections and/or comparisons between the selected performance convention and the practice(s). This work is limited in scope or superficial.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student outlines the impact this learning task has had on them, making links between their learning in this task and other learning experiences they have had as a performer. This is underdeveloped. the student outlines how the selected performance convention compares to ONE other performance practice, providing some connections and/or comparisons between the selected performance convention and the ONE practice. This is underdeveloped.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes the impact this learning task has had on them, making clear and appropriate links between their learning in this task and other learning experiences they have had as a performer the student describes how the selected performance convention compares to ONE other performance practice, providing clear connections and/or comparisons between the selected performance convention and the ONE practice.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains the impact this learning task has had on them, making clear, effective and appropriate links between their learning in this task and other learning experiences they have had as a performer the student explains how the selected performance convention compares to ONE other performance practice, providing clear and insightful connections and comparisons between the selected performance convention and the ONE practice.

Internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. The internal assessment requirements at SL and at HL are the same.

Guidance and authenticity

The SL and HL components submitted for internal assessment must be the student's own work. However, it is not the intention that students should decide upon a title or topic and be left to work on the internal assessment component without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the theatre course ethical guidelines
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. As part of the learning process, teachers can read and give advice to students on one draft of the work. The teacher should provide oral or written advice on how the work could be improved, but must not write comments on the draft work or edit it. The next version handed to the teacher must be the final version for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own. Where collaboration between students is permitted, it must be clear to all students what the difference is between collaboration and collusion.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed academic misconduct. Each student must confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation. For further details refer to the IB publication *Academic honesty, The Diploma Programme: From principles into practice* and the relevant articles in the *General regulations: Diploma Programme*.

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following:

- the student's initial proposal
- the first draft of the written work
- the references cited

- the style of writing compared with work known to be that of the student
- the analysis of the work by a web-based plagiarism detection service such as www.turnitin.com.

The same piece of work cannot be submitted to meet the requirements of both the internal assessment and the extended essay.

Time allocation

Internal assessment is an integral part of the theatre course, contributing 35% to the final assessment in the SL course and 25% to the final assessment in the HL course. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work.

This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component and ask questions
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL.
- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks, (fractions and decimals) are not acceptable.

- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is strongly recommended that the assessment criteria be made available to students.

Internal assessment tasks—SL and HL

Task 4: Collaborative project

SL 35%, HL 25%

Introduction

Students at HL and SL collaboratively create and present an original piece of theatre (lasting 13–15 minutes) to a specified target audience from a starting point selected by the ensemble. They submit a process portfolio (15 pages maximum) which documents their own individual approaches and skills, the exploration of the starting point selected by the ensemble, the nature of the collaboration and the student's individual contribution to the creation and presentation of the piece of theatre. The student submits a video recording (4 minutes maximum) in support of the process portfolio which the student selects from the unedited video recording of the created piece.

Perspective—all students approach this task in the role of collaborative creators of original theatre within an ensemble.

Aim—the aim of this task is for students to:

- participate in the collaborative process of creating an original theatre piece for presentation
- examine and research processes of collaboratively creating original pieces of theatre
- examine their own approaches, interests and skills
- analyse their own contributions to the collaborative process of creating, developing and staging a piece of original theatre
- analyse their artistic choices and evaluating the extent to which the piece fulfilled its intentions and the extent to which it achieved its impact on the audience

Understandings—through this exploration students will understand:

- the importance of research to inspire and develop an original theatre piece from a starting point
- the nature of collaboration in theatre
- the artistic processes and skills necessary to collaboratively create original theatre and how these are realized in production
- the impact of their individual contributions and artistic choices
- ways of capturing audience responses

Definitions

Collaborative creation of original theatre

The collaborative creation of original theatre involves a group of theatre makers (creators, designers, directors and performers) who work together practically to examine and develop ideas from a starting point in order to generate theatrical material that is then developed and structured into a piece of theatre.

The piece of theatre is prepared for production, rehearsed and presented to an audience.

There are three parts to this process, although these are sometimes run concurrently:

- creating, generating and developing theatrical material
- organizing and structuring the material into a piece of theatre
- preparing (production and performance), rehearsing and presenting the piece for an audience.

The piece of theatre that has been created is not necessarily scripted in traditional forms.

Unlike play text-based theatre written by a playwright(s), collaboratively created theatre is often developed by the performance and production team that also stage and present the piece.

The collaborative creation of original theatre is also often referred to as devising.

Starting point

The starting point provides the inspiration for the collaborative creation of the piece of theatre. It gives a focus to the initial stages of practical exploration.

The starting point must be one of the following.

- Event
- Idea, issue, question or theme
- Image or photograph
- Non-dramatic text
- Object
- Person
- Piece of music
- Site
- Street art, graphic novel or comic strip

As theatrical material is drawn out from the starting point and developed, the focus and subject matter of the piece will become clearer to the ensemble and they will discover the areas of interest that yield the most material and enthusiasm, as well as address the emerging intentions of the ensemble. As a result of this development, the subject matter of the final piece, which has originated from the starting point, may move away from the starting point considerably. It is important for students to track the evolution of the subject from starting point to final production.

Preparation process

In preparation for this task within the core syllabus students at SL and HL must have had experience of:

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
SL and HL	<i>Collaboratively creating original theatre</i>	Reflecting on their own personal approaches, interests and skills in theatre. Researching and examining at least one starting point and the approaches employed by one appropriate professional theatre company and considering how this might influence their own personal approaches.	Responding to at least one starting point and engaging with the process of transforming it collaboratively into an original piece of theatre.	Participation in at least one production of a collaboratively created piece of original theatre, created from a starting point, which is presented to others.

Using the theatre journal in this task

Students should use their theatre journal to document their skills, interests and approaches and the way the ensemble has been formed. They record their research into professional theatre companies that collaboratively create original theatre and their initial responses to the starting point. They record their contribution to the process of exploring the starting point and creating, designing and presenting the original theatre piece, paying particular attention to the specific explorations led by them individually as well as their experiences of collaborating. From the journal the students will select, adapt and present for submission an annotated selection of their research, exploration and reflection as the basis for the process portfolio, focusing on clearly communicating their processes, the nature of collaboration and justification for their choices. All sources must be acknowledged following the referencing style chosen by the school.



Assessing this task

Students then undertake the following process for assessment.

Theatre in context

- Each student reflects on their own personal context, identifying their own approaches, interests and skills in theatre, with a view to using this information to determine who they will collaborate with for this project.
- Each student researches the work of a professional company that creates and stages original pieces of theatre (not already studied in depth as part of the theatre course) and examines the approaches employed by the professional company. This research may take a variety of forms, such as websites, published articles, direct communication with the company, interviews and experiences of practical workshops, for example. They use this information to consider how they could possibly use the approaches of the professional company in their own approach to creation.
- Each student documents this in their theatre journal, paying particular attention to their individual approaches, interests and skills, and their research into a theatre company that collaboratively creates original theatre.

- Theatre processes
In light of the process above, students form groups (ensembles) of no more than six people with whom to collaboratively create. Each ensemble collaboratively selects a starting point (idea, issue, theme, non-dramatic text, music, object, image, event or site) that they feel has potential for development into an original piece of theatre.
- Each student researches the selected starting point, identifying its theatrical possibilities and presenting this to the ensemble.
- The ensemble uses the research to formulate their intentions for the piece. They select a target audience and identify their intended impact on this target audience.
- Each student leads the ensemble through a practical exploration of the starting point. This exploration may be in terms of creating, designing, directing or performing material.
- The ensemble collaboratively creates, develops and structures a piece of theatre from their explorations, rehearses and stages this paying attention to performance and production elements.
- Each ensemble is responsible for the construction of any technical or scenic production elements, such as set building, rigging and other designed elements for their collaborative piece. This is approached with clear attention to health and safety requirements.
- Each student documents this in their theatre journal, paying particular attention to their individual approach, research and contribution to the collaborative process.

Presenting theatre

- The collaboratively created original piece of theatre (13–15 minutes) is presented to an audience as a fully realized production. During the performance individuals who are not part of the collaborative group may operate any pre-designed technical production elements on behalf of the group. Following the presentation, each ensemble holds a talkback session with the audience to assess the extent to which the piece fulfilled the ensemble's intentions.
- A maximum of 4 minutes of video recording is then selected by each student from the video recording of their whole 13–15 minute production.
- Each student thoroughly evaluates the presentation of the original piece, considering how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with reference to the audience's responses.
- They analyse their individual contributions as seen in the video and justify the artistic choices they made. They consider the impact the piece has had on their target audience and the extent to which their individual contribution supported the ensemble's intentions and vision of the piece.

Task details

The nature of collaboration

This is a collaborative project and students must work with at least one other person and with no more than five other students (making a maximum ensemble size of six). In instances where there are fewer than two students, students may work with peers that are not in the theatre class, such as theatre students from the year below, or others who are not taking the IB Diploma Programme theatre course (as long as the ensemble size does not exceed six).

Each student begins the process by identifying their own personal contexts in theatre, individually reflecting on their own personal approaches, interests and skills in theatre. This is essentially an audit of the experiences each student has had related to theatre, and a process of identifying where each individual is at the start of the project and what they are able to bring to the task. Students then use the outcome of this process to identify who they want to work with or how they will work together with others. The ensemble may be formed of either like-minded individuals who share a common interest or be made up of diverse individuals who bring different ideas and approaches to the process of creation and presentation. The

formation of the ensemble is therefore a key part of this task and teachers should give time for this where appropriate or feasible.

Each student also carries out research on an unfamiliar professional company that collaboratively creates and presents original theatre. This research may take a variety of forms and may involve websites, published articles, direct communication with the company, interviews or experiences of practical workshops, for example. Students examine the approaches employed by the professional company and reflect on their learning from this research, considering how this might influence their own personal approach to the process of collaborative theatre making. Students then use this research to determine the formation of the group and how they will work together with others.

Identifying the starting point

The ensemble selects a starting point from which to begin the process of creation. Students should have little or no previous experience of researching or practically engaging with the starting point they collaboratively select for this project.

The starting point must be selected from one of the following:

- an event
- idea, issue, question or theme
- image or photograph
- non-dramatic text
- object
- person
- piece of music
- site
- street art, graphic novel or comic strip.

The project must not be based on an existing piece of theatre or published play text.

Exploring the starting point and structuring the piece of theatre

Although the process of creation and presentation is collaborative, each student should take responsibility for some aspect of the group exploration during the process of creating. This artistic exploration involves leading the group in practical exercises based on their own research into the starting points and their interests, skills and approaches, perhaps from their research into the work of a professional company that creates and stages original pieces of theatre, for example. This artistic exploration may be in terms of creating, designing, directing or performing material. Students need to be aware that not all explorations make it into the final piece and that the process of exploration should be undertaken in the spirit of play and experimentation to test ideas.

Once ideas have been tested and played with, the group collaboratively decides on the structure of the piece and begins a process of rehearsal and production, preparing the piece for an audience.

As part of the collective consideration of the school, theatre students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Student work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Requirements of the video recording

For this internal assessment the teacher marking the work assesses the selected extracts of video recorded work on screen rather than the live presentation itself. It is crucial that the video recording captures the full 13–15 minute piece of theatre. This must be a continuous, unedited record and must capture the full presentation of the piece. The video camera must not be switched off at any point during the presentation of the piece. More information and guidance on the video recording of internal and external assessments can be found in the Handbook of procedures for the Diploma Programme.

Selecting extracts from the video recording

Each student is then required to submit up to 4 minutes of footage selected from this continuous video recording. The selected footage (up to 4 minutes maximum) must be chosen by the student and must demonstrate the contributions and artistic choices made by the student.

The footage selected by the student (up to 4 minutes maximum) can be either one continuous shot or can be from two different moments (maximum) in the presentation of the piece. The combined total submitted must not exceed 4 minutes of footage for each student.

It is expected that students will be judicious when selecting their footage for assessment. Students may wish to select up to 4 minutes of sustained action from the recording or two contrasting moments from the video recording to analyse, evaluate and illustrate their contributions and artistic choices.

The role of the teacher

Teachers must ensure that students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student.

While the students are working on the assessment task the teacher should:

- facilitate the formation of the ensemble(s) by giving students time to discuss their skills, interests, approaches and research into a theatre company that collaboratively creates original theatre in order to make decisions of who they want to work with or how they will work together
- discuss the starting point selected by each group; it is important that the starting points are identified and selected by the students and are not teacher-led
- guide the students' explorations and discuss their ideas, without prescribing them; this process may involve questioning and encouraging each group to expand on their vision and its feasibility, but should not involve making decisions on their behalf

- ensure that students are acknowledging all sources used and referencing them appropriately
- ensure that each ensemble holds a talkback session with the audience to evaluate the impact the piece had and the extent to which the piece fulfilled the ensemble's intentions
- give feedback on one mock presentation of the original theatre piece prior to filming. Students must reflect on the impact this feedback has made on the development of the final piece.

Teachers are not permitted to direct any area of the assessed task.

During the assessment task the teacher should assist with video recording the original theatre piece to ensure it accurately captures the assessment task. In preparing to video record the assessed theatre piece teachers are encouraged to allow students time to walk through their presentation prior to filming to give the video camera operator an indication of how the space will be used and the most appropriate way of framing each section.

Structuring the process portfolio

The process portfolio may be up to 15 pages in length and can contain a variety of materials in different formats (such as text, visuals, diagrams and so on) depending on the nature of the project. It should demonstrate the dynamic stages of a creative process; preparation, action, reflection.

Any illustrations, charts, mind maps, visuals, diagrams or designs used within the process portfolio must be clearly annotated and appropriately referenced to acknowledge the source, following the referencing style chosen by the school. When students include any of their own photographs or images in the portfolio, these must also be identified and acknowledged in the same way. There is no lower limit on the number of pages a student can submit and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many pages are submitted.

The process portfolio should contain a table of contents (which is excluded from the page count) and all pages should be numbered. The main body of the process portfolio should be structured using the following subheadings:

- My personal context in theatre (including my own approaches, interests and/or skills in theatre) and my research into a professional company that creates and stages original pieces of theatre
- The formation of my group and our exploration of the starting point (including our target audience and intentions for the piece)
- Reflections on the collaborative development of our piece and the specific explorations led by me
- My artistic choices (as seen in the video) and my evaluation of the final piece considering the impact on the audience.

Students are required to submit a separate list of all sources cited.

Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by the school. If a student uses work, ideas or images belonging to another person in the collaboratively created piece or the process portfolio, the student must acknowledge the source at point of use and in a list of sources. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.



Formal requirements of this task

Each student submits for assessment:

- a process portfolio (15 pages maximum) which includes:
 - the student's identification of their own approaches, interests and skills in theatre and research into the approaches used by a professional company that creates and stages original pieces of theatre (not already studied in depth as part of the theatre course)
 - the student's account of the formation of the ensemble and the exploration of the starting point selected by the ensemble, which includes identifying the target audience and intentions for the piece
 - the student's reflections on their own specific contributions to the collaborative process and the development, structuring and preparation of the piece for presentation
 - the student's evaluation of the final 13–15 minute presentation, the extent to which the piece fulfilled its intentions, the impact it had on the audience and the analysis and justification of their specific artistic choices (as evidenced in the video recording outlined below)
- a video recording (4 minutes maximum) evidencing the student's contributions and artistic choices in the collaboratively created piece; the selected footage must be chosen by the student and must demonstrate artistic choices made by the student; it can be either one continuous shot or can be from two different moments (maximum) in the presentation; the combined total submitted must not exceed 4 minutes of footage for each student
- a list of all sources cited.

The size and format of pages submitted for assessment is not prescribed to enable students to be creative with how they record and present their work. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. To ensure that examiners are able to gain an overall and legible impression of each page without excessive scrolling, students are recommended to use common page sizes (such as legal, A4 or folio). Overcrowded or illegible materials may result in assessors being unable to interpret and understand the intentions of the work

The procedure for submitting the assessment materials can be found in the Handbook of procedures for the Diploma Programme. Students are required to indicate the number of pages used and the length of the video recording when the materials are submitted. Where submitted materials exceed the prescribed page or time limits assessors are instructed to base their assessment solely on the materials that appear within the limits.

Internal assessment details—SL and HL

Summary

Part 4: Collaborative project		Marks	Total
A	Theatre in context: The personal context and research into a professional company	8	32
B	Theatre in context: The formation of the group and exploration of the starting point (including target audience and intentions for the proposed piece)	8	
C	Theatre processes: The student's own specific contributions to the collaborative process and the development of the piece	8	
D	Presenting theatre: The student's artistic choices in the specific moment(s) of theatre seen in the video and evaluation of the whole theatre piece	8	

Criteria

A. Theatre in context: The personal context and research into a professional company

Evidence: process portfolio

- To what extent does the student explain their own personal context in theatre (which may include their own approaches, interests and/or skills in theatre), prior to forming a collaborative group?
- To what extent does the student explain the creative approaches employed by a professional company that creates and stages original pieces of theatre and explain how they could possibly use the approaches of the professional company in their own approach to creation, prior to forming a collaborative group?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is limited in scope and contains mainly irrelevant or superfluous information • the student lists the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and lists how they could possibly use the approaches of the professional company in their own approach.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is underdeveloped • the student outlines the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and outlines how they could possibly use the approaches of the professional company in their own approach. The work is underdeveloped.

Mark	Descriptor
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is appropriate the student describes the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and describes how they could possibly use the approaches of the professional company in their own approach.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is detailed, appropriate and relevant the student explains the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and clearly explains how they could possibly use the approaches of the professional company in their own approach.

B. Theatre in context: The formation of the group and exploration of the starting point (including target audience and intentions for the proposed piece)

Evidence: process portfolio

- To what extent does the student explain the process involved in forming the collaborative group (with knowledge gained from their own personal context and research into a professional company)?
- To what extent does the student explain how the ensemble chose and explored the starting point (through theoretical and/or practical activities), and how they identified target audience and artistic intentions for the proposed original theatre piece?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> the student lists the process of forming the collaborative group. The work is limited in scope and contains mainly irrelevant information the student lists how the ensemble chose and explored the starting point, with little consideration of how they identified target audience or artistic intentions for the proposed original theatre piece.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student outlines the process of forming the collaborative group. The work is underdeveloped the student outlines how the ensemble collaboratively chose and explored the starting point with some consideration of how they identified the target audience and artistic intentions for the proposed original theatre piece.

Mark	Descriptor
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes the process of forming the collaborative group. The work is appropriate the student describes how and why the ensemble collaboratively chose and explored the starting point and how they identified target audience and artistic intentions for the proposed original theatre piece.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains the process of forming the collaborative group. The work is detailed, appropriate and relevant the student explains how and why the ensemble collaboratively chose and explored the starting point, with clear consideration of how they identified the target audience and artistic intentions for the proposed original theatre piece.

C. Theatre processes: The student's own specific contributions to the collaborative process and the development of the piece

Evidence: process portfolio

- To what extent does the student explain their own specific contributions to the collaborative process?
- To what extent does the student explain the process by which the group practically developed, structured and prepared the original piece for presentation?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> the student lists their own specific contributions to the collaborative process. The work is limited in scope and contains mainly irrelevant or superfluous information the student lists the process by which the group practically developed and prepared the original piece for presentation.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student outlines their own specific contributions to the collaborative process. This is underdeveloped the student outlines the process by which the group practically developed and prepared the original piece for presentation.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes their own specific contributions to the collaborative process the student describes the process by which the group practically developed, structured and prepared the original piece for presentation.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains their own specific contributions to the collaborative process the student clearly explains the process by which the group practically developed, structured and prepared the original piece for presentation.

D. Presenting theatre: The student's artistic choices in the specific moment(s) of theatre seen in the video and evaluation of the whole theatre piece

Evidence: process portfolio and video recording

- To what extent does the student explain their artistic choices made in the specific moment(s) of theatre seen in the selected video recording?
- To what extent does the student evaluate the presentation of the original 13–15 minute theatre piece, explaining the extent to which the piece fulfilled its intentions and the impact it had on the audience (making reference to the audience's responses during the talkback)?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists the ways in which their own specific artistic choices were made as evidenced in the selected video recording • the student provides a limited evaluation of the presentation of the original piece, listing ways in which the piece fulfilled its intentions and the extent to which it achieved its impact on the audience. The work is superficial or inconsistent.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines their own specific artistic choices made in the specific moment(s) of theatre seen in the selected video recording. • the student provides an underdeveloped evaluation of the presentation of the original piece, outlining how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with some reference to the audience's responses.
5–6	This work is good : <ul style="list-style-type: none"> • the student describes their own specific artistic choices made in the specific moment(s) of theatre seen in the selected video recording. • the student provides an adequate evaluation of the presentation of the original piece, describing how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with reference to the audience's responses.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student explains their own specific artistic choices made in the specific moment(s) of theatre seen in the selected video recording. • the student provides a thorough and discerning evaluation of the presentation of the original piece, explaining how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with close reference to the audience's responses.

Glossary of command terms

Command terms for theatre

Students should be familiar with the following key terms and phrases used in the theatre assessment objectives and assessment criteria, which are to be understood as described below. Although these terms will be used frequently in the assessment criteria, other terms are also used to direct students to present their work in a specific way.

Command term	Assessment objective level	Definition
Analyse	AO2	Break down in order to bring out the essential elements or structure.
Apply	AO2	Use an idea, equation, principle, theory or law in relation to a given problem or issue.
Compare and contrast	AO3	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
Contrast	AO3	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
Demonstrate	AO2	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	AO1	Give a detailed account.
Discuss	AO3	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Evaluate	AO3	Make an appraisal by weighing up the strengths and limitations.
Examine	AO3	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	AO2	Give a detailed account including reasons or causes.
Explore	AO2	Undertake a systematic process of discovery.
Identify	AO1	Provide an answer from a number of possibilities.
Justify	AO3	Give valid reasons or evidence to support an answer or conclusion.
List	AO4	Give a sequence of brief answers with no explanation.

Command term	Assessment objective level	Definition
Outline	AO1	Give a brief account or summary.
Present	AO1	Offer for display, observation, examination or consideration.
Show	AO4	Give the steps in a calculation or derivation.
To what extent	AO3	Consider the merits or otherwise of an argument or concept. Opinions and conclusions should be presented clearly and supported with appropriate evidence and sound argument.